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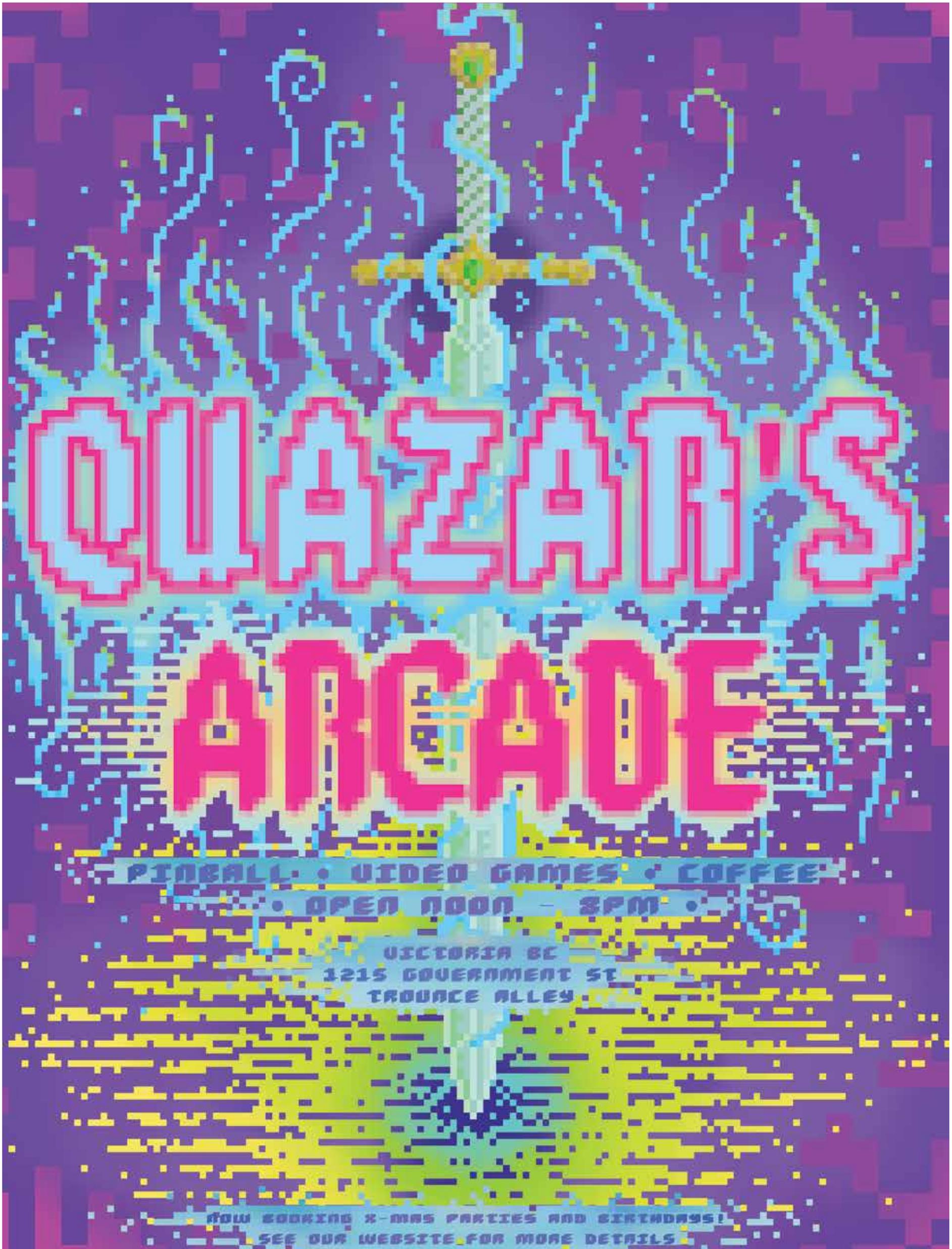
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Sixbrewbantha

Interview by AU Editorial

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

Bryan: I'm Bryan, I do vocals in SBB. I don't think I've done anything cool enough to warrant infamy, sadly.

AU: Give us a brief history of Sixbrewbantha, how did you form and how would you describe your music for those of us who've never heard it?

Bryan: Our band started to take shape when we all befriended one another in a high school photography class. Tyler (drums) and Mark (guitar) started jamming when they were pretty young and played in bands together throughout their teens, SBB actually began life as just the two of them. I was always hanging out with them and had done vocals in another grindcore band with Tyler so I ended up on vocals pretty much by default. Ten years later, here we are. Our music is really fast and aggressive, people without an ear for brutal tunes might not know what to make of it. The songs have gotten longer and more complicated over the years but our objective is still just to make punishing, chaotic noise.

AU: You're coming up on your tenth anniversary, congratulations! What is the secret to your longevity as a band?

Bryan: We lucked out on bumping into one another out here in the world. We've all stayed really close friends through all these tours and time spent together, we're all on the same page

of what we want to do with our band. I also think we've progressed in the music we're writing enough to keep it exciting for us. It's really hard to keep a band together and it feels great to have made it this long and still feel stoked on doing this.

AU: You'll be celebrating with a ripper of a birthday party at Logan's Pub, tell us about it! Who's playing, what can we expect to see?

Bryan: Our birthday gig is actually a two show affair! Friday Jan. 25th at Subculture Club (ask a punk for the address) we are playing with our dear friends Sulfuric Cautery from Ohio (one of the best grindcore bands in the world currently, if you ask us), Ceremonial Bloodbath from Vancouver (an amazing death metal band with what I would deem an "all-star" lineup) and Resent (crushing new local sludge). The following day we're throwing a matinee at Logan's featuring Sulfuric Cautery, Flatbed (crazy noisecore from Nanaimo), Mediated Form (local powerviolence rippers), Con Artist (my new band making our debut) and Griefer (local noise legend). Both will be really fun, we're stoked to throw a sick party for everyone who's supported us over the years and get to hang with so many pals.

AU: Where can we see you play next, locally?

Bryan: Other than the aforementioned birthday gigs, we're playing Vancouver Speedfest March 23rd (with a stacked lineup) and have a couple really sick bands coming through in June who we haven't announced yet but keep an eye on the internet or just contact us for more info.

AU: What's next for you guys? I hear mention of a West Coast tour in the works... Any cities you're particularly hoping to play?

Bryan: We actually were just talking about doing Western Canada, two of us are in school now and have less time to dream about where we want to head off on tour this year but it's been seven-years (damn time moves quickly) since we were

last in Winnipeg, and we have so many friends we'd love to see out

that way. It's also nice to hit the road and not worry about the border or getting on a plane. Edmonton was very sick when we were there last year, we've had fun in Saskatoon, I am honestly stoked on anywhere we go. It would also be great to return to the States, our last West Coast tour was one of the funnest I have ever been on.

AU: What does life on the road look like with Sixbrewbantha? Do you have an essential tour survival kit? What's the craziest thing that's happened on the road in the last decade?

Bryan: These days it's pretty chill. Last tour we spent more time listening to the podcast Blink-155 than any music. As long as we've got beers and cool people to hang out with wherever our far away destination may be we're pretty much set. Having lots of chips/general snack food on hand doesn't hurt. We are generally lucky enough to receive amazing hospitality most places we go so surviving on the road is pretty painless, you just need to be a relaxed person who is willing to not give a fuck. Our craziest experience on the road was blowing a tire on our van in middle of nowhere Michigan in 2012 and rolling it, we all survived and actually managed to finish the tour but it was an intense time.

AU: It looks like you played a few house shows on the last East Coast tour you did - do you have a preference for those over playing bars? If so what makes house shows so great for you as a band?

Bryan: We love house shows and prefer to play them whenever possible. The atmosphere is more welcoming and intimate in a shitty basement or

VICTORIAS LOCALS ONLY

dumpy quasi-legal venue, I feel like people are more relaxed and stoked to be there. It's more our speed than being on a stage with lights and a sound guy. We also feel it's important to play spaces where people won't get turned away due to not being legal drinking age. (Although we've also played plenty of bars and they play their own role in the DIY underground.)

AU: What does 2019 hold for you as a band? Will you be recording new material? Touring more?

Bryan: We'll be playing a few sick gigs here in BC and probably heading on a short-ish tour somewhere close by but I think it'll be a relatively quiet year for us. Our LP from last year came four years after the previous one, and that's about the pace we're on with new material so get hyped for our next full-length in 2022.

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

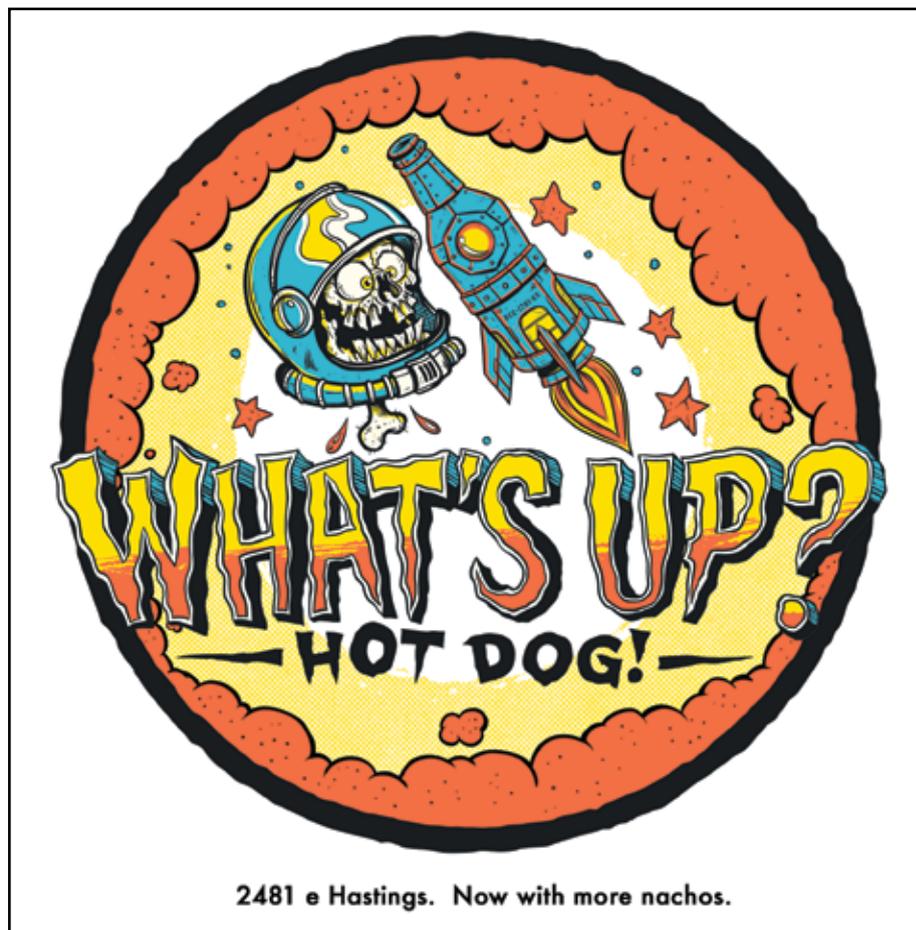
Bryan: We're involved in bringing touring DIY bands like ourselves through town and are always looking for new bands to invite onto gigs, if you play in a band, are into the DIY way of doing things and your music is anywhere in the vicinity of grindcore/death metal/black metal/pop-punk/crust/noise/indie rock/hardcore/anything in between get in contact with us! Also follow @gigtoria on Instagram for local show info!

AU: Any final words for our readers?

Bryan: Thanks for your interest in us! Start a band!

<https://sixbrewbantha.bandcamp.com/>

PHOTO CREDIT: Steve Bailey



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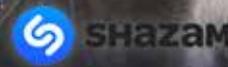
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SEER



Seer

Interview by AU Editorial

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

Kyle Tavares: My name is Kyle Tavares, I play guitar and provide vocals occasionally. I was probably once most infamous for being a drunk asshole but these days I try to be a ChillGuy™.

AU: Give us a brief history of Seer, how did the band form and what are you all about?

KT: We formed in the autumn of 2014 out of the ashes of a faster, more aggressive band which Bronson, Josh, and myself all played in. Madison joined soon after, and Peter in 2017. For the past four years we've mainly been about releasing material, it seems. Vol. 6 will be our fifth release.

AU: You'll be releasing Vol. 6 in February, is that right? Tell us about it! What can we expect to hear on it?

KT: That's right, February 8th. Vol. 6 will be our first release on Artofact Records, and our first vinyl release. Seer has evolved with every album and this one is no exception. We've been making a gradual shift away from the "stoner" aspects of

our sound and into other territory. Specifically, we were heavily influenced by black metal and traditional metal while writing Vol. 6. Tempos are generally quicker this time around, and we've steadily increased the amount of layers with every release.

AU: Does Vol. 6 explore any particular themes or topics, lyrically or otherwise?

KT: Vol. 6 tells the story of a monk who has been chosen to make pilgrimage to the peak of the tallest mountain on the planet, where lies the power to return his world to

a golden age long past. The main theme is living dogmatically, and the consequences of sticking unwaveringly to ideas when their validity comes into question. The monk is forced to make a hard decision at the conclusion of the album, the "right choice" not being in line with the beliefs he has held his entire life.

AU: Tell us a little about the recording process at The Noise Floor Recording Studio – you've described it as being the most involved and rewarding experience to date, can you elaborate a little on that?

KT: The Noise Floor is our favourite place to record! This was our second session on Gabriola Island, and more than twice as long as our first for Vol. 5. Spending a week immersed in nature added authenticity to the project, and Jordan's organic approach to music production is a perfect fit for Seer. We highly recommend The Noise Floor.

AU: You've just signed to Artofact Records for the new release, congratulations! How did that come about? Will this be your first time working with a label, and what will it change about your releasing process?

KT: Yeah, this will be our first release through

Artofact. We felt it was time for a change, so we contacted a few labels we thought we'd fit with. We have friends whose bands are signed to Artofact, and I think that helped instill some trust on both sides. So far the process is similar to what we've experienced in the past, aside from finally releasing vinyl. Artofact has a unique and varied history, and we're excited to be a part of it.

AU: Will you be touring at all in 2019 to support Vol. 6? Anything in the works you can tell us about?

KT: We're hoping to! As I said, We've spent a lot of time writing, recording, and releasing music over the past four years. Now that our sound has matured, we'd love to take our live show on the road. We have members who have the experience of touring regularly with other bands, so really it's just a matter of finally pulling the trigger.

AU: What else does 2019 have in store for Seer? More recording? Music videos?

KT: Anything we're working on now is still in the early stages. This may be the first time in our history where we haven't moved on to new material before the current release is even out. We put a lot of work into Vol. 6 and we're interested to see what opportunities may arise from the release.

AU: What is The Process?

KT: The Process is a podcast hosted by Robin Harris (Wormwitch, Cowl, Funeral Trance Records), Lucien Cyr (Murderaki), and myself. Both have frequently collaborated with Seer, Luc providing our video content and Robin providing graphic design, including the layout for Vol. 6. It's an anything-goes style show recorded at Josh's Vintage Rigs studio, and I couldn't be happier to finally have a place to host interesting conversations and present them to the public with top-notch sound quality.

AU: You guys are all involved in other bands and music-related businesses, can you tell us

VANCOUVER VENGEANCE

about them? What is Vintage Rigs, and Rite Of Permanence?

KT: Vintage Rigs began as an Instagram page where Josh would share pictures of his gear collection, and has grown into a studio space in East Vancouver. Rite of Permanence is a screen printing business I opened this past year. The community has been really supportive and I'm grateful for that. Bronson runs an online shop called Hellrune where he sells nordic jewelry and apparel.

AU: Finally, a quick look through your social media reveals an interesting thought: you guys are constantly sharing and hyping your friends' and associated band's projects, videos, businesses, etc. Why is community and mutual support within the heavy music scene important to you as a group?

KT: As people age, often their ambition wanes. They allow things to come in between them and their goals, often stating that "life gets in the way." Some things are out of our control—and life can be unfair that way—but typically the path of least resistance is to join. That's why we feel it's important to support those who forge their own path, as it takes courage and dedication to make it on your own.

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

KT: I'd like to take this opportunity to plug Funeral Trance Records, who will be releasing Vol. 5 & 6 on cassette. Funeral Trance is run by Robin Harris of Wormwitch, and will be the home for a number of projects our camps have in the works. If you don't know, now you know!

AU: Any final words for our readers?

KT: Hails brothers and sisters! And remember... stay *metal subgenre*!

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

<http://seerbc.bandcamp.com>

PHOTO SOURCE: Seer



Riot City

Interview by AU Editorial

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

Cale Savy: My name is Cale Savy! The boys and myself would be most infamous as the beer crushing speed metal madmen of Calgary!

AU: Give us a brief history of Riot City, how did you form and what are you all about?

CS: I came up with the idea for the band after the Vancouver riots in 2011. But nothing really happened for a few years until I made my way out to Calgary and it was here that I met the guys and finally got the ball rolling. Riot City is all about bring the real sound of metal back, having a wild and energetic live show and making people bang their heads.

AU: Can you describe your music for those of us who've never heard it?

CS: A fast melodic onslaught of guitars, ear-piercing vocals backed by a thunderous roar of bass and drums. I'd say a great mixture of most classic metal bands. You will have to check it out for yourself!

AU: Tell us about your new album on No

Remorse Records! What can we expect to hear on it? Does it explore any particular themes or topics, lyrically or otherwise?

CS: This album has something for everyone, some songs are long and progressive, some are blistering fast, and some are short and just hit you in the face. When we write lyrics, we base

them on things that have happened in our lives, whatever that may be, while a couple of songs are fantasy, based upon a inter-dimensional steel creature, who is featured on the album cover.

AU: What else does 2019 hold for Riot City? Will you be touring to support the new album?

CS: Most definitely! We are currently making plans and setting dates!

AU: Do you have any long term goals as a band?

CS: To keep writing rad tunes and tour as much as possible, get overseas and burn it down!

AU: What can we expect to see at a live Riot City show?

CS: Riot City lives shows usually include copious amounts of beer and high energy, electric heavy metal. We are the kind of band that hits the stage and does not stand still until the show is over.

AU: How was your gig with Nightseeker last year? Did you guys get hammered with Dean?

CS: Haha, this last one was more calm, but when we did a gig a few years ago, Dean and myself drank until about eight in the morning.

AU: Are you all involved in other projects? Any you'd like to tell us about?

CS: Myself and Dustin Smith are in a punk band called Glare with Stu Locklin of Blackrat and Dan Neild, former front man of Gatekrashor, Chad Vallier plays in a heavy metal band called Traveler!

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

CS: If you love fast aggressive heavy metal that takes you back to the glory days, this just might be the band for you!

CALGARY CARNAGE

AU: Any final words for our readers?

CS: Thanks for taking the time and reading this! Keep an eye out for more news, tunes, and dates near you from Riot City!

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PHOTO CREDIT: Jen Adams, Ravenreign Photography

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- 21 FAKE MUSTACHE
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SAGO

Interview by AU Editorial

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

Mike Crossley: This is Mike Crossley, the bass player and back-up vocalist for SAGO. I'm most infamous for not being the lead singer of the band but answering interviews to annoy people who don't give a fuck about bassists, and not letting the band members proof-read what I send in.

AU: Give us a brief history of the band, how did you form and what are you all about?

MC: I was in the early stages of a band when our drummer died, it was incredibly sad – a bunch of friends got together to kinda support each other that day, and two mutual friends Alex (Vocals) and Piers (Drums) told me they wanted to start a ripping hardcore band like DS-13 (we sound nothing like them now) and I agreed to jam with them. We shortly later added Marty (Lilim, Dragged In) on guitar because I lived with him at the time and we were both vibing on shit like Wolfbrigade, Victims and Tragedy. We needed more firepower so we added Chad on second guitar. Even though it was just supposed to be a band we've formed this strong friendship and

we all like, hang out in our free time and shit. It's pretty adorable really. Even our significant others are friends. Our songs are about greed, corruption, authoritarianism and essentially a warcry for humanism. The music part is just meant to be *hype as fuck*.

AU: What does the name mean, is it an acronym for something?

MC: It's named after SAGO cigarettes, the First Nation cigarettes.

AU: You recently released a new album, Flood Island. Tell us about it! What can we expect to hear?

MC: It's ten songs that fuckin' rip. Each song has its own lyrical theme and musical character. We spent longer than a band probably should on a punk record, so it turned out really detailed and I think pretty special. It's heavy and mostly fast. Piers is a fuckin' fast drummer. It was recorded by Ryan Cox (IDNS, Endprogram, Last Agony, etc.) and mastered for vinyl by Noah Mintz, who is a Canadian audio mastering legend. It was expensive to press vinyl and CDs, so COME TO A SHOW AND BUY A COPY.

AU: Does the new album explore any particular themes or topics?

MC: Greed, corruption, authoritarianism, equality and environmentalism.

AU: Can you describe some of your experience writing and recording the album? Any

surprises or challenges along the way?

MC: We basically just show up every Thursday and plug away at the songs, whatever ideas people bring in. I think some of these songs were done like a week after we released our first EP, and some of them took a year. We kind of just take our sweet-ass time and make the best music we can within the limitations of what the band is. Recording was a breeze because we did it with the homie Cox and we've all recorded with him a bunch. He knows what we want out of the record, and

we can drink and do drugs while recording and feel comfortable at his home studio so it was overall just really rad.

AU: What is the live SAGO experience like? What do you hope your audiences take away from your live performance?

MC: We try to move around a lot and get people involved. We make eye contact and Alex likes to run around in the audience

and engage people. No throwdown mosh moves or anything, just some beer-fueled jumping and staggering. I'd say it has more of a hardcore show vibe than the current d-beat/raw punk kinda thing I've seen a lot of, in the sense that we don't necessarily dress very cool and we smile on stage, do jumps and shit, and engage with the audience while yelling about serious shit. Everyone does vocals too, so there's a lot of vocal interplay Beastie Boys-type shit going on.



TORONTO TRASH

AU: What does 2019 hold for you as a band? Will you be touring for Flood Island? Writing new music?

MC: Yeah lots of shows around Ontario, Quebec and planning a Maritime rip in the fall. We've got a bunch of new music in the works, currently messing with some brain-dead punk riffs. "One-noters," if you will. We're a long game kind of band, it's sort of a permanent fixture in our lives at this point so we just work at our own pace and hope people can get down with it. So yeah, just more of that next year.

AU: When can we see you play live next?

MC: Just finished a run out to Sherbrooke via Ottawa a few weeks ago and that'll do it for the year. We're booking for January onward now so holler if you wanna book us. michaelcrossley@gmail.com

AU: What are your hopes for the future of this project?

MC: Just to keep making heavy, fast punk music and playing it for people until we are no longer able to do so because we are dead or whatever.

AU: Are you all in other projects? Anything you'd like to tell us about?

MC: Hell yeah! Chad plays in Haxan, Marty plays in Lilim, Dragged In and So Tired, Piers and I have a soul/ska band called The Topshots with guys from King Creep and Last Agony, I also play bass for this psychedelic kinda band called Canyon.

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

MC: You should know that when Chad jumps into water and does a jackknife, he yells "Chad-knife."

AU: Any final words for our readers?

MC: Listen to Gag Order and go to their shows. [facebook.com/sagoband/](https://www.facebook.com/sagoband/)



Yama Hama

Interview by Roger the Shrubber

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

Dustin Wiebe: You're talking to Dustin Wiebe. I'm most infamous for... procrastinating? Hence this taking as long as it did for me to get it to you.

AU: Give us a brief band history, how was Yama Hama formed and what kind of music do you play?

DW: I started writing some songs on bass and vocals a few years ago and slowly compiled a collection of songs. Once I had enough material to play a short set, I asked Paul Hutchinson (drums) and Daniel Besuijen (guitar) if they would be into doing these songs. Considering they're both good friends, I'm a big fan of what they do musically and my first real band was with both of them years ago, it made sense. Much to my excitement they both joined. From there we quickly started playing shows and started doing preproduction on *Fright Night*. I would say that we play progressive leaning hard rock?

AU: You just released your debut album in December, tell us about it! Does it explore any particular themes or topics?

DW: The album was recorded in late 2017, mixed and mastered in 2018. It's six songs. Musically, the idea was to have things be simultaneously heavy, catchy and noisy. The lyrics are based on what I've observed around me in either a personal or political way and are basically me trying to

process that information.

AU: You recorded this first release yourself, correct? What can you tell us about the process?

DW: Yes, Paul engineered and mixed the album. We recorded the rhythm tracks separately and then let Dan unleash whatever whacky ideas he had on guitar. It was a little nerve racking recording lead vocals for the first time, but I survived relatively unscathed haha. It was great to gradually hear the songs come to life.

AU: How was the release party? Any highlights?

DW: The release party was fun. It was a great relief to finally release the album. I would say that the highlights were the other bands, The Jump Off and Dream Creeps playing material off of their respective upcoming albums. It was a great night of pals sharing and admiring tunes.

AU: You mentioned you already have another album written, when will it be released and what can we expect to hear on it? How does it compare to *Fright Night*, did you record it in a similar fashion?

DW: We hope to have the follow up out later this year. You can expect to hear a more collaborative, slightly more varied album this time around. I wrote some, Dan wrote some and we arranged more as a group. I think it will be heavier. We're in the middle of pre-production, so we haven't recorded it yet.

AU: Will you be touring to promote the new album? Where and when?

DW: Yes, we will be hitting the road. We're actually just in the midst of figuring that out. I'd like to get a prairie run or two under our belts and then head out to BC. It's all dependent on our work schedules and finding times that work for everyone. I hope that we can get that ball rolling sooner rather than later though.

AU: What can we expect to see at a live Yama Hama show when you visit our town?

DW: You can expect an understated tap dancing show from Dan, a plethora of great drumming

faces from Paul and me concentrating very hard. And also we might play some songs.

AU: Any other big plans in the works for 2019? What does the future hold for you as a band?

DW: Aside from hitting the road, recording and releasing our next release, we'd like to get a music video or two made. We'll have to see what kind of money we can pull together first though. And also more writing.

AU: What other projects are you all involved in?

DW: I also play bass in the heavy progressive rock n roll band Black Thunder. We'll have a new full length out this year. I also play bass with singer songwriter Corey Ruecker, as well as drum and share lead vocals in the hardcore/weird rock band

REGINA RAGE

Nerve/Endings. Dan also does vocals/guitars/keys in experimental electro rock band Robot Hive, guitar for rock band The Venus Extraction and Corey Ruecker and has his own solo material as well. He also does audio engineering. Paul is drumming in Foxy Mannequin in addition to keeping busy audio engineering.

AU: Any final words for our readers?

DW: Please listen to the album, we're very proud of it. You can hear it on our Bandcamp or on an array of different streaming sites.

<https://yamahama.bandcamp.com/>

PHOTO CREDIT: Rob White

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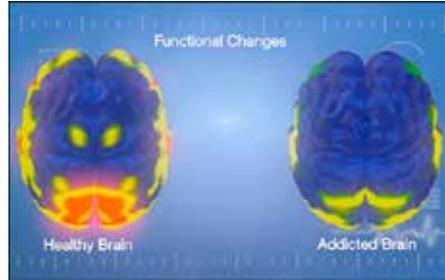
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Cannabis Can Fight Opiate Addiction

by Julia Veintrop

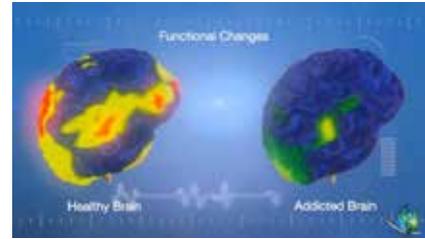
Get ready for a radical idea: addiction is a disease. Consider this: addiction is not a moral failing; it is a physical problem caused by an inefficiency in the reward center of the brain, the ventral tegmental area.



A friend of mine was telling me about a study she learned about in medical school. A company developed a drug that targeted the deficient pleasure center of the brain, or the area that controlled instant gratification and rewards. This company gave the medication to people with a variety of addictions like cigarettes, heroin, and alcohol in the test; every single one of them stopped using on their own.

The pleasure centers of the brain operate based on a critical balance between certain neurotransmitters such as dopamine and serotonin. For someone who has the disease of addiction, there's an imbalance between these neurotransmitters and biologically, this creates more physical and emotional pain. Often times, they are born with this condition and have no idea. In fact, there are certain and common behavioural patterns as a result of this inefficiency that can even be recognized in early childhood;

before a drug addiction has even begun. The drugs that people use stimulate the deficient receptors, activating the reward center of the brain.



Addiction is not choice, it's a biological problem. The opiate crisis is the result of our society's inability to recognize a medical problem and now we are faced with an epidemic. Thank god we have cannabis.

How cannabis treats addiction

It's simple: cannabis affects the CB1 and CB2 receptors, of which there are a huge concentration of in the prefrontal cortex. CB1 expression can have a huge impact on opiate reward because cannabis acts as an antagonist to your opiate receptors, reducing the rewarding properties of drugs. This promotes balance. Overstimulating the pleasure center of the brain with drugs causes a person to seek out substances to recreate that same level of neurotransmission. Cannabis brings that level down, making it easier for your brain to feel satisfied.

Today, our approach to addiction is teaching an addict to white-knuckle through pain and discomfort until they have become used to it enough to be able to think about something other than addiction. If we give the option of using cannabis, we give an addict the biological ability to choose not to use.

Where we are at now...

We are in the middle of an opiate epidemic and it is very aptly named. We walk down the

streets passing each other, with our own preconceived notions of how we each got to where we are in life; what if we have all been so blind as to the true cause of one of society's biggest challenges? Consider how different our world would be if everyone perceived addiction to be a medical problem. Imagine the approach and solutions that would come from our medical community and our government.

When it comes to opiate addiction, we still under utilize one of the most biologically effective tools available, cannabis.

<http://vcbc.live>

Reference:

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6135562/>

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Braaiiinsss...

By Vince D'Amato

Unbelievably, I only recently experienced James Whales' 1931 Universal monster horror masterpiece *Frankenstein* for the first time. Watching it, I was viscerally struck with the similarities between this classic horror film and Stuart Gordon's 1980s Lovecraftian updating, *Re-Animator*. Director Gordon has always been forthright regarding the fact that he helped model the screenplay for *Re-Animator* after *Frankenstein*, but it is quite a different thing to experience it. Of course, Stuart Gordon was not the only filmmaker of the more contemporary time period of horror cinema to expand on the themes of James Whales' film and Mary Shelley's novel (credited in the 1931 adaptation as "Mrs. Percy Shelley"). The father of the modern zombie himself, George A. Romero, took his tongue-in-cheek gorifying of the undead so far in 1985's *Day of the Dead* that he cheekily nicknamed one of the film's characters after Frankenstein. From there, Romero would again explore even darker depths of Frankenstein-ish human brain tampering with the echoing *Monkey Shines* (1988) before the brilliantly satirical genre-twisting filmmaker Frank Hennenlotter would put his own outrageous spin on it with 1990's *Frankenhooker*. In doing so, he would bring this 1980s re-envisioning of the myths of Frankenstein



around to comedy, just as Universal Studios had done at the end of their own early horror cycle, turning *Frankenstein* and *The Invisible Man* over to Abbott and Costello (1948-1955). But even though Stuart Gordon and George Romero had based their early works on existing material – not just *Frankenstein*, but also the works of H. P. Lovecraft and Richard Matheson – this pair of horror filmmakers would wind up forming a small group of maverick horror talents that would go on to create groundbreaking works for the horror genre both in and outside of Hollywood.

"Why I Broke Up With George A. Romero & Fed His Brain to the Walkers" headlines blog contributor (and self-proclaimed "Sometimes Writer") Tea Santos' 2013 article, wherein she vents a little (okay, a lot) regarding Romero's refusal to take part in *The Walking Dead* television series at that time, and she spoke aggressively about the fact that Romero did not himself invent or "create" zombies. Well, okay, basically speaking, he "created" zombies about as far as Mary Shelley had "created" zombies with her novel *Frankenstein*. Indeed, mythos of the walking dead have permeated culture probably since man gained the ability to ponder life and death and things in between. But let's be really fair to Romero here for a moment to consider that he truly was the author of the contemporary zombie – one would be extremely hard-pressed to find zombies in literature or cinema post-*Dawn of the Dead* that could be dispatched without wounding the head, destroying the brain. That was

George A. Romero who thought of that, and it has since been copied hundreds of times throughout horror culture after his 1978 masterpiece *Dawn of the Dead*. And here we have a tangible gauge as to what a groundbreaking filmmaker can possibly contribute to an entire genre, cinema or otherwise.

Like Romero's inventions that have seemingly been permanently instilled within the now-accepted and re-created modern zombies, throughout history, it has often been horror cinema that has struck repeatedly in creating

conventions and tropes for horror genre monsters that we take for granted

as having been ever-present mythology. For instance, vampires had never been demised by sunlight until F. W. Murnau's 1922 expressionist film *Nosferatu* – sunlight had never played a part in the vampire's weaknesses even in Bram Stoker's famous novel; this soon-to-be trope was not introduced until the film that was based on Stoker's novel. In 1941, within a string of successful horror pictures, Universal Studios produced *The Wolf Man*, where screenwriter Curt Siodmak (#Donovan's Brain) would implement the only way to kill a werewolf – silver bullets. This addition to the werewolf myth was invented solely by Curt Siodmak, and like shooting zombies in the brain or killing vampires with sunlight, has been accepted as part of the overall mythology of horror monsters. The ability to create truly groundbreaking works of horror fiction lie in this ability to change the genre, as these filmmakers had over the twentieth century. Absolutely, there have been others – Stuart Gordon is another prime example, where now a hefty amount of Lovecraft-inspired cinema is directly compared back to his early films, *Re-Animator* and *From Beyond*. Emerging filmmakers can't touch Lovecraft material without it being compared back to the wildly influential works of Stuart Gordon, just as any filmmaker attempting to make a horror film about demonic possession will find their work almost automatically compared to Friedkin's *The Exorcist*. Green barf? *The Exorcist*. Just as Dan O'Bannon, Ronald Shusett, and Ridley Scott cemented ownership of alien parasite oral implantation in 1979.

Changing the horror genre forever sometimes has nothing to do with inventing specific tropes – sometimes it's all about the style in which the

Absolute Horror

story is told and the subtext that runs underneath the plot, simmering under the horror of it all. This is another reason Romero's films resonated in the 1970s, as well as Tobe Hooper's and Wes Craven's often-copied *The Texas Chain Saw Massacre* and

Last House on the Left, respectively.

The 1970s was also a fertile time for inventive horror cinema that has gone criminally under-noticed – George Barry's *Death Bed*, Roger Watkins' *Last House on Dead End Street* (re-titled from Watkins' original name, "The Cuckoo Clocks of Hell"), to name a couple – yet two decades later when up-and-coming filmmakers turned back to the



almost surreal neo-realist style of these types of 70s horror films in later decades (and specifically horror films), such as Lodge Kerrigan's *Clean, Shaven* (1993) and E. Elias Merhige's *Begotten* (1992), they got Hollywood gigs out of them. Likewise, Robert Kirkman's *The Walking Dead*,

almost entirely influenced by the works of George A. Romero, has made more money and gained a wider and more commercial following than Romero's films ever did, over thirty years after *Dawn of the Dead* changed the horror genre forever. From an even wider angle, it's sort of crazy to me to see the seemingly unyielding

resurgence of H.P. Lovecraft in popular culture, from cosplay to games to graphic novels, decades after Stuart Gordon's breakout film, which he made at a time when there was so little interest in Lovecraft that the author's works had been out of print for years. Perhaps all of this is just proof that some of the groundbreaking and experimental work in the horror genre of the 1970s (and 1980s, sorry, Mr. Gordon) was not only hugely influential, but obviously ahead of its time.

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ARTIST PROFILE



Lawrence Denvir

AU: Who are we talking to and what are your talents?

Lawrence Denvir: I'm Lawrence Denvir and I draw things. Spooky things. With tentacles.

AU: Any other hidden talents unrelated to art?

LD: Jamming revolving doors with motorized scooters in Vegas.

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

LD: I've been drawing forever. My gateway drug was Saturday morning cartoons and comic books.

AU: How would you describe the art you create?

LD: A mainstream consumable comic book art style with dark and twisted appeal; the artistic equivalent of Jonbenet Ramsey Pogs.

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

LD: Comic books artists mostly. Jim Lee, Chris Bachalo, Travis Charest, Adam Hughes, J. Scott Campbell, and Bill Sienkiewicz are some of my favourite artists. I've attended how-to draw panels with Jim Lee, Adam Hughes, and others. Also, horror movies. Many horror movies.

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

LD: Traditional mediums, so

pencil, brush/nib pens, and ink. I colour in Photoshop, but I have no real desire to go 100% digital since I like having that tangible original product. I also use Copic's a lot. I've always wanted to try human taxidermy.



AU: What are some of the comic book projects you have worked on?

LD: I'm on the creative team for 13

Flames Empire who put out Champions of Hell, Zombie Jesus, and Undead Inbreds, so I've contributed to each of those titles in some capacity. Most recently, I've been working with Hangman Comics' anthology series Monsterella.

AU: You do a lot of art prints as well, what are some of the themes you explore? What's your most obscure one?

LD: Themes ranges from comic books to cartoons to 80s fantasy films to horror movies. The most obscure one I've done is probably Samurai Pizza Cats.

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

LD: I'm more likely to have Netflix or a horror movie on in the background these days; but for music, I listen to grunge or anything 90s, Nine Inch Nails, A Perfect Circle, or maybe the Descendents.

AU: What is the thing you do called Les Muses du Jours?

LD: Those are 4x6" postcard-sized portraits that I do from time to time. They're done in a more realistic style using Copic Markers.

AU: How did you create



the cover for this upcoming issue?

LD: Mostly slave labour with the short notice and deadline I was given. The theme (punks and paintbrushes) was pitched my way with some other ideas to be incorporated. I did my best to fit everything in.

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

LD: I take commissions when my schedule permits. This one guy asked all the artists to do

a drawing of him, but he wanted to have feet instead of hands. Maybe it was a fetish thing – not trying to kink-shame either. You do you bud; that's just not my thing.

AU: Do you enjoy exhibiting your art at comic conventions? Have you given any guests the art you've drawn of them?

LD: Yes and no. Drawing is typically done in isolation and then you're thrown into these hyper social events, so you must be somewhat of an ambivert to be able to pull off both. Con days can be long when you're stuck behind a table, but having people stoked on a piece you've created is great. I've given artwork to Margot Robbie, Krysten Ritter, Rose McGowan, and others too.

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

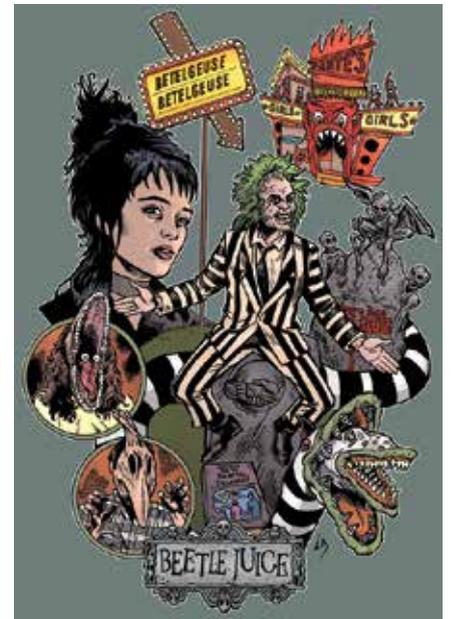
LD: Just keep drawing. Do my own graphic novel. Possibly cut off an ear.

AU: Any upcoming projects, art shows, or conventions?

LD: Currently, I'm working on another story for Monsterella. As for conventions, I'll be at Fan Expo Vancouver, Capital City Comic Con, Curious Comic Con Nanaimo, Van Isle Comic Con, and San Diego Comic Con. I'm also scheduled to do an artist demo at the Granville Island Opus in April.

AU: What is Toaster Bath?

LD: That came from a running joke between my



friend Kirky and me. We would say that we'd rather toaster bath than do [insert something utterly mundane]. Then I drew up the logo and had my other friend Brandon make stickers & magnets. Gave some away. Sold a bunch. Now they can be found around Victoria, Vancouver, and other cities – usually in dive bars. It's not condoning suicide at all - It's the most absurd method in that matter. It's more about taking the path less travelled. Whatever you choose, just make sure to keep in mind hygiene and a healthy breakfast.

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

LD: The creative process can include being destructive, so don't be afraid to erase more than you draw; even re-start from scratch at times. Also, don't go chasing waterfalls. Or do. I don't care. Just don't be a scrub. #ToasterBath

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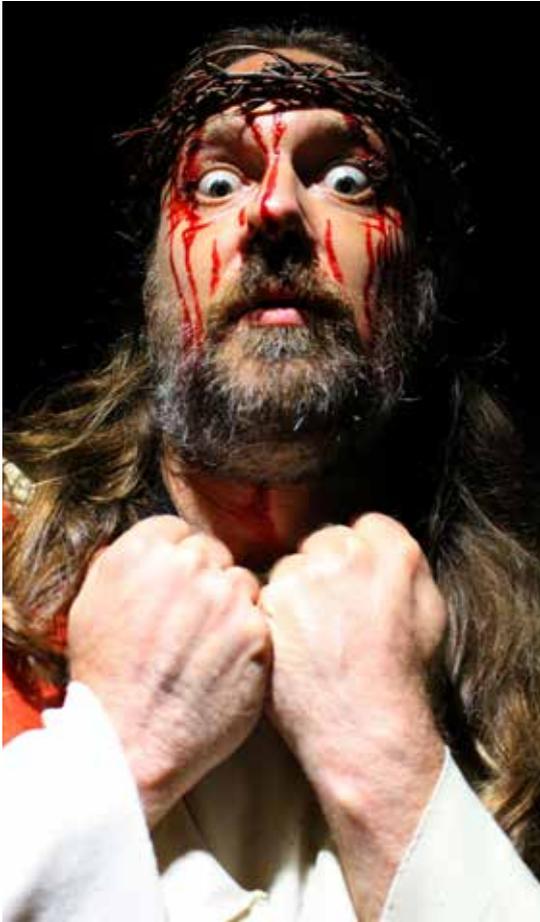
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JEWS HATE!

Death House:

The Conventioneers of Horror



By Jesus Maggot

Disappointed. This is a word Jesus finds himself using on an almost daily basis when it comes to films. Sure, there is a sparkling gem once in awhile, or at the very least, a fun mindless romp. Jesus has had to sit through a lot of cinematic atrocities over the last year, and I thought Jurassic World: Fallen Kingdom was the bottom of the barrel. But once again my children, I have been proven wrong. I had the extreme displeasure of sitting through Death House, otherwise known as the Expendables of Horror, or as I call it, the conventioneers of horror.

Now let's not get off on the wrong foot. Jesus is in no way bashing any of the actors in this film. They are all where they are for a reason, and I have had the pleasure of meeting and hanging out with some of them. They are fantastic actors and just really nice people (Well, the vast majority). This is simply a window into how the director and/or producers gained their cast as almost all of them are on the horror convention circuit.

So, the movie... A couple of agents are on a tour of Death House, a secret prison that houses the absolute worst of the worst. Various experiments are carried out on the inmates including some being studied in a virtual reality type setting that allows them to, well, be themselves. During the tour there is a power outage and the inmates run amok, and now the agents who are forced to run for their lives are headed deeper and deeper into the prison. That is the general premise. Add to that Kane Hodder's character heading up the inmates as they head for

the basement of the prison which houses the Five Evils. Yup, it's going that direction.

The general premise doesn't sound too bad. And it does make for a great story telling device that would make sense to have so many actors crammed into it. However, the script and overall execution is so poorly done that it's almost embarrassing to watch. This is a film with almost zero redeeming qualities. It is quite painful having to watch some of the actors saying these lines. If you saw this and caught the exorcist quote and the line after it, then you know exactly what Jesus is talking about. And I'm not even going to get into the Five Evils here. Let's just say, horrid costuming, more innate dialogue, and a real waste of Michael Berryman.

There really isn't a lot I can say about this one that is positive. The action sequences are nothing special, the gore is surprisingly sub-par and again, the script, is just terrible. Like, written as bad as the bible terrible. The story is all over the place and Jesus failed to see the point of it all. What Jesus can say is that this was unequivocally, the worst movie I have seen in a long time! I just hope the actors got a decent pay cheque out of it. Until next time make sure to follow Jesus on his Instagram @mrjesusmaggot for more blasphemy!

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KILLITOROUS

Photo by dwyerj photography
Interview by Roger the Shrubber

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

Aaron Homma: My name is Aaron Homma and I'm most infamous for playing guitar... I've played for the bands The Kindred, Immersed, Vital Remains, Erimha, Annihilator and Killitorous.

AU: Give us a brief history of Killitorous - who are you and who did you form?

AH: We are a technical death metal group... we started about 12 years ago. It was originally myself and a bunch of friends. After a ton of line-up changes I found Nick Miller (First Fragment, Crimson Shadows, Unleash The Archers etc...) and we have been a real creative team ever since.

AU: Can you describe your music for those of us who've never heard you?

AH: Chaotic technical death grind. We kinda try to cover all the death metal bases when writing an album.

AU: You're just about to head out on the second leg of your Canadian tour in December... how was the first half? What's it like touring Canada in midwinter?

AH: What is really crazy about this tour is the turn outs. The attendance has just been phenomenal... really we are promoting our album that is going to come out, we haven't toured in two years and our last album *Party, Grind* came out in 2014. Can't be more stoked that so many people still want to party. In fact, everything about the tour went amazing in terms of shows and playing.

As for everything else... let's just say that touring in the winter sucks. For us, on the first leg it sucked for these reasons:

-Our heater broke and there were freak cold spikes that hit -30 on our 16 hour drive.

-The 16 hour drive I'm talking about was actually supposed to be 10 but our trailer tire exploded, adding CAA and other nightmare time to be added... again, no heat (thanks to our friends at CAA for constantly saving our butts).

-Our alternator belt shredded like spaghetti through all our engine fans (still no heat)

-The trailer hitch for our rental van was too big so we had to miss a show in Drummondville, QC

AU: What does life on the road look like with Killitorous? What's your essential tour survival kit?

AH: Well we are all really close. Kinda like a really long sleep-over party with all your best friends. One long day with naps from the time you leave your house until the time you return home. We survive on partying, great jokes, ramen, canned food, cigarettes and vodka.

AU: You are preparing to release a new album, is that correct? Tell us about it? Does it explore any particular themes or topics?

AH: Yes, we are currently in the studio recording our new album *The Afterparty*. We are planning to release the album in March 2019... it is basically just a continuation of the first album. Pop culture, party-life, chaos and madness.

AU: What does 2019 have in store for you? Will you be doing more touring? Recording?

AH: Touring, new album, and really anything we can get our hands on....we are going to just keep doing our thing.

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

AH: None of us have kids. The party will never end.

AU: Any final words for our readers?

AH: Party On.

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

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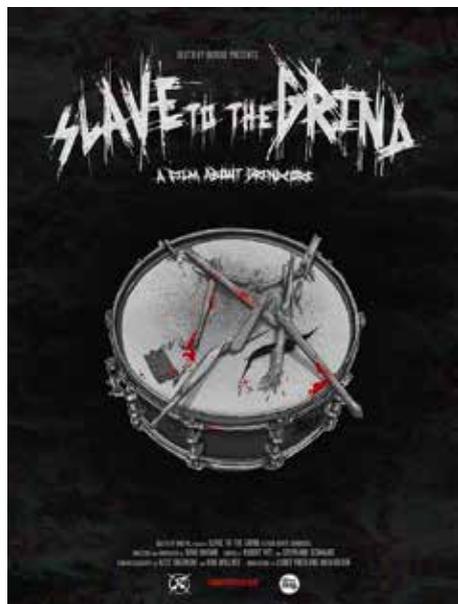
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Slave To The Grind

Interview by Ira Hunter

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

Doug Brown: My name is Doug Brown and I am a film director.

AU: Tell us about your documentary *Slave To The Grind*.

DB: *Slave To The Grind* is a film on the history and perseverance of grindcore. It starts with the origins, and discusses political elements, controversial bands, and variations to this intensely visceral form of music.

AU: Describe what grind is for newbies?

DB: Grindcore is what happened when you combine the political stance and partial song structure of hardcore punk, with the chaos and aggression of death metal. It is a mutant strain, making the most intensely violent music

imaginable.

AU: What was the original genesis of grind?

DB: Origins of grindcore are not definitive. It was partially born in the UK as the band Napalm Death was playing hardcore punk faster and more aggressive than anyone else. Meanwhile in Flint, Michigan, Repulsion were playing a similar style, but with more of a death metal influence. Aspects of grind appear all around the world in the mid 80s, but those two are the ones that really 'dialled it in'.

AU: What bands are featured in your film?

DB: Napalm Death, Repulsion, Brutal Truth, Agathocles, Cretin, Fiend, Nasum, Rotten Sound, Deboned, Unholy Grave, Warsore, Mesrine, Deche Charge, Fist Fuck, Wake, Terrorizer, PLF, Pig Destroyer, Anal Cunt, Carcass, Antigama, Haemorrhage, Impaled, Archagathus ... I am sure I am missing a few!

AU: Who invented the blast beat originally? Who is currently the best blast beat drummer in your opinion?

DB: I would say Mick Harris and Dave Grave are the first two to play in the way we currently reference as a blast beat. Though Pete Sandoval from Terrorizer/Morbid Angel did not invent the blast beat, I would argue he is the one to 'clean it up' and perfect it with precision.

As for modern grindcore drummers - I think Bryan Fajardo is certainly the fastest/most precise player out there. He is known for Nosier, PLF, Gridlink, and a slough of other bands. I think the drummer from Sulfuric Cautery (Issac Horne) is also super intense as well - certainly check them out if you can!

AU: When did you first discover grind and what was it about it that made you want to film this documentary?

DB: I discovered grindcore as a teenager in the

late 90s, though I did not know it was grindcore at the time. Like many who find it, they assume it is death metal on steroids. As for why I made it... I was actually at a Lock Up concert when the idea hit me. I was watching Nick Barker play the drums and I was thinking about how I wished there was a documentary on the subject. In many ways Lock Up are not pure grind, since they have many black metal elements to their sound - and me nerding out over these details in my head made me realize there was a need for a film on the topic. I suppose that was where the first 'plant' in my head was.

AU: Any other interesting grind bands you've discovered as you've been screening the movie?

DB: I first saw the band Organ Dealer at Earslaughter Festival in Montreal. They were incredibly intense and I loved their

arrangements and approach to writing. I could tell they were obviously fans of older bands, but still had a flair to adding variations to their sound. They have actually been the one band that has played the most with the film, playing after it four times in four cities in three countries.

AU: What did you think of the Porno Grind band called Zuckuss who played after your screening in Vancouver?

DB: To be honest, I had never heard them before they were booked. I gave them a spin - they sound great. I will admit that Pornogrind is not my bag, but I am of the 'I listen to what sounds good' philosophy, and they sound good.

AU: What are some of the sub-genres of grind you explore in your movie?

DB: The film discusses goregrind and noisecore briefly, though it is essentially only a film on grind. We knew that there was a power violence documentary in production so we didn't capture

that and we are very much looking forward to that film as well!

AU: Who are some of your favourite grind bands people should check out?

DB: Here are the bands I find I am always revisiting:

Napalm Death, Terrorizer, Brutal Truth, Agathocles, Repulsion, Nasum, Unholy Grave, Carcass, Fuck The Facts, Warsore.

AU: How was your experience filming at the Obscene Extreme festival in Europe?

DB: We did not attend! We were able to team up with filmmakers from around the world to assist with some filmsets that were financially prohibitive. We did conduct the interview with Curby at The Obscene America edition in 2015.

AU: How long did the movie take to complete and how many countries did you visit?

DB: The film was shot over four years in nine countries, on four continents.

AU: What is a common misconception people have about grind?

DB: I feel like grindcore often gets lumped in with other genres of metal and is often confused with death metal. It is not. Yes, it is aggressive as hell, but without the anarchistic, politically charged attitudes of hardcore - it is not



grind!

AU: Where can people watch/buy your documentary?

DB: The film is currently screening around the world as we prepare for a DVD/Digital release. Please check out our Facebook page, and grindcorefilm.com for more details.

AU: Final words for Canadian grind fans?

DB: Be a proud Canadian. Listen to Dahmer.



in mind, rather than arbitrarily giving money out, Neüterhead accepts grant applications from rescues all over BC to help them with their specific needs. About half of their donations go directly to funding spaying and neutering procedures, but the rest have gone to community outreach projects that wouldn't have been possible without special funding. This has included funding Spirit's Mission to bring vets to an isolated community in Northern BC that didn't have access to spaying and neutering procedures, and an outreach program by Hug-A-Bull and other non-profits to enable families in high-risk communities across the Lower Mainland to get their pets fixed.

Neüterhead's primary fundraising is done at an annual metal show at The Rickshaw Theatre, with the next show coming up on March 1st. All profits from the show are used to fund grant applications. The show always features one-night-only cover bands assembled by members of local metal bands, with this year's show featuring members of Waingro, Baptists, Revocation, Bison, Ancients, Dead Again, and more. It is thanks to the metal community's desire to help that the fundraisers have been so successful: volunteers run the show, local artists and businesses donate items to the raffle, bands give up a significant amount of time to rehearse and play, and The Rickshaw Theatre and its staff generously donate the venue and their time. And of course, that's not to mention the hundreds of music fans who turn out to see the bands, drink some brew, and have a rad night out in support of the cause.

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

Shane Clark: My name is Shane Clark, I'm a founding member and on the board of directors of Neüterhead: Ace of Spays, I've been involved in the music scene for a long time, I played Guitar in 3 Inches Of Blood for 11 years and currently play bass in Bison.

**Neüterhead:
Ace of Spays**

Interview by AU Editorial

Six Years Later: Still Fundraising. Still Rocking Hard

Neüterhead: Ace of Spays is a non-profit organization that uses rock and metal to raise funds to help animal rescue groups with a necessary vet expense: spaying and neutering. The organization began fundraising in spring of 2013, and to date, has donated over \$30,000 dollars to rescue groups around BC. Over the past six years, the organization has slowly grown through word of mouth: primarily people telling others about the annual fundraiser show, and they're hoping this year's event will continue that trend so they can keep helping out BC animal rescues.

Spaying and neutering are core solutions to the problem of overflowing animal shelters, but the issue is much more complex than simply getting individuals to fix their new cat or dog. With this

individuals going through rough times on a case-by-case basis, and their information is kept anonymous.

AU: How did you turn a noble idea into such a success?

SC: We have a great group of individuals running it together, plus an amazing community full of like-minded animal lovers who support Neüterhead.

AU: Any future goals for Neüterhead?

SC: Yes, we have a few things in the works. Stay tuned for that, but for now we're just staying the course and doing our thing.

AU: What can you tell us about the program that we don't already know?

SC: In January we donated \$1600 to pay for the spaying and neutering of Dolly, Dutch, Pico, Luna, Eddie, Bella, and the Cinder puppies, currently in the care of Cross Our Paws Rescue.

AU: Famous last words?

SC: Spay and neuter your pets!

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AU: What do you do outside of the organization?

SC: I'm a metal fabricator/welder in the film industry, I'm involved in music projects with my friends, and I hang out with my animals.

AU: What's the story behind Neüterhead? What got you into animal welfare issues?

SC: It started at Long Live Cats and Dogs. Becoming immersed in the lives of cats and dogs made us aware of the issues surrounding lack of funding for spaying and neutering. We decided in the beginning to use our resources in the music scene and put on a fundraiser show, where the theme was all one-time only cover bands with friends from the rock and metal scenes, it's now become an annual event

AU: Can you estimate how many communities you've helped?

SC: The majority of our work is across the Lower Mainland and into the Fraser Valley, but we've also funded organizations in Victoria and the Vanderhoof area. It's hard to estimate how many communities we've helped because many of the programs we've funded have worked with

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but I need a promise, not an
illusion. My Mirror of
Narcissus, on the other
hand..."

"My beguiling glass, she teases too,
but ultimately reveals all, unseals
and unwraps deepest desire."

"Her love story: Narcissus, a vital and
profanely beautiful hunter languished
when he succumbed to an attraction
for his own reflection..."

"Not so for me. I can pull myself from
the gaze of this mirror mine any time.
Any time I like!"

"I may just do so...tomorrow.
Yes, tomorrow."

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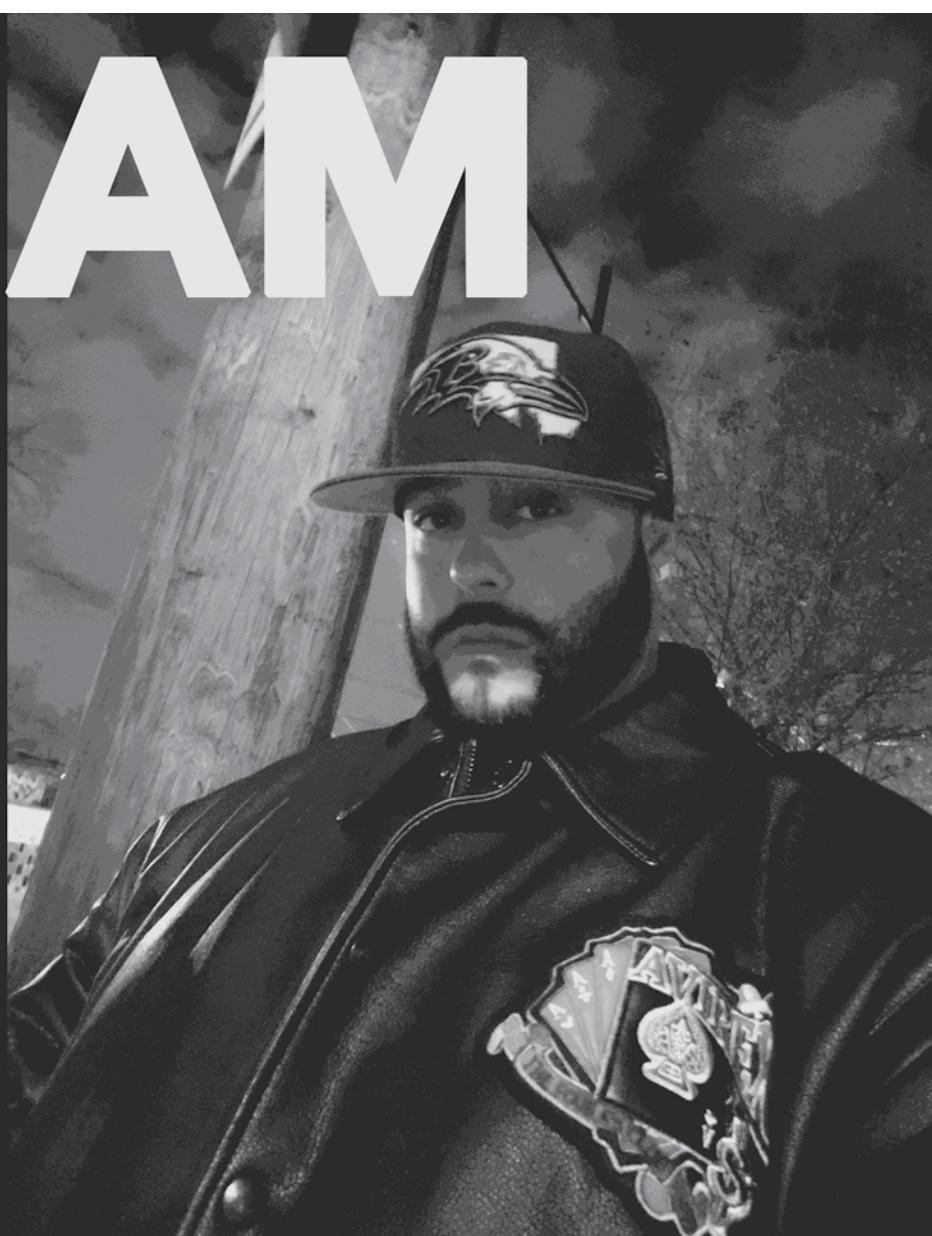
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My writing partner Paul Renhard and I wrote a few versions of the short version, but at the time we realised we didn't have the acting talent at our disposal to do justice to the idea. A few years later (2016), we came across a few great actors and dusted off the script. The short went on to win a stack of awards at film festivals all over the world. Buoyed by this success, we decided to turn it into a feature film.

The Making of Poltergeist

An Interview with Dave Gilbank
By Ed Sum

Absolute Underground: Could you introduce yourself please?

Dave Gilbank: My name's Dave Gilbank. I'm an Australian-born, UK-based filmmaker who has been making films and writing screenplays for 15 years or so. I live in Yorkshire and my offices are in Manchester.

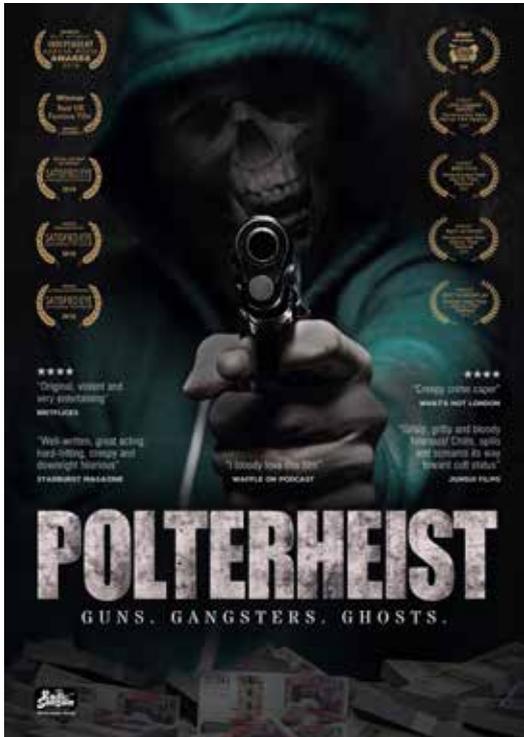
AU: How did the idea for Poltergeist come about?

DG: I've always loved gangster and horror films... the Michael Caine version of *Get Carter*, *The Sopranos* and the *Godfather*, *The Exorcist* and *The Omen*. I also love all those kitchen sink films from the 50s and 60s like *This Sporting Life*. I like doing things differently and thought the idea of a gang leader

possessing the body of someone who was their exact opposite (a hippy female) was intriguing.

AU: Since the film credits three writers, how much of the work was a collaborative effort?

DG: We workshopped it with a few actors to develop a few key scenes and one of these actors was Gemma Head. We were so impressed with her input, so we decided to ask her to write a few new scenes. She came back to us with some fantastic stuff. She played Frank's chain-smoking wife, Tracey, in the film.



Unfortunately, she passed October of last year after a long battle with cancer. She was struggling with illness even when we were shooting, and I'm so grateful that we were able to work with her. She came to the premiere and died a few weeks later. The film won a best screenplay award in November which we presented to her husband. She was an amazing talent.

AU: When casting, did you have any specific actors in mind, or was it mostly open-ended?

DG: Casting was a difficult process and we had a few challenges, particularly with the roles of Uday and Alice. We auditioned several actors to try for Uday, the psychotic gang boss but none had the necessary

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craziness. I wouldn't settle for second-best and was worried that we wouldn't get our man. When Pushpinder Chani came into our offices, we were blown away! He was frightening.

We were originally going to cast the actress from the original short, but she wasn't able to commit. We had a week to get the most important role; fortunately, we met Jo Mousley a few days later, and we knew right away she was the one. I know from experience the effectiveness of your film depends on script quality and the actors you get.

AU: At what point, after showing the short, did you decide to turn it into a feature-length work?

DG: The short was always designed to be a shop window for our writing skills and filmmaking abilities. As soon as we completed the short, we began the process of making a feature. It took a year and a half to get there. We had to raise the money. We made *Poltergeist* for £150,000 (\$193,000 USD).

AU: Was it tough to incorporate the paranormal elements into this film?

DG: In the end, no. While the film has elements of horror, I wouldn't classify it as a horror film. It's a gangster black comedy with some supernatural evil bits. The hardest part was the séance scene which needed a few special effects. We did

ok. We got wet. There were all kinds of spooky bits we discarded, but not because of budget or if was achievable—every decision was based on whether it moved the story along.

AU: Do you believe in ghosts yourself?

DG: Yes. We are surrounded by the paranormal and dimensions that we haven't got the senses to receive. It's a matter of belief. God is paranormal and there are spirits of karma everywhere.

AU: What do you think happens when one dies by the bullet or "accidentally"? Can they move on or are they stuck on earth until someone can help?

DG: I think our lives on earth are pretty inconsequential and that there is no heaven and hell. I believe when we expire, and no matter how we go, our spirits all become one and re-join the vast loving consciousness that makes up the universe. I believe we suddenly realise that life is a dream and the real adventure starts in the next life. I once met a guy who walked on the moon. His name was Edgar Mitchell and I'll never forget how he described his feelings when he looked up at the Earth. He said he got the overwhelming feeling that we are all one, and that life is a miracle, that the universe is magical.

AU: What's the official street date for the video release and will there be any differences between this pressing and the one you can buy directly from Tribal Films?

DG: It's being released digitally in the UK on Amazon in early February, and a few months later in the Americas.

At the moment, the DVD only includes a director's commentary and screenwriters' commentary. But later this year, we're going to offer a Blu-ray with all the bells and whistles. A documentary, behind the scenes, auditions, interviews and presented in Dolby Surround sound.

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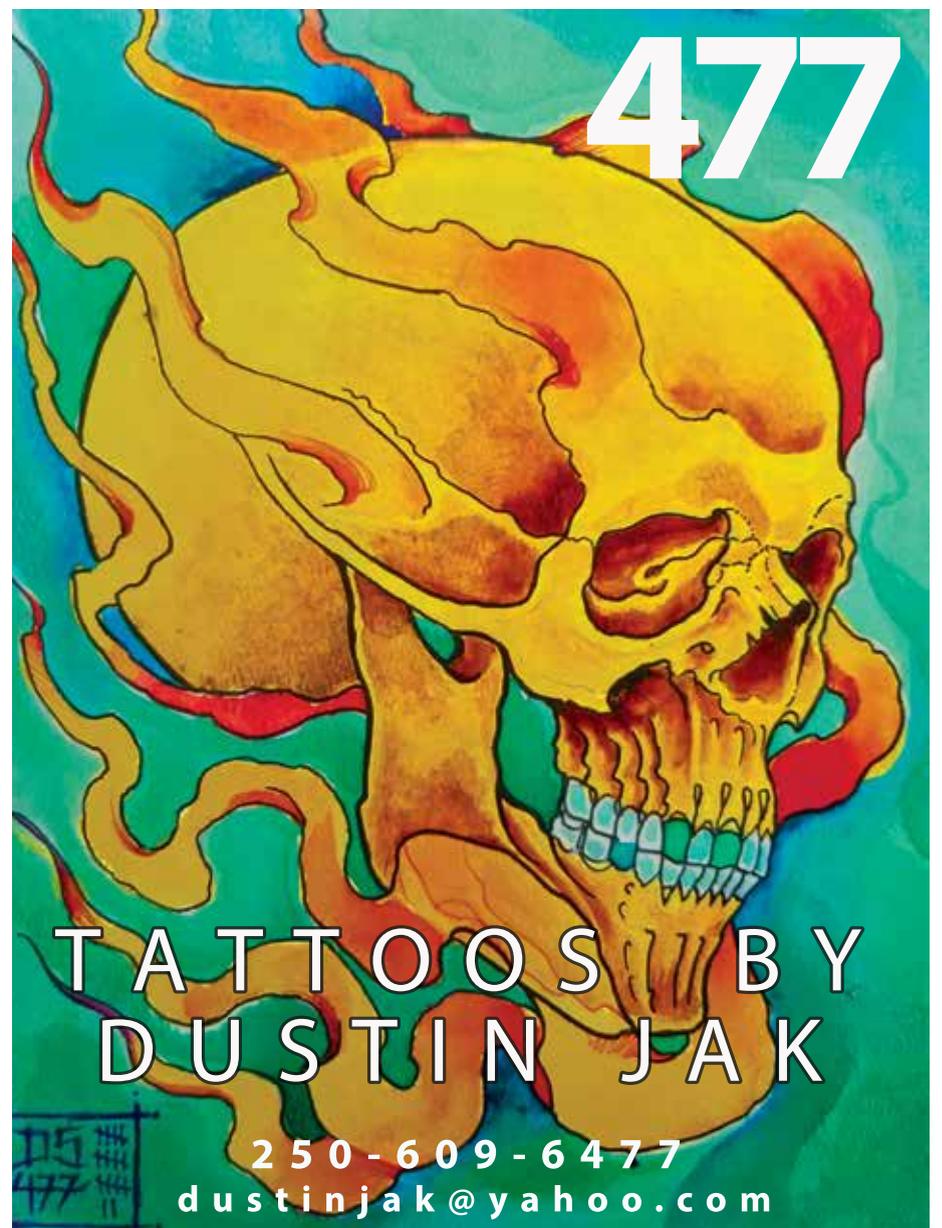
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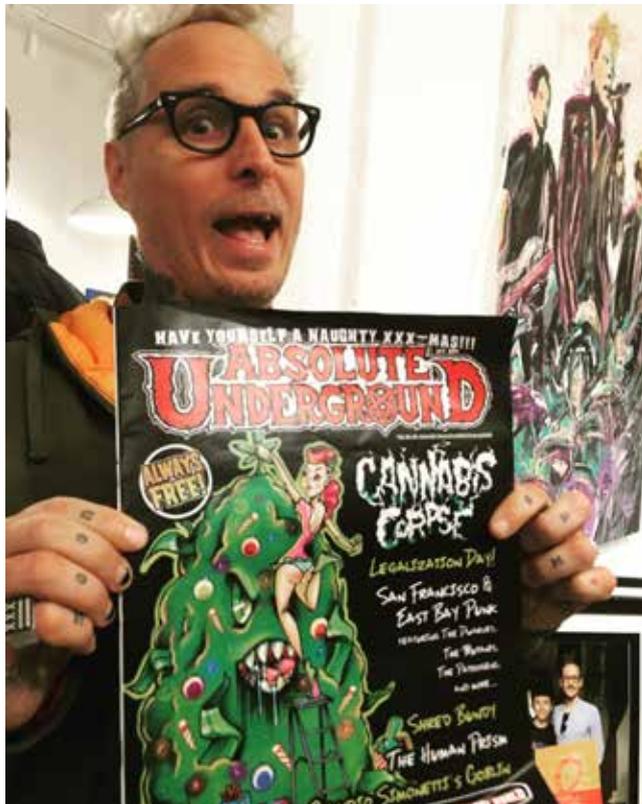
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Toby Morse

Vocalist for H2O

AU: Who are we talking to right now?
Toby-Wan-Kenobi?

Toby Morse: That's right. I'm Toby Morse from a band called H2O. I'm just a human.

AU: Where are we right now?

TM: We're at an awesome art show. Lots of talented musicians, skateboarders, artists all together.

AU: Are you on the west coast now?

TM: I've lived in California since 2001. My whole band lives here except for the drummer. We love California, and we don't miss the winter.

AU: Tell me about PMA everyday?

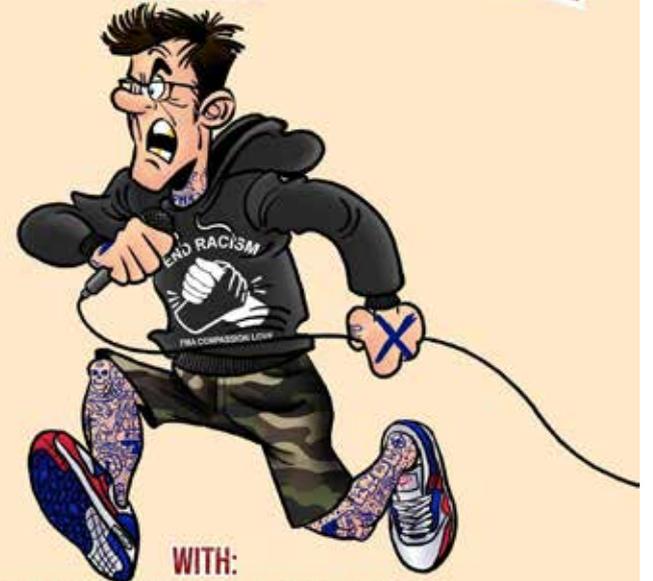
TM: Just do my best everyday to look on the positive things in life and not dwell on the negative things. I'm not perfect but I do my best. Life is good, when you have a family and you're alive, all your body parts are working. There is nothing to really be mad about. Whatever situations you get yourself into, you can get yourself out of those situations. It's helped me with my band and through my marriage.

AU: Are you an artist as well, or just a musician?

TM: I can draw, I can draw! Nah, I'm not really an artist. I'm more of a skateboarder/musician. I can't draw like these guys. Kevin Seconds is a great artist.

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TOBY MORSE

AU: Tell me about Kevin Seconds' art.

TM: Awesome. He's always been a great artist. I think even with their older merchandise, and the art on older albums, he's an artist forever, man. He's my hero right there.

AU: New H2O album coming out soon?

TM: Not right now. Sometime soon, maybe. We always wait 7 years between records.

AU: Words for Canadian fans?

TM: Shout out to Comeback Kid, shout out to Guy Smiley, shout out to Propagandhi, shout out to Canada, we love you. Wish it wasn't so cold or we'd come there more. Canada rules. Old school Snowcore tour, the 90s. That was our shit.

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PUNK & ROCK PAINTBRUSHES



Warren Fitzgerald

Guitarist of The Vandals

AU: Who are we talking to and where are we?
Warren Fitzgerald: I'm Warren Fitzgerald, artist and guitarist, and we're at Punk Rock and Paintbrushes in downtown Los Angeles on Winston Street, by the weird alley.

AU: How would you describe your art?
WF: It's a very simple formula. You think of something horrible that you shouldn't really think of, and then you paint that. The more horrible, the more responsibility you have to paint it. The more uncomfortable it makes you feel, the more it is

your obligation to bring it to this world.

AU: Give me an example of some of your awkward art?

WF: Well imagine if a penis had a penis, and then that penis has penises and then there was sperm everywhere, and then Satan came in and kicked them all in the balls. For example.

AU: Is that a new one you're working on?
WF: I might now. I just thought of it.

AU: Tell us about some of the other artists, punk rockers, and skateboarders here tonight.

WF: This is where subculture actually turns into real culture because we've got awesome Hunter from AFI, we got Soma Snakeoil, and we got Matt from Alkaline Trio and Blink 182. They're all very interesting kind of takes on everything, it's interesting to see how different everyone's stuff is too.

AU: Is this show always in LA or is it a travelling event?

WF: We were in Denver last week, and Chicago last year, it's kind of like punk rock without music.

AU: Maybe one day a band will play.

WF: I hope not. I will bring earplugs.

AU: I saw you guys come up during Surf City Blitz in Huntington Beach, The Vandals did a special song with



Pennywise.
WF: That's the way to do it. You play one song and then you get the fuck out of there.

AU: It was a big festival. Pennywise was playing and then all of a sudden The Vandals show up.

WF: It was a very cool event, it actually worked. I had anticipated every failed scenario for how it would not work, and when it did work I was very relieved.

AU: I've seen you wear tangerine colored pants for a very long time, then green pants, and tonight your pants are red.

WF: Yes, it's called the holiday creep, like when Christmas shows up early. Doing a Christmas record fucked up my psyche about Christmas. It's like I got Stockholm Syndrome from Christmas.

I hate it, but at the same time I love it. I will fight to the death to defend it, even though I hate it.

AU: You had a whole Vandals album of Christmas songs.

WF: Yeah I know, it made me crazy. I've got a Christmas room, I don't know what it did to me.



AU: What's next for The Vandals?

WF: We had a new idea for a record and we're working on a libretto theme. I think we should all write each others' eulogies, and put that out on a record before everyone dies. But we will get to write our own eulogies, and that's going to play at your funeral, so that everyone has to listen to whatever you thought of. It would be really long and terrible, but they have to sit there and like it.

AU: Final words for Canadian fans in their igloos?

WF: Regina rhymes with vagina.

AU: What does it say on your Tinder profile?

WF: Swipe Right! I'm not a sexual deviant with any pressing charges, and I also enjoy catching fishes and taking pictures with my shirt off in the toilet.

AU: This whole interview he's been eating tropical nuts!

WF: Fletcher's tropical nuts, they're the best kind. They taste like homemade.

Facebook: @TheVandals @warrenfitzgerald



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PUNK & ROCK PAINTBRUSHES



Mad Twins

Olya and Vira Ishchuck

AU: Who are we talking to?

Olya: I'm Olya, and you can know me and my sister Vira as Mad Twins.

AU: What is this art show tonight?

Olya: This is Punk Rock and Paintbrushes, an exhibition of punk rockers, musicians, and skateboarders who do art. We are not musicians or skateboarders

but we are doing art for bands including music videos, CD covers, posters. We made the poster for this exhibition and we are very happy that they invited us to show our artwork.

AU: How would you describe your art?

Olya: Well, we have different artworks. It's an underground movement lifestyle and symbolic stuff because we wanted to put some hidden meanings in our artwork. Just things dedicated to bands we like a lot like Social Distortion, Nekromantix, and Johnny Cash.

AU: Are you a fan of any other artists exhibiting tonight?

Olya: Yes, we are big fans of Matt Hensley because we like Flogging Molly's music, and of course Matt

Hensley is a professional skateboarder. We enjoy the artistic part of his personality and we like the custom frames he's doing. We are really impressed. We expect



these things from a person who is mostly into music and skateboarding like Steve Caballero, that they are also doing drawings and other media. This is an example of how some artists can challenge themselves and push the limits of what they can do.

AU: You also do animation?

Olya: Yes. Music



videos for bands mostly, additional hand drawn animation because we love it and we are self-taught, we learned how to do it ourselves. We always wanted to make music videos for bands, so we started doing it in Ukraine, where we live, for some Ukrainian bands, we tried to do it for some foreign bands, the bands which we like the most and now we continue doing this.

AU: I'm going to get your twin sister's opinion now. Do you

have anything to say about this event tonight?

Vira: All the artists and art here tonight is awesome, thought-provoking, crazy art. Our art had been called a little bit more traditional in the media but people like the messages, people like the meaning, so we are enjoying the reaction of people.

AU: Who are some of the bands you've worked with?

Vira: We've worked with Social Distortion a lot, we did stuff for psychobilly bands like Nekromantix and Batmobile, and for Reverend Horton Heat, and the Australian band The Living End. We are mostly into Punk Rock, Rockabilly and Psychobilly. Instagram, Facebook: @madtwinsart





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PUNK & ROCK PAINTBRUSHES



admire his art. I like Steve Caballero's stuff, it's great. I haven't even seen Matt Skiba's stuff yet. Jenny from Bad Cop/Bad Cop, her stuff is amazing. I'd love to have this show at our gallery but we couldn't fit it all.

AU: My friend was stoned and looking at your art and was getting sucked right into it.

KS: People will actually say, "Hey wait, I thought you didn't do drugs? Your artwork looks like you do drugs." I just don't drink or do drugs. I tried it when I was younger but it was never fun to me. I was always the guy that would drive all my drunk punk rock friends home. I was like the the den dad.

Kevin Seconds

AU: Who are we talking to and where are we right now?

KS: I'm Kevin Seconds and we're at the beautiful Innerspace Gallery in downtown Los Angeles for the Punk Rock and Paintbrushes show. You've got a mixture of all different kinds of people, punk rock people, musicians, skaters, artists. I'm honoured to be a part of this, it's pretty cool.

AU: Tell me about your art.

KS: I love to draw, I love to paint, I've been doing it since I was five. Finally, people are starting to take notice and buy my art. Art is a fun thing to do.

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

KS: Outsider art. It's self-taught, I'm not trained. I was just always drawing and doodling on napkins and shit. Started back in the early days of Punk Rock, I was always making my own flyers. When I did a zine I'd do all the graphics. It's just never gone away, I do that as much as I play music. Just over the last few years I've slowed down musically, and have been painting and drawing more. It's been a lot of fun. My wife and I own an art gallery in Sacramento. We just opened it in June and it's a lot smaller, but it's been a dream of ours for a long time.

AU: Did you do some album covers for the 7 Seconds albums?

KS: Yeah, a couple of them. Before the computer age, I like that stuff too, but I love to hand draw everything and cut and paste. It's still something I'm really into.

AU: Are there any artists here that you're particularly stoked on?

KS: I love Chris Shary's stuff. He's a friend of mine, but I also really



AU: Are you going to continue to do your solo stuff now that 7 Seconds has dissolved?

KS: Yeah, we're done unless our drummer can physically get better. This line up has been the most solid, and without one of the people it's just not the same. So we all made the decision that if we can't work together it doesn't make sense. It kills all of us because we miss it, and the last few tours have been great. We still have a desire to play but it's got to be everybody. But yeah, I still do lots of solo stuff. I did the Rancid, Dropkick Murphy's tour last year, did some Swingin' Utters dates. I'm getting called up by a lot of bands so that's fun.

AU: PMA - Positive Mental Attitude - what can you tell me about it?

KS: I think it's an important message, especially for young people. I think what gets lost in it is the work it takes to get to that sort of level in your life. As long as you're really working everyday to make life better and positive then you're doing the right thing. If you're just putting it on your shirt and acting like a dick, PMA means nothing.

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PUNK & ROCK PAINTBRUSHES

Chris Shary

AU: Who are we talking to and what are you all about?

Chris Shary: I'm Chris Shary, and I guess I'm an artist who works for a bunch of really great bands. I'm a very fortunate fella to have the honor of being able to draw stuff for my all-time favourite bands. I'm still trying to figure out what I'm all about. Maybe that's not for me to say?

AU: What can you tell us about the Punk Rock and Paintbrushes art show in LA?

CS: Emily Nielsen was kind enough to invite my wife, Lori Herbst and myself to this artsravanza right before

Christmas in the pee drenched streets of Los Angeles. Emily displayed some of my work last summer at Punk Rock Bowling and I guess she was happy enough with my stuff to ask me to do something else.

AU: What were you wearing at the event? A special outfit?

CS: Lori and I are wearing this years Descendents Christmas cardigans that I designed. We decided to keep the rest of the outfit pretty tame, so we're rocking black besides the wacky sweaters.

AU: How would you describe the art you created for this art show? Did you incorporate any new techniques or ideas?

CS: I have two different types of pieces in the show, my Sharpie sketch portraits and some color block portraits. I guess I'm just very

interested in faces, as both mediums are about faces. The paintings are relatively new for me. I made a few specifically for this show, but I hadn't been painting steadily since '96 or so. It's nice being back in the swing with acrylics.

AU: Any other artists involved you were especially stoked on?

CS: Well my favorite artist in the show is my wife Lori Herbst. Lori makes these amazing sewn glitter vinyl wall pieces. Its quite remarkable how she does them, and it's always an honor to be in a show with her. We're kind of a package deal. This was the first I had seen Olya and Vira's works and I was blown away. Such great talent and stories. I just adore what they did! Also couldn't be more stoked on Paul Kobriger's work. Such an incredible ability to render in such beautiful detail. Jennie Cotterill always makes me feel like I have no clue what I'm doing (in a good way). Kevin Seconds is stupendous. His Andy Griffith painting from A Face in the Crowd was amazing. Natalia Fabia? Oh man, I quit, she's so much better than me any day.

AU: Are you a skater or were you ever?

CS: Once a skater, always a skater. I always have a board around, but I haven't been seriously skating for a while. I do, of course, consider myself a skater. It's in my blood. As a teacher, I always take any kids board I see and take off on it. I just love the feeling of bombing on a board.

AU: This event seemed like a good gathering of friends, band people, and artists coming to support. Describe the vibe. You were hanging out with Coop?

CS: Yeah I think a lot of the artists know each other personally and are pals. It's pretty much like backstage at a fest.

I was hanging with Coop. He showed up to pick up a painting of Mark E Smith that he commissioned from me. I was so stoked! I mean who the hell am I to have COOP commission ME? Mind blown. That was quite a compliment. Of course I'm a huge fan of his work. I can only hope to be that good.

AU: What was the first artwork you did for Descendents?

How did you originally get the job?

CS: It may have been a bonus cup, prior to Everything Sucks. I had been doing art for ALL quite a bit and I work well with the band (we're all good friends) so I guess I was the natural choice. I could not be more grateful to be able to work with my favorite band.

AU: Any upcoming Descendents shows you're doing designs for?

CS: I have to get on some designs tonight for things that haven't been announced yet, and I have to do a new Punk Rock Bowling design soon!

AU: Will you be at Punk Rock Bowling or Rebellion Fest to see Descendents this year?

CS: I would not dream of missing PRB. It's hands-down my favourite fest and third favourite time of the year (Christmas and July 4th beat it). I'd love to make it to Rebellion. I've not been but HeWhoCannotBeNamed and his lovely wife have been trying to get me to go for years. Maybe this is the year?

AU: Any other upcoming Art Shows or events?



CS: There aren't really any that I'm in. I don't tend to do many actual art shows. The merch booth at a fest is my art show. I work better like that.

AU: Words of wisdom for artists just starting out?

CS: Don't expect anyone to hand you anything. You have to get out and bust your ass because you love drawing. Keep doing it everyday and don't do it for your ego, do it because you love it and love the bands. I've been doing stuff for bands since '88. This didn't just happen, and I didn't just stop. Keep on keeping on. Also don't be a dick... like in life.

AU: Where can people find you online?

CS: I used to put most things up on Facebook, but I've actually not kept up in that as much as I used to. I'm all over Instagram. I post pretty much daily, and am easy to reach. I try not to be a dick (see I listen to myself!)

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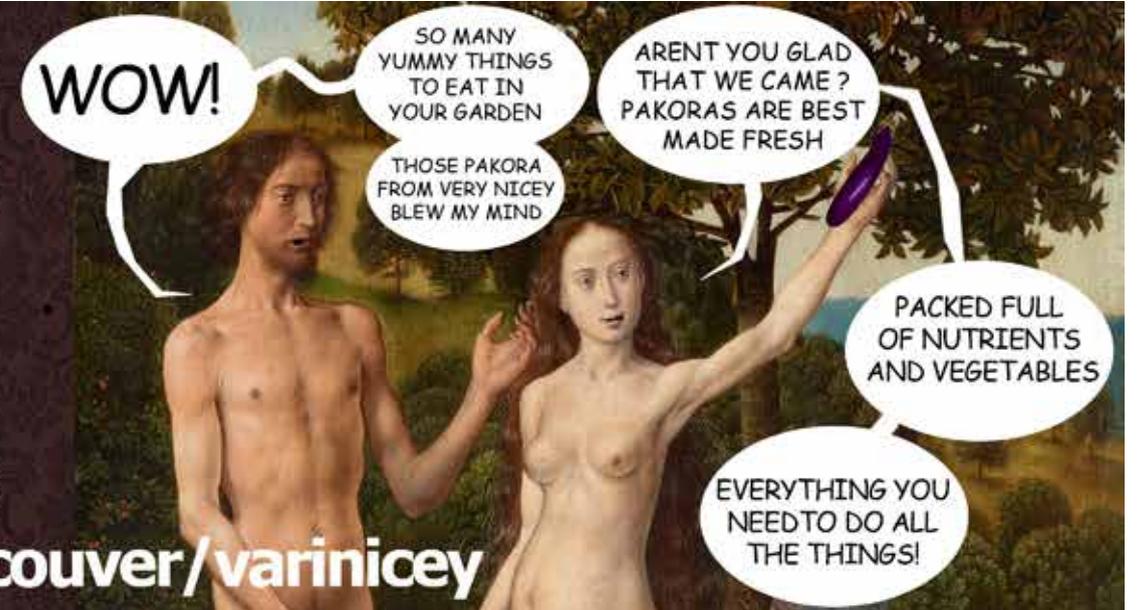
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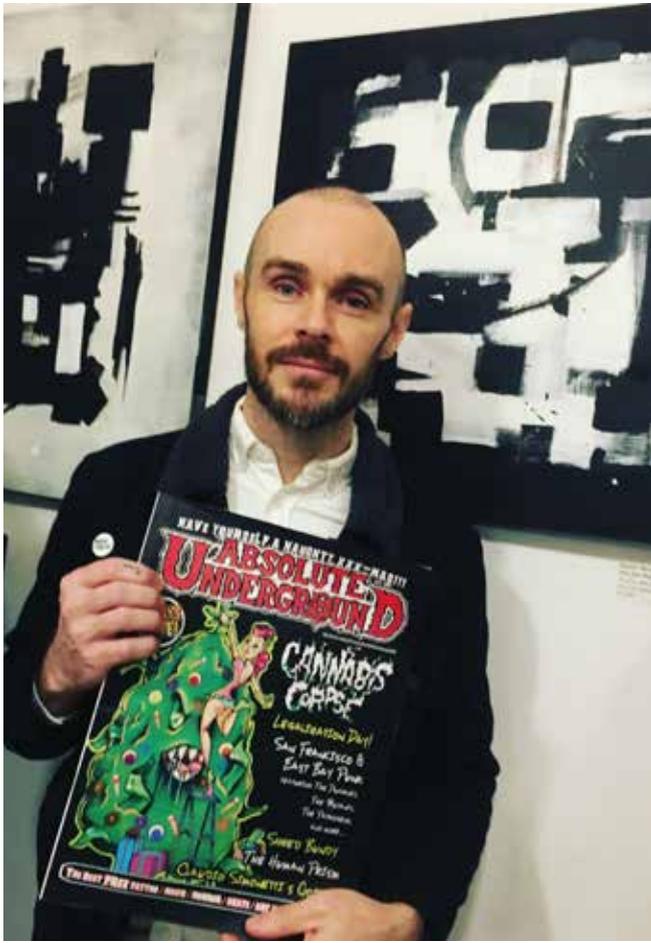
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PUNK & ROCK PAINTBRUSHES

Hunter Burgan

Bassist of AFI

AU: Who are we talking to and what is this event?

Hunter Burgan: This is Hunter Burgan and this is the 2018 holiday edition of Punk Rock and Paintbrushes in Los Angeles.

AU: When did this event start?

HB: I think this is the third year we have done this now, if I'm not mistaken. It's always a good time, always a crazy turn out. Always a different space, so you never know what it's going to be.

AU: Describe your art.

HB: If you want to get technical, it's abstract expressionism with a fairly

monochromatic colour palette. A lot of black and white, and some other tones in there but I don't know, I like to let people decide for themselves.

AU: This event has a lot of people from bands expressing their artistic side. Can you explain that?

HB: That's the whole idea. As musicians, many of us like to express ourselves in different ways. Because we are musicians first and foremost often anything else we do is viewed through that lens. So it's like, "Oh, so-and-so from this band also does this." It's not easy to be taken more seriously in the art world, so here is that opportunity for us to showcase our own work and support each other. Step into a community.

AU: Tell us about some of the other artists here tonight.

HB: Matt Skiba always has really interesting stuff. I think he has a mannequin in this show? I haven't had a chance to fully look around yet. Soma Snakeoil and Warren Fitzgerald have very provocative art that is worth investing some time in.

AU: Lots of skateboarders here too?

HB: Yeah, you've got Steve Caballero, and Christian Hosoi. My inner child is kind of nerding out about it. Paul Kobriger has some really intense illustrations if you haven't seen them yet. It's like ball point pen, it's incredible. You look at his stuff from a distance and it seems like a photograph,

and you get up closer and it's like, "how did you even do this?". It's amazing. He might be my favourite of these things.

AU: Anything about the band you're in, AFI, you want to talk about?

HB: We just released an EP a week ago. It is called The Missing Man, and we're really excited about it. Not just because it's new music, but also because it breaks our pattern of releasing an album every three years. So, we're back sooner than normal. Hopefully we will be able to make something out of this new smaller cycle.

AU: Is Davey Havok coming to the art show tonight?

HB: Ah, probably not.

AU: Final words for Canadian fans.

HB: I love you guys. You've always been very supportive, and I guess we'll see you soon. We've always loved touring Canada.

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PUNK & ROCK PAINTBRUSHES

Emily Nielsen

AU: Who are we talking to and what are you best know for?

Emily Nielsen: My name is Emily Nielsen and I am the founder and creator of the art collective Punk Rock and Paint Brushes.

AU: Tell us about your art management company, Romantic Rock?

EN: Romantic rock is a niche art management company that focuses on the art careers of musicians and professional athletes. We strive to highlight the hidden talents of these already talented individuals through art.

AU: What was the genesis of the Punk Rock and Paintbrushes art shows?

EN: Punk Rock and Paint Brushes is an art collective that allows the opportunity for the fans of the artists to be up close and personal with their heroes and the people they look up to. It is a very personal environment where there are no barriers.

AU: What is the vibe you are going for?

EN: Classy punk rock.

AU: Who else is involved in organizing events?

EN: My business partner Soma Snakeoil is my main support and co-producer. Many supporters of PRPB have invited us to be a part of their music festivals, such as the Stern brothers from Punk Rock Bowling, Riot Fest, Warped Tour and many more. All artists we showcase work together to create these events.

AU: Describe the recent Punk Rock and Paintbrushes art show in LA at Innerspace Gallery for those unable to attend?

EN: The punk rock and paint brushes art show in LA was extraordinary. Leading up to the exhibit listening to all the artists work so hard and creating their art is my favorite part in the appreciation of the fans that attended. We had a wide array of amazing artists that were included in the show, such as Matt Skiba, Paul Kobriger, Carla Harvey, Steve Caballero, and many more.

AU: Where have past events been held and who else has exhibited their work?

EN: We have exhibited our shows

across the United States for the last four years. We hold our exhibits at art galleries as well as pop-up exhibits at music festivals, where PRPB fits best.

AU: What is it about Punk Rock and Skateboarding that breeds such unique artists?

EN: Professional skateboarders as well as musicians already have a lot of creativity and vision in them. PRPB allows for them to showcase their talents in other ways.

AU: Are there any other artists out there you would like to work with?

EN: I would like to work with Tim Armstrong from Rancid and any other unique artists out there. We have a lot of great surprises this year with new artists as well.

AU: Any events planned for the near future?

EN: Many! Stay tuned!

AU: Any chance of something like this happening in Canada or at a big festival like Punk Rock Bowling?

EN: I would love to bring this exhibit to Canada as I am also part Canadian. And yes we held it at Punk Rock Bowling last year and will be hosting it there again.

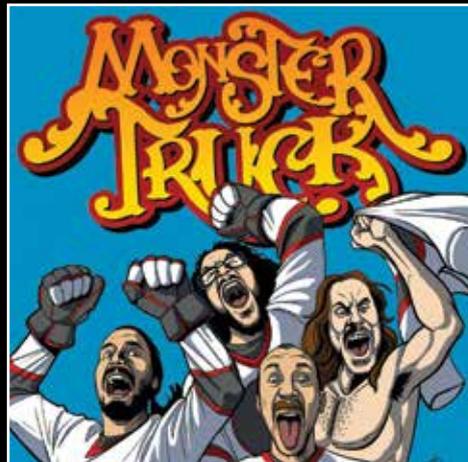
AU: Any advice for artists just starting out?

EN: Paint! Create! Go out on a limb and don't take no for an answer. There is no right or wrong.

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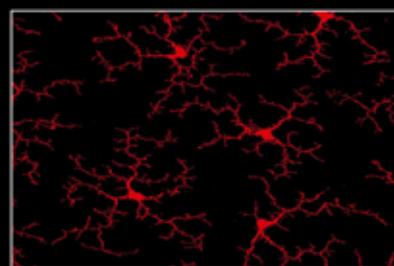
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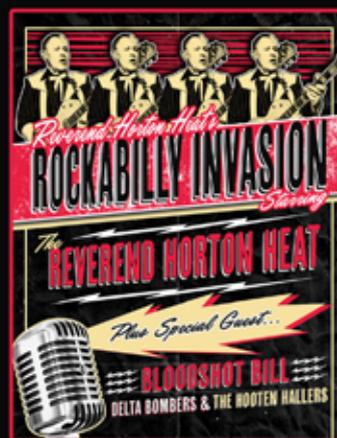
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Taggart & Torrens

Total Mafk Bahds

Interview by Ira Hunter and Kevin Close

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

Jonathan Torrens: My name is Jonathan Torrens, I can answer that much. It depends on how old you are, you might remember me from Street Cents, maybe you know me as Emma's dad on Degrassi and maybe you know me as J-Roc. But now hopefully you know me these days as one half of the podcast duo Taggart & Torrens with...

Jeremy Taggart: Jeremy Taggart! You might know me for Our Lady Peace for 21 years.

AU: You guys are good bahds?

Jeremy: We are. Very good bahds.

Jonathan: I live in Nova Scotia, he lives in Ontario. So our face-to-face time is only when we get out on the road but we spend an hour a week on the phone, so it's kind of old-fashioned. What I like about podcasting is that you can actually drill down on topics and it allows you to swing from topic to topic. It's been a slow, evolving relationship like The Notebook.

Jeremy: We're in love, man.

AU: What's the origin of the podcast?

Jonathan: Both of us were on the Jay and Dan podcast. They're fun guys and I was doing a regular segment on there and I heard Jonathan on there and we've been talking and trying to do something together since we met when Trailer Park Boys hosted the [Our Lady Peace] Gravity tour, back around 2000. We've wanted to work together for some time so the podcast kind of hit the ground running.

AU: What was it about mixing the music and the comedy when Trailer Parks Boys first came out?

Jeremy: In their early days, I guess it was like season two, that was a big thing with them gaining popularity. Bands were kind of passing their stuff around and talking about them like with Rush and the Hip and us. At the beginning of the Gravity tour not many people knew who they were and by the end of it, they were bigger than everybody in the band. It was crazy.

AU: How did you first get hooked up with the TPB?

Jonathan: Mike Clattenburg who created the show worked on Street Cents and we both went to High School with a lot of real-life J-Rocs, so we talked like that at CBC Halifax. We'd use the paging system in the building "Hey man, meet me out back, knowmsayin'?" So when he was making the pilot for the show with Rob and JP, who he went to high school with, he was like "You should play that character on the show." Interesting tidbit: I had broke my leg and was walking with a cane. I called Mike and said, "I don't know if I can play that character because I'm walking with a

cane and that's kind of weird." He was like "Man, let's rock it! Make it a character choice." So if you watch season one, J-Roc's walking with a cane.

AU: I have a friend from Newfoundland and he says that phrase a lot, "youknowwhat!msayin'?"

Jonathan: Yeah, and there are other east coast variations too like "DoyaknowwhatI mean?" It's like so many letters squished together into a half a second.

AU: So the characters on the podcast are based on real people?

Jonathan: Sometimes yes, sometimes no. But it's important to note that with the people we represent on the podcast, who are both our friends and family and Canadian celebrities, it's always done as a loving tribute.

AU: You're known a lot for your positivity and helping other artists.

Jonathan: It's the only way we can survive and I've always felt that if someone around you is achieving great things, stay close and bask in it and cheer them on because it just means your time is coming. It's too small an industry to step on people on the way up the ladder and ultimately I like to work with people I like, and that is as important as

people whose creative juices I flow with... I'm not comfortable with that sentence.

Jonathan: Jer and I have fun. We're different in some ways but we align on the things that are important. We are both family guys who have a low tolerance for BS. We don't think it's cool when people take themselves too seriously.

AU: How do you make money with a Podcast?

Jonathan: Good question! We wrote a book and we have a record coming out on Dine Alone Records. We started our own production company called CCS, Canadianity Content Studios. It's built for people who are passionate about something and they want to focus on that one thing on the internet with videos or whatever, but monetizing it with advertisers so they're not having to worry about going to a network. It's a podcast so it should have imperfections 'cause those are the moments that are the purest. The things that really resonate with people are when we share from our lives. Real life frustrations, that's the stuff where people write in and go "That happened to me at Canadian Tire too, bahd!"

AU: What can people expect from your live show?

Jonathan: It's interactive and people come to participate. The best compliment we get is when people say it feels like they are sitting in the backseat of a car on a road trip with us. This is a chance to actually be in the car with us and even drive.

AU: And there's a musical element?

Jonathan: Yeah, we play a couple of Canadianity classics. Then we do one comedy bit that's just an excuse to watch Jeremy go off on the drums.

AU: And you're playing an Amish character on Letterkenny?

Jonathan: It's one episode so far. His name is "Noah Dyck" and it's typecasting. Again.

Jonathan: Yeah, it was really fun. My only thing was that I asked to be virtually unrecognizable. That's what's allowed me to reinvent myself several times in this business. Trailer Park was so different from Jonovision, Degrassi was so different from Mr. D. or The Joe Schmo Show down in the states. I've had people say, "I didn't know that was you until halfway through the show."

AU: Are there any Canadian punk or metal bands that you guys are into?

Jonathan: Flatliners. Cancer Bats.

Jeremy: Flats and Bats. Voivod was a big band growing up. Gotta love your Voivod.

AU: What about Corey Hart getting inducted into the Canadian Music Hall Of Fame?

Jonathan: I admire Corey Hart's moxie because he did two things that he hasn't done in 20 years. One: book an arena tour in Canada, that's swinging for the fences, and he said he has a record coming out in May, and he hasn't even started it yet.

AU: D.O.A.'s Joe Keithley got elected to Burnaby City Council.

Jonathan: I love D.O.A., that's a great Canadianity Classic band.

AU: How many JPMs can we expect tonight? Jokes-Per-Minute.

Jonathan: Three? I want to manage expectations.

Jonathan: Some minutes will have eight to ten, some will be a goose egg. I feel like if I went to see something with 3 JPMs, that's pretty good.

Jeremy: Yeah, three JPMs is solid.

AU: You're at 172 episodes of your podcast. Any big plans for number 200?

Jeremy: Every 100 episodes we try to do something. We've done episodes at bahd's houses. We were at a bahd's basement apartment

in Etobicoke.

Jonathan: We'll just have a big Bahd-B-Q.

AU: Any thoughts on the legalization of marijuana?

Jeremy: I think you can talk about without even mentioning that people use it to get high. Just the ideas with the opioid problem, not only anxiety and stress, but actual pain relief for people who have chronic pain. Everybody knows that it works wonders and there are all kinds of medicinal things that are fantastic about it. So just that alone, it's like it should have been done 20 years ago.

Jonathan: I think perceptions are changing. I really do.

AU: Do you guys partake at all?

Jeremy: I'm a "once in a while" guy.

Jonathan: I'm an "I don't ever" guy, I just act like I do. It's hard to play J-Roc and for people not to assume "Oh for sure... he's gotta have that stuff." That's a classic stigma of acting. I don't judge and I see all the benefits of it but it's just not for me.

AU: You worked with Geddy Lee on a record?

Jeremy: We're both huge baseball fans. He's got an incredible collection of memorabilia at his house so we're just geeks in that regard. He asked me to play on his record and it was a great time. I got to sit and play live in the studio with Ged.

AU: Any other future plans on the horizon?

Jonathan: I'm really excited about what we are doing at Canadianity Content Studio because it eliminates the middle-man. We don't have to wait for a network to sign off on something, or get notes on an idea you know in your heart is funny.

AU: Jeremy, any upcoming music projects?

Jeremy: Doing this album is big. It's like those great double albums from Cheech & Chong. It's like real music too. Not just us telling stories, it's going to be actual songs. This is why we're so excited about it. This is Jonathan's first time making music in the studio and recording at this level. It's been an amazing experience and very satisfying with the creativity that's going on.

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SAN FRANCISCO PUNK



The Mutants

Art Punk Pioneers

Interview with vocalist Fritz Fox, a.k.a. Freddy Mutant

By Ira Hunter

Transcribed by Tara Zamalynski

Absolute Underground: Who are we talking to?

Fritz Fox: My name is Fritz Fox and I'm the lead singer in The Mutants.

AU: When did The Mutants start?

FF: In 1978.

AU: Were you the first San Francisco punk rock band?

FF: No, we weren't. We came in late. There were a few more before us. I don't know if the Avengers had started out by then.

Dead Kennedys were around with Jello, and some other bands, too.

AU: Did you guys have release any albums?

FF: We were kind of like never-do-wells, we were kind of fucked up for a number of years on anything we could get our hands on. San Francisco was wide open. I didn't give a shit what I was doing on stage, I didn't care. We weren't very good musicians when we started, so we just thought of really good performance pieces. The singers, we'd go underneath big appliance boxes and start singing, and it drove the audience so crazy that they jumped on stage and ripped the boxes away and found us under the boxes. Sally, for the very first show, she went to Chinatown and she bought a five gallon bucket of herring. They

were spoiled, they were very bad, and she threw them into the audience on the first show. The audience started expecting that at every show, and it kind of deterred us from learning, and playing, and writing better songs until finally we got really good and we became a good draw. Then we got our first album out, it's called *Fun Terminal*.

AU: As a Canadian visiting San Francisco, this show really felt like going back in time to the beginning.

FF: It's a real thing. We're playing the same songs. I thought by now, I'd say I hate these goddamn songs, but no. Every time we play them now they take of a different meaning.

AU: Tell us about some of the songs?

FF: Well, "Insect Lounge," it's about us. This is the Insect Lounge. We threw some stuff in there, like when Elvis Presley passed away...

AU: You said you didn't give a fuck when Elvis Presley died. That was a pretty punk rock line.

FF: I used to say, nothing is sacred and now I'm totally different. I'm a Buddhist. I had another band called Frank Hymn, I was just itching to sing and croon. To sing a hymn, frankly.

AU: There were some scary songs, "Monster of Love," what's that one about?

FF: It was just a concept we had, like a monster is raping women. What if he just loved women so much but he was gruesome? Romance would cure him, but no one would love him. Another song is, "Baby's No Good," about a troubled human being, and I sing it in honour of Donald



Trump's mother.

AU: Any other songs of note?

FF: Yeah, we have lots of songs. "Emotional Readout." It goes, "I'm having an emotional readout. It's a libido crash, you hotwired my circuits, my indicator is smashed. I am having a mental transfer, it's an androidal blaster. Static pressure comes on faster, neutron bliss is my master. Multileveled overlay, synthesized DNA, homeostasis stimulation. It's a positron manifestation." These are all things about robotics.

AU: The San Francisco scene from then until now, is it still pretty thriving?

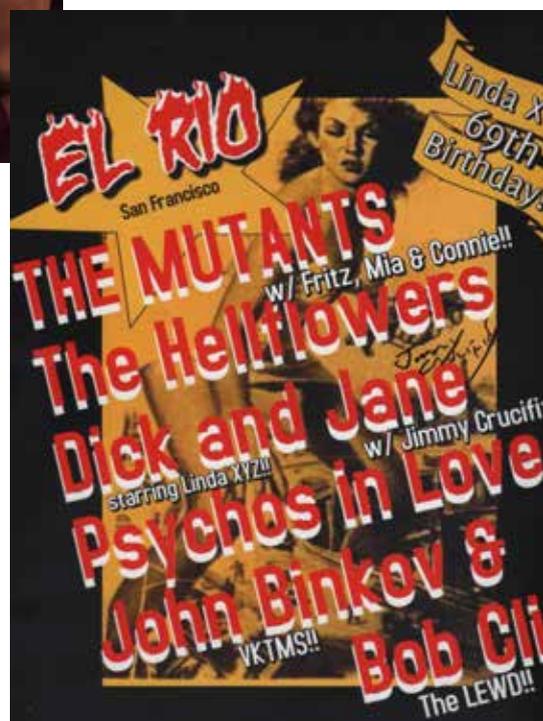
FF: I can't afford to live here any more.

AU: Final words for Canadian fans.

FF: I love Canada.

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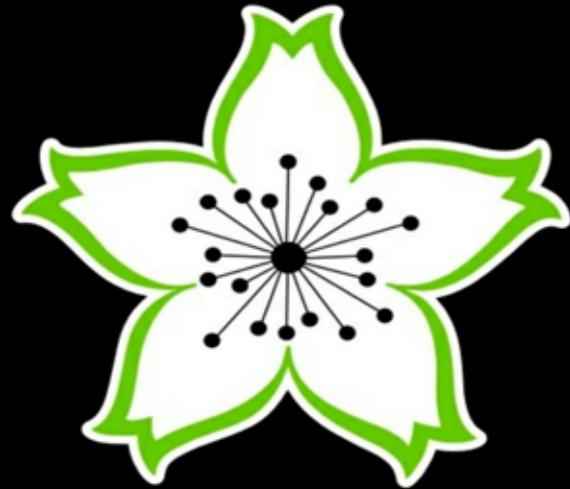
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Saints Of Death

Interview by AU Editorial

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

Christopher James: You are talking with Christopher James, I'm infamous for playing drums in Saints of Death, but usually more infamous for drinking too many tequilas after the show, haha. I'm also here with Twan Holliday, who is infamous for being a seven-foot tall screaming monster. We make up one half of the band Saints of Death. Ash and Juan are at the studio, finishing up some tracks.

AU: Give us a brief history of the band, what are you all about?

CJ: We started this journey in 2014, released our first self titled EP in 2015. We toured on that

record a few times in Western Canada. We knew that we wanted to get out of dodge. It was time to start exploring the idea of other places to tour. We had a hard time finding committed, skilled people, willing to invest the time and money a project like this requires, so the band went on a break from doing shows. Twan and myself kept chipping away at it. We invested in equipment for both live and our rehearsal space, and kept the project rolling while we found the members we needed to make it happen. That process is a whole other interview, haha. Now we have a great line-up consisting of myself, Twan Holliday, Ashley Blue on guitar and Juan Helluva on bass and we couldn't be happier. We just wanna play kick ass metal and travel the world, sharing it with crazy fuckers everywhere.

AU: You just completed a tour of Mexico last month, how was it?

CJ: We did! We just went to Mexico for a couple weeks in November and it was an absolute blast! I mean, like all tours, it had some ups and downs. Overall, it was a hell of an experience,

and I think we were successful in spreading our music and live show to new fans! The Mexican fans were absolutely amazing, and we can't wait to go back and play for them again!

AU: Any crazy stories from the road?

CJ: Aside from being robbed by police in Mexico City, the tour was pretty tame. Spent a lot of time driving, as usual. Tacos, Hot Sauce, Brethren, Beers! Chris ended up drinking with a local rock cover band on one of the nights off, and forgot we were getting tattoos the next day. He was so hungover, he was ghost white and passing out while he got tattooed, haha. We went to the pyramids in Mexico City! We had an amazing dinner in a cave. We ate ant eggs and caterpillars. For the most part, we just rocked out and hung out in some weird hotels, haha.

AU: What does tour look like with Saints of Death?

CJ: Wake up call at 8:30, 9:00 lobby call, 10:00 roll call, driving however many hours to the next city (Insert Fart Joke Here, Bring febreze!), OXXO (7 11), 5:00 load in, 6:00 sound check, make-up at around 7:00, press/interviews at around 8:30, hang out in the green room and chill. 11:00 we hit the stage and rock peoples' faces off til midnight! Then we usually hit the merch booth and take pictures with fans! When the venue closes, we load our gear and hit the road to the next city! FOOD, sometimes we will grab a hotel and have some beers. The next day we do it all over again!

AU: Do you have an essential tour survival kit?

CJ: PB and J, gas station washrooms, water, cheeseburgers, hot sauce, coffee and tea as well as other herbal remedies, haha, the odd wobbly pop.

AU: What's next for you as a band?

CJ: Dominate the world! We are currently recording a new album, *Ascend to The Throne* with Jason Martin at Tudor Studios in the lower mainland. We hope to release it this spring and follow it up with some west coast dates leading into the summer.

AU: Will you be touring more in 2019? Any countries still on your wishlist?

CJ: We have actually just announced that we will be returning to Mexico in June to play two festival dates. We are super excited to be sharing the stage with Dee Snider, as well as Green Jelly and many more amazing bands at the Festival Motociclista Aguascalientes. We also plan on doing another fall stint in Mexico to follow up our first tour and these upcoming festivals with Canadian Invasion II. The response we received from the fans and people there was truly amazing, they really embraced us into their scenes. It seems people are awaiting our return, so we want to give it to them! We are also looking forward to touring Europe and Japan.

AU: What else does 2019 hold for Saints of Death?

CJ: Along with the new album, we would like

Absolute Metal

to release a couple new music videos. We also currently have hard drives full of video footage and live audio from our Mexico tour being sorted through right now. The plan is to release a documentary!

AU: What do you all do when you're not touring?

CJ: We all work on new material, brainstorm cool new ideas, rehearse, go to local shows, work and play in other projects.

AU: Does everyone have day jobs or is SOD a full-time gig?

CJ: Everyone works day jobs for the most part. I manage a restaurant, Ash is a head security dude. Twan does acting gigs and has a trucking thing on the go.

AU: What other musical projects are you all involved in?

CJ: Twan works on this project as well as his acting career. Chris plays in this project as well as a rock n' roll band called Witchy Sister. They will also be releasing an album this year, so look out for that! Ash plays in a band called Christ Air. They recently did an EP with Jason Martin, the same producer we use. It's super rad crossover. Juan plays in a kick-ass band too, called Batterymouth. Look out for their new album this year as well!

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

CJ: We all have matching jalapeno tattoos from our tour in Mexico!

AU: Any final words for our readers?

CJ: Keep your eyes out for our new album, *Ascend to the Throne*, coming out this spring! Thanks to all the fans for their ongoing support, we look forward to exploring new countries that we haven't toured yet, and meeting metal fans all over the world!

www.saintsofdeath.com/

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PHOTO CREDIT: Kevin Eisenlord

UNDER THE GUN

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Absolute Live Reviews

Stiff Little Fingers / The Mahones
Nov 29th, 2018
Rickshaw Theatre, Vancouver, BC
Presented by Timbre Concerts & ConcertWorks

Stiff Little Fingers has been around since 1977, "the year punk exploded." They've been going at it for almost the entirety of that time, and they deliver it with a sincere love for the songs they perform. It was Thursday night at The Rickshaw, and the last show of their Canadian tour



with The Mahones. The crowd was definitely excited, and you could tell that it wasn't most of the audiences first SLF show.

The Mahones are an Irish-punk band from Toronto who take their namesake from the discarded half of The Pogues original band name, Pogues Mahone. Definitely taking some influence, while still delivering their own rowdy sound. Finny McConnell, the only original member and frontman, formed this band as a one-off St Patrick's Day gig and almost 20 years later he's still going at it. The show was high energy and entertaining, each band member able to hold their own. The drummer was an absolute powerhouse, and his drumming was distinctive without taking away from the overall performance. Their songs ranged from punky to traditional, though I have to say I felt the punkier tunes held the crowds' attention.

It's safe to say that most Stiff Little Fingers fans are most familiar with their first two albums, *Inflammable Material* and *Nobody's Heroes*, but as a band they have put out ten studio albums over the years. I definitely fall into the category of only being familiar with their earlier work, so I was happy to hear a good amount of the early hits, "Alternative Ulster," "Suspect Device," "Barbed Wire Love," "Gotta Get Away," to name a few, but they definitely touched on other eras of their music, as well.

Jake Burns introduced some songs with little antidotes, including mentioning how "Doesn't Make It Alright" was originally intended as a Specials song, but they heard it and quickly recorded and released the track first. In a more serious tone, Jake also brought attention to his depression, and the importance of opening up about it when he introduced the song "My Dark Places" from their 2014 album *No Going Back*. The venerability of that was really admirable, and I respect him taking a moment to bring that to attention.

All in all, it was definitely a fantastic show. This is my second time seeing Stiff Little Fingers and I hope that I can catch them again. They may be getting older, but they still put on a hell of a show. To quote my British friend Steve, they're "proper dad punk legends."

- Tara Zamalynski

Ace Frehley
Jan 23rd, 2019
Neptune Theatre, Seattle, WA

The Spaceman from the planet Jendell landed at the appropriately named Neptune Theatre last Wednesday night, this time armed with frequent collaborator Matt Starr on drums, bassist Phil Shouse, and guitarists Jeremy Asbrock and Ryan Cook. With every member of the band from the Gene Simmons Band and Thee Rock N Roll Residency, I knew this show would be very special and I was not wrong.

Opening the evening with Frehley's classic "Fractured

Mirror" instrumental blaring from the speakers, Ace and company took to the stage and wasted no time kicking our asses. Opening with a blistering 1-2 punch of "Parasite," into "Hard Times," then into "Rocket Ride," I was immediately transported to rock'n'roll heaven. This was my sixth time seeing Ace solo since 1995 and I have never heard the man sound this good. With the



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addition of two more guitarists, Ace seemed to be much more at ease and didn't miss any marks. In the past he would frequently miss words or come in too late, but that was gone with this band. Having these guys beside him seemed to totally free him up and their background vocals were the best Ace has ever had.

The band was well-rehearsed and delivered an absolute killer setlist, which was heavy-set on Kiss classics, but there were a few solo ones thrown in for the diehards. When they played "Save Your Love" from 1979's *Dynasty*, I nearly lost my mind. I had seen Ace do "Hard Times" before, also from *Dynasty*, but never "Save Your Love". They played a few from his classic Kiss 78 solo record like "Rip It Out", and "New York Groove", which never disappoint, but it was the Kiss classics that really fired everyone up. Songs like "Shock Me," "Love Gun," "Strange Ways," "Deuce," "Detroit Rock City," and "Cold Gin." The original Spaceman was in fine form all night and of course, no Ace show would be complete without one of his legendary solos with his smoking guitar.

All in all, one of the most fun shows I have been too lately. I sang my ass off all night and having Ace sign my Kiss tattoo after the show was icing on the cake. He was the last of the originals I needed on my arm. After two previous failed attempts, I am happy to say it worked out and my tattoo is finally complete. I got shocked and definitely feel better, Rock Soldier for life!

- Jason Matthew Shane Maher

Cheap Trick

December 28th, 2019

Molson Canadian Theatre, Coquitlam, BC

The hardest working band in rock'n'roll came back to the Van area once again on December 28th, and there was no way I was missing this show. This was my 8th time seeing them and I was super stoked. When the lights went down and their opening announcement blared over the speakers, "Ladies and gentlemen, boys and girls,



will you please welcome to the stage the best fucking rock band you have ever seen," I was 9 again, with the biggest shit-eating grin you have ever seen. Opening with the classic notes of "Hello There", I had to ask myself, what fucking year is this?

We were in for a fun night. Seeing Robin Zander, one of the most influential singers, up close is always a thrill for me. The man has aged like a fine wine, singing just as good, if not better at 66, than in his prime. They immediately gave us some Budokan love, going from "Hello There", into "Big Eyes", then "California Man" into "Need Your Love", with plenty of more classics thrown in all night. With songs like, "Ain't That A Shame", "On Top of The World", "Surrender", "I Want You to Want Me", "Dream Police", and "Voices", this show was an absolute blast. Rick Nielsen, even at 70, practically looks the same and is still a whirlwind of crazy energy with his arsenal of guitars on display. The man still looks to be having the time of his life on stage. Bassist Tom Petersson is also still as solid as ever and was fun to watch throughout the show.

One thing I found a little hard was not seeing them with original drummer Bun E. Carlos. Although Rick's son Daxx Nielsen is a solid drummer and has been in the band for almost a decade, I grew up with Bun E. behind the kit. Even still, they are as great as they ever were. They of course finished the night with "Goodnight Now" and for the next 90 minutes, all was right in the world. If you haven't seen these Rock & Roll Hall of Famers yet, what are you waiting for? You will be rocked, I fucking guarantee it!

- Jason Matthew Shane Maher



Photo by Kevin Eisenlord

Tenacious D

December 13th, 2018

Queen Elizabeth Theatre, Vancouver, BC

Presented by Live Nation

On the previous night at the Rio Theatre, there was a screening of Tenacious D's new animated film entitled

Post Apocalypto, and Jack Black and Kyle Gass did a live Q&A after the screening. Fast-forward to the next night for the big show where The D were preparing to perform the new *Post-Apocalypto* album live in its entirety. It was touch-and-go getting access to the jam-packed show, but we pulled it out of the fire softly, gently, sweetly, and discreetly. Great seats too. Thanks Shane! The band Winchester were the openers. Imagine if *Letterkenny* was a two-piece band.

The following are my drunken show notes:

- The anxious crowd chants "Show me the D!"
 - Cartoon concept album
 - Hope the two-headed dog
 - Explicit song about making love
 - Man bones
 - Three-headed penis octopus
 - Crackalacka ding-dong
 - Sex in space, so many space cocks, space goo
 - The D divided and reunited
 - Jables Jr sent Terminator back with a mission to save humanity
 - Robot Pussy
 - I got hit in the back of the head by a giant bra
 - Trumpsongrobotblowjob
 - Kyle Gass recorder solo.
 - Save the world.
 - Screen drops: "That was *Post-Apocalypto* in its entirety"
 - Album every six years: Greatest hits. Rise of the Phoenix.
 - Don't laser off your D tattoo
 - Grouse Grind Mango
 - Saxamaphone
 - Time machine back 12 Years. Mosh pit.
 - Rock-off challenge versus the devil
 - Most powerful form of rock? Polka metal? Jazz metal? No! The Metal!
 - Cock push-ups challenge
 - Tribute to Dio
 - Mombasa kielbasa sausage
 - Best song in the world
 - Van Halen cover. Total noise guitar solo.
 - Funky beat to fuck, sucking toes, double team supreme
 - Gass looked like Santa but it wasn't a Christmas show
 - Jack Black solo "Whole Lotta Love"
- The End.
- Ira "Beelzeboss" Hunter

Zimmers Hole/ Kanashibari

Rickshaw Theatre, Vancouver, BC

January 26th, 2019

Presented by Scrape Records "The Label"

It was billed as "A Hole Evening Of Hole - Bound By Flames" featuring "Bound By Fire" and "Legion of Flames"

played in their entirety. Kanashibari was a strange choice as the opener to set the mood for the chaos that was to ensue. It was a real ambient hotbox and I really hope it was Kosher Vegan Smoke. The big show started with a short film by Zimmers Hole Productions that included dark forests, swords, pentagrams, and half naked demon babes.



These are my drunken notes from the rest of the blood drenched show:

- The Heathen made sweet love to a corpse and played a xylophone
- A giant teddy bear was destroyed by the mosh pit. Fluff



and fuck everywhere.

- During intermission they screened another video with the drunken origin of Zimmers Hole told by the members
 - "Zimmers Hole started off funny but it ain't no joke"
 - Another video focused on the the birth of The Heathen as a demon claws its way out of his head
 - A confetti cannon full of cabbage?
 - Shared demon piss with the crowd from his tasty cocktail communion shaft. Open wide for triples. Filling up beer cans with his tainted nectar and organic fluids.
 - Cryptic messages written on processed cheese slices
 - The singer donned his legendary vagina suit. The front row went all Trump and grabbed the singer by his pussy
 - Gender of the Beast. Not politically correct but highly entertaining
 - Good Company Lager 13-packs were shared with the crowd
 - They played the song "That's How Drunks Drink" and drink I did
 - Zimmers Hole played songs they have never played live in 25 Years
 - A shiver went through the crowd as the original drummer Steve Wheeler got behind the kit for a few songs
 - I took a full-frontal cabbage cannon blast and I was still finding cabbage in my pockets the next morning
- Mal Content

KISS

Rogers Arena, Vancouver, BC

January 31st, 2019

For KISS to say they are reaching the end of the road, their latest and perhaps loudest show will take the entirety of 2019, touring the entire world. Instead of a limited number of concerts, they want to make sure their fans everywhere will not be disappointed. It's the end of January and they're kicking their tour off by bringing the house down here in Vancouver. Where they're ending it will not be Oz to see the Wizard, but New Zealand, of all places.

Many fans arrived in makeup and the love was there to go witness The Demon (Gene Simmons) spitting blood and breathing fire, The Catman (Eric Singer) being raised during the drum solo, The Starchild (Paul Stanley) ziplining to Stage B, and The Spaceman (Tommy Thayer) playing the guitar emitting different effects. Unlike the original, this incarnation has rockets firing out of the guitar to explode overhead. Nobody could ever tire of that.

They began with a pair of songs from the album *Destroyer*: "Detroit Rock City". Stanley wanted audiences to "Shout it Out Loud", and they did with this third number. The ended it with "Black Diamond" before the encore. Highlights included Eric Singer's "100,000 Years". He knocked his solo out of the park and Thayer is a technical marvel, especially on "Cold Gin", with the guitar.

Anyone who went to the 2000/2001 Farewell tour will find the setlist has hardly changed. I wanted to hear "Forever" instead of "Beth" as the power ballad just for a change of pace; with the former, it would certainly cement this band's legacy as one to remember rather than knowing in the back of my mind they are "retiring", if this tour is indeed the case. Only time will tell if this is truly their last...

-Ed Sum

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Absolute Film Reviews

Desolation Center: The Documentary

Before open air concerts like Burning Man became a thing, nobody knew how to organize something so large. Shows like Coachella and Lollapalooza owe a debt to the people who organized impromptu gatherings in the Californian desert back in the early 80s that combined punk rock, crazy pyrotechnics and performance art. All that happened gets nicely chronicled in *Desolation Center*, a documentary by Stuart Swezey. He serves as both the director, organizer of these shows and is one of the protagonists who bore witness to this movement. This work is set to debut on January 25-31, at the Slamdance Film Festival in Park City, Utah. It will no doubt see screenings at other events as words spread, much like how those impromptu concerts from long ago started. It will no doubt hit other film festivals, so keep an eye on <https://www.desolationcenter.com/festivals> for other dates.

In the 80s, Los Angeles was a time for new bands to experiment. Other historians may argue the decade prior more influential, but as to when the punk movement was born, it's subject to debate. At least this period of time was hailed as the Silver Age... no matter what the decade, youths and new musical talents always had hard time to find venues express themselves. They can gather at the Whisky A Go Go, but when a movie documentary needs to cast a villain, the foe chosen disliked everything that did not meet up to his standards.

Police Chief Daryl Gates was accused of being a xenophobe. He was antagonistic and ordered the shut down of many social gatherings. Swezey was there to witness the events; he's simply telling his story. Key to this feature-length movie is the question: where could they move these concerts? Because they could not play in town, the people got creative regarding where to gather. As this culture moved further underground, fans who embraced this life were more than ready to plunk down \$12.50 to get transported to the middle of the desert for shows which had nobody but themselves to

enforce, cleanup and monitor. The sky was the limit; attendees witnessed performance art, explosive finales (yes, attempts to detonate cliff sides were made) and punk rock at its finest.

This 95-minute work is fascinating to watch. It highlights an era that newcomers to the genre are unfamiliar with. To recall this era with video meant diving into Super8 or Betacam recordings, while the audio side is just as raw. Some of the news media back then decided to stayed out of it or turned a blind eye. For those who decided to document these performances in the middle of nowhere, the feeling is very well expressed.

Unlike today's era, with immediate access to video recording equipment, the 80s was limited. The grittiness of the footage only exemplifies a time we do not always recall. The talking heads (ranging from attendees with chuckle worthy creative titles and the bands themselves) said what they saw was a "religious experience."

Live performances from Savage Republic, Sonic Youth, Minutemen, the Meat Puppets and Red Kross are spliced within all the exposition going on. My attention was held as these performers talked about what they faced and how life back then inspired their words. One part was very informational, recounting the time, and other a highlight reel. No analysis is offered; it could have wrapped this



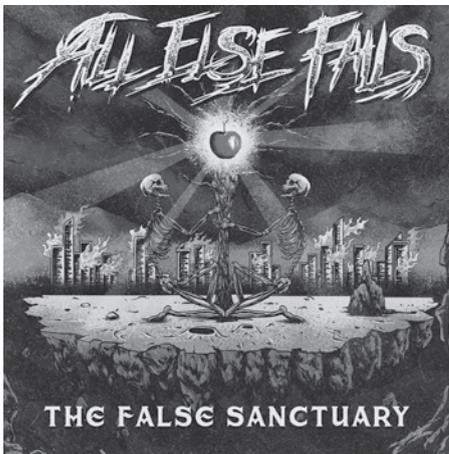
work up better than hearing Swezey talking about how he thought he was done with the scene. After he finished paying off the Federal government for misuse of their

property (no permit was acquired), he suddenly finds recognition by the National Endowment for the Arts. He's suddenly legit. He organized the huge Winter Solstice: Sun Stands Still (featuring Swans, Sonic Youth, Saccharine Trust and Debt of Nature).

Keeping this work focused was tough. It mostly sticks to Swezey's story. Watching this documentary transported me to the dark side of the moon and learning some of the secrets held there. I don't want to go back into the light. No, Pink Floyd was not part of the scene, but I'm certain Syd Barrett would have felt at home here.

-Ed Sum

Absolute Album Reviews



All Else Fails - The False Sanctuary
Suicidal Bride Records

Heavy grade metal heft meets memorable pop like melodies on "A Dream of Names," the first track off of this new release chock full of melodic metal anthems. "Wolves" has tons of crunchy guitar riffs and high-energy drums that stir up thoughts of the damned.

The vocalist shows a great variety of tones with his emulated croon on "Thrice Broken" or a bluesy gravel voice on "The Pause" alongside the full on metal screaming that pops up tastefully. Each song is a scream-along journey full of great guitar riffs and insightful lyrics like "set the world on fire just to watch it burn" on "Love in the Gloom," a fiery blast of post-punk angst.

An excellent variety of muscular metal and rock.
-Dan Potter

The Castor Troys - Legends Never Die
Independent

This short, five-song EP has heavy punkish guitars that are played with expertise and conviction. The track "We Are One" is a great fast sing along number plucked straight out of the Pennywise play book. But this band doesn't take all their sounds from one basket as "Watch The City Burn" has a definitive modern rock radio sound that brings to mind Three Days Grace.

The lyrics are an ode to small town Ontario where the talk in coffee shops is all about the bank robber, clandestine lovers and even the exploits of the local war hero. This band's strongest point is their ability to tell stories in under three minutes. Country music groups do it all the time but these guys definitely are bigger fans of Social Distortion instead.

They cap this rocking endeavor off with a punked up version of Tom Petty's "Runnin' Down A Dream" which seems a perfect end to short trip down memory lane.

-Dan Potter

Yeruselem - The Sublime
Debemur Morti Productions

This new entity is the latest venture by Vindsval, the mastermind beneath the work of Blut Aus Nord. Together with collaborator W.D Field they've produced a selection of haunting songs that can be described as a congruent melding of industrial, cold new wave and electronica.

On "Joyless" bass heavy grind and tortured Frippian guitar playing dance along side post-industrial hip-hop backbeats. A haunted cathedral full of chanting monks howl along in varying altered states of being making it clear early on that Yeruselem have created the unreal and sent reality to the insane asylum. "Triiunity" brings out even heavier dream like metal guitars that chug along



to the machine like beats with a concerted purpose. A purposeful desire to become more mechanical seems to soak through each and every one of these man-made orchestrations of sonic paranormal.

This is a very thought provoking album full of incredibly dense structures of sound both relaxing and jarringly dissonant at the same time. More abstract than previous Blut Aus Nord records this release offers up a frightening question mark as an answer.

-Dan Potter

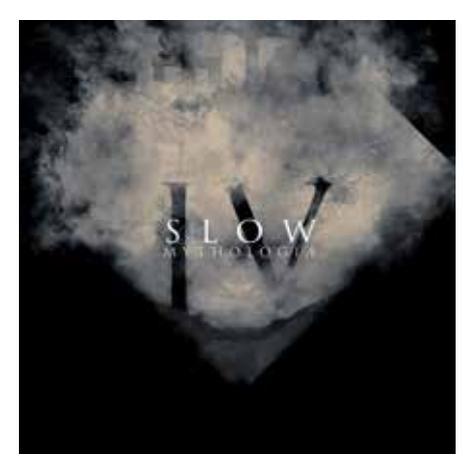
Slow - IV Mythologiae
Code 666

Byzantine sludge flows through the veins of this doom duo. Slow mournful guitar and drum serenades open up "The Standing Giant" as creepy reverberations from some un-inhabited icy wasteland and freeze out any thoughts of potential escape.

Huge discordant voices surge underneath the sparse metallic instrumentation making this group sound more ambient than groove-orientated. The vocals are delivered like memories coming from a comatose dream as all the rooms of the mind open their doors and repressed horrors of the human psyche leak out of the darkness. Each track is over ten minutes long, so meditative things can occur like on "The Suffering Rebel" where glacial slow tempos and bottomless deep growls create scenes of pure otherworldliness.

The duo mingles echo-drenched chords and indecipherable choir tones with thundering, distorted guitars and magma-dwelling wolf howls throughout this dark ambient masterpiece that will surely give you pleasant nightmares.

-Dan Potter



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subculture

by wendythirteen

I finally watched that documentary on the Fyre Festival. What a giant clusterfuck. How could anyone fall for that smooth talking schmuck. Even the vendors and experienced sound tech company knew it wouldn't happen. The logistics didn't add up. That dude and the rapper build a vision board of lies. The fleeced masses ate it up along with the investors who bought that gluttonous vision hook, line, and sinker. Really sucks the production teams and local workers got screwed but they watched it unfold before their eyes.

They presold more tickets than they had space for the people to physically fit on the original island location. Can you imagine wading through streams of urine while watching the concert. Zero infrastructure capabilities for more than 50 people, let alone thousands. No wonder that island landlord pulled the plug when he saw the hyped up advertising video. The festival would have destroyed the guys island. The shinier and glossier something is, the more suspicious I am personally.

I've met many of those types of people in the music industry. They're usually promoters or band members with ego-driven stars in their eyes. I've actually told them jokingly to call me when they were sober after they outlay their garish plans for music world domination. They never call.

Nothing elicits a hearty belly laugh harder than a newbie local band with their own laminates and a 'manager' in tow. As someone who toiled away in the pits of hell venues, maybe it's just shiny, lofty goals, image presentation wise that makes these people assume they can skip steps paying your dues. Maybe that's what a recent critic of my columns meant, that I was old school 'dated'. School of hard work and hard knocks. That is where I come from.

A few months ago one of these scam promoter type outfits was booked in at Pat's Pub, where I work the door. The bands are required to sell tickets which determines their set times length. There were six pages of restrictive rules in an instructional printout of how this bullshit promoter runs their events and screws the artists. All of this was done online. Ticket sales were routed online directly to the promotion company which is based in Toronto. They also wanted us to seize any monies received at the door to send to them too. They had no onsite representative to address any issues. Good thing as I'm sure it could be potentially more dangerous to have a local fallguy than be an arms length online corporate entity, once the musicians realize they had been duped. I'm also doubtful that the venue ever recovered the sound expense incurred for the night. No physical promotion was done and even the supposed ticket holders didn't show. I really felt bad for the musicians. A dismal night where everyone on the frontlines of their event got played.

Call me old-fashioned but I loathe the conman. It really sucks when you hear about people being taken advantage of. Whether it's someones grandma, green musicians, or cashed-up attention seeking millenials, I hate it.

Social media influencers. Seems to be the latest facsimile of the snake oil salesman. When you have people who take what they see on the internet as gospel, there is the enormous target market of gullibility.

Why is there so much common sense and critical thinking missing in people since the advent of the self proclaimed internet scholars. I know you have to wade through all the 'published' bullshit online by the latest opinionated gurus born on a Mac, but come on, let's engage with some reality checks.

The world is blowing me away with its outlandish stupidity these days. Did wearing a tinfoil hat become fashionable? Flat earthers, donut earthers, fad diets that recommend drinking salt water or your piss, anti-vaxxers that claim they know more than scientists and doctors, fear mongering by an embellished 'caravan' believing King Liar Trump supporters, xenophobes, etc, and

yes, Fyre Festival attendees expecting a brush with the wealthy and a luxurious experience crawling with supermodels and popstars. Lies. All lies. Or just very bad embellishments based on poorly researched sources that reek with imitated credibility.

At the end of the Fyre Festival film they had footage of the guy attempting to sell fake concert tickets to his Fyre Festival email list of victims while out on bail for that fraudulent fiasco. Do you seriously think his pipedream festival was more than a cash grab so his fauxfunded ass could sip champagne, mingle with celebrity and drive luxury autos. Yet, there are likely still some dullards out there that believe in him. If the truth is in your face, just start to recognize it. Oh those pesky facts. Truly humdrum to those infatuated with seeking the quick fix.

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Black Rider Tattoo

Interview with co-owner Alison Lilly

Absolute Underground: Who are we talking to today?

Alison Lilly: Illustrator/painter, tattooist, and boss lady at Black Rider Tattoo in Hastings Sunrise, Vancouver BC.

AU: What makes Black Rider Tattoo unique?

AL: We are a custom shop and our artists each have honed their unique styles. All of our artists have extensive tattooing experience and are versatile in their tattooing. We do a wide variety of work from large scale custom tattoos to small walk-ins. We provide great customer service and strive to make everyone who walks through the door of our shop feel welcome. We have a lot of pride in our shop and are continuously



working to make it better.

AU: Who else works at Black Rider Tattoo and what are their strong points artistically?

AL: I work with some really amazing artists: Paul Gardiner, Carlo D, Eric Brunning, and Jesse Williams. Everyone in our shop has strong

conceptual style and drawing skills, all of the artists take a lot of time in creating designs for their clients and we all share our ideas and opinions with each other in order to push ourselves to do better work. It's a really creatively rewarding work environment.

AU: How did you get started tattooing?

AL: I apprenticed under Paul at Next tattoo in 2013. I worked there for 2 years before Paul and I opened Black Rider Tattoo in 2016.

AU: What was the first tattoo you received and what was the first tattoo you did on someone else?

AL: The first tattoo I received was a small Haida design on my arm. I got it at Sacred



Heart Tattoo years ago. The first tattoo I ever did was on my teacher Paul. It was done during my apprenticeship and is of a small skull. I'm definitely glad it is on him.

AU: What styles would you say you specialize in?

AL: I love doing dark figurative imagery: illustrative ladies, lots of skulls, floral and animals. Starting out at a street shop that saw a lot of walk-in traffic was great because it gave me some great experience doing a variety of work which helped me be versatile in what I can do for my clients.

AU: Does your art lean towards the side of Unicorns or Demons?

AL: Demons riding Unicorns!

AU: What do you love most about working in a tattoo shop?

AL: The team environment we have at Black Rider.

Everyone is really supportive and encouraging of each other's work.

AU: Have you been to any tattoo conventions lately or do you plan to in the near future?

AL: Our shop does the Saskatoon and Winnipeg conventions every year. Saskatoon is coming up in the Spring April 12-14 2019!

AU: Do tattoos always have to have a deep meaning or can they be solely about the art?

AL: For me personally it is about the art. I love to collect tattoos from different artists, I often get tattooed when I travel so I usually just pick something the artist has pre-drawn and really wants to tattoo. A lot of my clientele get tattooed for special reasons which I think is totally valid and I can appreciate that, it's just not my own personal thing.

AU: Absolute craziest tattoo you've ever done?

A large bondage panther head with spikes and ball gag tattooed on a butt cheek. It's also one of my favourite tattoos I've done!

AU: Any favourite music you like to listen to while working?

AL: At the shop we love to listen to all types of music while working. Heavy Metal, 80s new wave/pop and hip hop are all on heavy rotation.

AU: Any plans for Valentine's Day?

AL: I'm going to see a Golden Girls inspired puppet show with some girlfriends. Cheesecake to follow, so I'm pretty excited!

AU: Advise for young artists starting out?

AL: If you haven't done an apprenticeship don't tattoo yet. Seek out a traditional apprenticeship before anything.

AU: Where can people contact you and see your portfolio?

AL: My Instagram has the most current examples of my work and portfolio.

Instagram: @a_lilly_art

Facebook: Black Rider Tattoo

www.blackridertattoo.com

Art by Alison Lilly



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BLAST FROM THE PAST



The Stampeders

Interview with drummer Kim Berly

Interview by Ira Hunter and Clark Mantei

AU: Who are we talking to?

Kim Berly: Well my name is Kim Berly, and I'm the drummer and one of the three vocalists in The Stampeders. Basically late 1970, we broke onto the Canadian charts with a song called "Carry Me", which was kind of a country-pop tune, and then "Sweet City Woman" was a really big pop song and that went all around the world and started our career. Over the course of the next six years, we had 27 songs that were on the Canadian charts and about 5 or 6 on the American charts.

AU: Was the song "Wild Eyes" about anyone specific?

KB: Rich wrote it and he didn't write about specific situations; he just made shit up.

AU: There's no real Ramona?

KB: There's no real Ramona. There's a real Ramona somewhere I'm sure, but we don't know her.

AU: Is it hard to drum & sing at the same time?

KB: I've been doing it a long time so you get used to it. The best thing for musicians is not to think of what you're doing. The drumming is basically free-flow as there's no mental effort that goes into it or to the singing either. We've been doing this stuff a long time so its easy now.

AU: Muscle memory.

KB: Exactly. Any kind of memory is good these days, haha.

AU: The Stampeders were a seven-piece and then it sort of whittled down to a three-piece?

KB: The early records were all the trio. The band formed in Calgary, hence the name. We absolutely hated the name, but we had a manager who said, "We can sell this. This is an image and we can build upon this. We will put you in cowboy hats and you can play rock'n'roll." We went for it and it's worked out.

AU: What would you have rather been named?

KB: The band was called The Rebounds, which was an equally stupid name. When I was really young, like 15, I wanted to get green sparkly drums and call the band The Emeralds.

AU: How did people receive you?

KB: You couldn't make a living in Calgary unless you were the best wedding guys in town, so we went to Toronto. The name was odd; people would ask us if we were affiliated with the football team. We didn't dress like a country band. We had a bunch of tie-dyed denim and these big, black Stetson hats; that was the image. When we landed in Toronto, the first place we went was the Yorkville Village. It was hippies and pot and all this stuff and we were a genuine oddity. When you think about show business, separating yourself from the crowd is good and we did just that. The three older guys were gone within two years of starvation wages and playing seven nights a week all over Ontario and Quebec. So, it was just the three of us then and we abandoned the look-alike thing. We all dressed differently and only Richard kept the cowboy hat, he had a big Hoss Cartwright hat and that was his trademark for a few years. It shows up in the early albums.

AU: Did someone wear a bear skin?

KB: That was Rich too. It wasn't a bear skin but maybe a sheep's vest he wore. Ronnie and I kind of disavowed the cowboy thing fairly quickly.

AU: The song "Hit the Road Jack" is a Ray Charles cover but you had Wolfman Jack do a voice track on your version?

KB: That was well into our career. We had had a number of hits and we were just looking for

another hit. We also did a cover of "Summer in the City", a Lovin' Spoonful song. With "Hit the Road Jack" Ronnie had actually met Wolfman at an airport one time, Wolfman was the most famous DJ in the country. Ronnie sees Wolfman coming into the airport and he says, "Hey Wolfman, I'm Ronnie King with The Stampeders." and Wolfman goes "Hey man, you wouldn't have any stuff would'ya?" Of course, Ronnie did. He had a couple of nice joints in his pocket and he gave one to Wolfman and thus was born a beautiful friendship.

AU: What were your early influences?

KB: We just loved pop music. It was post-Elvis, The Beatles were a new top band, and everything was coming from Britain. Good pop rock music was what we were about. The whole goal was to become successful and to make records. We must have had five or six singles that we released before we finally got a song on the radio. Come 1970, we got a distributor and then the Canadian content regulations came in. It was an interesting time because the radio stations said it was going to destroy them. They said that basically Canadians had no talent and that the music sucked and that people were just going to tune out and just not listen to the radio. I think it took them no more than a year for most of them to reverse their position and become supporters of Canadian music because it was good and the talent was there. Our song "Carry Me" had just been released and the radio started playing it, and then "Sweet City Woman" came out and it went to number one

AU: Were you popular in the States as well?

KB: The Americans were receptive right away, they didn't care where we came from. After "Sweet City Woman" we were on a US label and were treated as if we were an American band.

AU: What's the song "In the Shadows?" about?

KB: Basically, it's about being blind. That's another one of Richard's songs. Richard was the most prolific writer in the early days.

AU: What keeps you guys going?

KB: I guess just because we can and that we like it. We are working harder than we have since 1970 and everybody's got a sore something.

AU: How has life on the road changed?

KB: Well, we don't have to lug any of our own shit. It's all provided. So that's the best part.

AU: What do you do in your spare time?

KB: I'm still writing a lot and I've got a little recording studio.

AU: Will you be working on a new Stampeders record?

KB: No, I don't think so. Rich is in Toronto, Ronnie lives in Calgary, and I live in the Okanagan. The creativity between the three of us is still very much there, yet the getting around to doing anything about it isn't. But you never know.

AU: Any secret to the longevity of the band?

KB: Well, we are a three-piece and we are all quite different characters and we've chosen different ways to take care and not take care of ourselves and yet we're still all here. That's the bottom line of it: we are all still here and that's what counts.

AU: What can people expect from your live performance?

KB: We have what I call a shtick 'cause we have stuff which gets us going and it's about half improv. We love making people laugh and we play our hits and a couple of new things.

AU: What is the combined age of the band?'

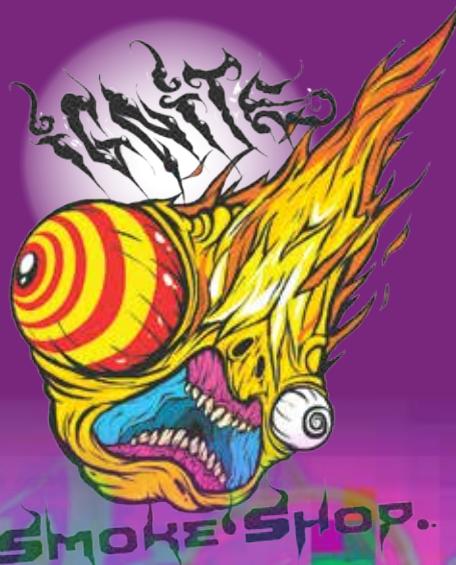
KB: As of today we are 212 years old. As of August 1st we'll be 215. {laughs}

AU: And you're just a 3 piece band!

KB: I'll turn 71 in July. We're all summertime birthdays. Richard's July first, I'm July 4th, and Ronnie's August 1st. They are both a year older than me. They'll be 72 and I'll only be 71.'

AU: You're just the baby.

www.stampeders.net



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SHRED SESSION



Jordan Marrowich

Interview by Malcolm Hassin
Photo by Izzy Pullen

AU: Who are we talking to?
JM: Jordan Marrowich: Jordan Marrowich

AU: What does skateboarding do for you? When did you start?
JM: When I was 12. Skateboarding is like medication for me. It puts me into that flow state where you can do wild things without even thinking.

AU: Who gave you your first board?
JM: My friend Luke Bouche gave me a Lib Tech board with Pig wheels, Pig bearings, and Thunder trucks.

AU: Do you still have it?
JM: No, I sold it, but it was around for a while. Sherwood Park is pretty small, so it kinda got passed around.

AU: What else makes you passionate about

skating other than the flow state?
JM: I love the community. I love that I have met all of my best friends through skateboarding. I love that it has taken me around the world just to skate and do fun things with my friends.

AU: Your film, All Aboard, how long did that take to make? What was the best part?
JM: It took two months. Probably the sheer rawness of riding trains.

AU: Were you by yourself in the cars?
JM: I was with my friends Dale, Ryan, and Samgee, and for half of the trip we were by ourselves in the smaller cars called grainers. For the second half of the trip we were in faster cars called intermodal trains. We were basically in a little basket that's like 6'x6'. We were like sardines in a can.

AU: was it a fun trip? Would you do it again?
JM: I dunno if I could, dude. I would train-hop for sure but I don't know if I could do another two month trip. We were just going city to city skating so hard and filming everyday. We expected it to take us a month, and then had to hop trains and find places to sleep. We slept wherever, never really slept inside, we were living homeless.

AU: Sleeping in the cow patch.
JM: Yeah, exactly.

AU: It was a fucking neat video, man.
JM: I would love to do another train-hop, but I don't know if I could do that whole thing again. It was just physically draining. There have since been skate trips where I was like, "I am fucking tired. How the fuck did I do this on all aboard?"

AU: Whose idea was it?
JM: It was my friend ryans, hes train hopped from Kamloops to Vancouver before and was like, we should do a skate trip across canada on the trains. And the year we wanted to do it we waited to long into the fall it was too cold so we just decided to head southand hope for the best down there.

AU: It was pretty artsy.
JM: Oh, for sure. That's Dale's style of filming.

AU: What about here in Vancouver, where do you like skating?
JM: Here. Hastings is my favourite place to skate: SBC and Leaside in the winter time.

AU: You grew up skating in Calgary? Sherwood park?
JM: I grew up skating in Edmonton, but I also would skate Calgary a bit when I was 15-18 and we first started doing road trips with our friends. We would drive to Calgary and street-skate and try to film there. My local spot in Sherwood was Millennium Place Rec Center (not Millennium Park in Calgary), but Mill Woods in Edmonton was my local.

AU: What you listening to to these days?
JM: This morning I was listeing to Bill Withers, like old blues-y soul. I went to The Heatley for lunch and they had some sweet ol' blue grass going on in there. As far as what's on the old list? Biggie. When I go skate, I love that golden era hip hop. Every time we have it on here, I know its cliché, but I love it; it gets me fuckin' going, its timeless.

AU: Do you skate with headphones?
JM: I did on Friday. I went to West Park by myself and there was nobody there, I felt like a kid. I felt like my parents dropped me off, "Ok have a good Friday night," by myself. I was actually listening to "Give Me Shelter" by the Stones on repeat. I don't know why, but I was feeling it so hard. Back andn forth, doing frontside ollies, turn around, over and over. Training just feels good some times y'know?

AU: Worst skate trends? That's one of your questions I ripped off, actually. That's what you were asking Mikey Ray. His response was joggers.
JM: He doesn't like jogger pants eh? I will say, jogger pants are comfy as fuck, but to skate in, they're not my favourite. I do have a pair or two, I

cant lie, but I'm not super big on track pants and sport shoes. It just doesn't really do it for me. I'm also not a huge fan of slow-mo-ing everything. Nowadays on Instagram, when people slow-mo, their hair swoosh flowin' in. I don't like that.

AU: It's a little bit more fashion than just skating.
JM: Its kind of flashy and kooky to me, I guess. I'm not down with that shit, but do what you wanna do.

AU: Who do you think is the most underrated skater, locally and not?
JM: Lee Yankou, Canadian-wise is the most underrated skater ever. The most underrated in Vancouver? That's a good question and I do think about this often.

AU: What about Andy?
JM: I fucking love Andy Anderson, he's fucking awesome. That kid's the best, he's got a good attitude; he's always stoked and always trying to hype you up. He's fucking killing it.

AU: I would defend him to the bitter end.
JM: I'm on the same page with you. I know a lot of people talk shit, but to be honest, they're just jealous. He's a good kid with a good heart and has picked up some momentum in the last couple of years. He's been mentioned on The Nine Club, its sick for him. Let's say Andy Anderson is the most underrated skater from Vancouver.

AU: Any shout outs?
JM: My mom, I love my mom. My dad for sure. Mary and Lyle from Solid Skate Shop. They are no more but as a local shop they created a good community. I owe a lot to them. Randy from Olive Skateboards. They've been giving me boards since I was 17. All of my best friends from Edmonton, my little brother, Dustin from Globe.

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Vampire Dark Rose

Interview by AU Editorial

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

VDR: Hey there my name is Vampire Dark Rose. I'm most infamous for being the only professional vampire in Edmonton, affectionately called "Dedmonton" by most of the alternative residents.

AU: Tell us about yourself! What are you all about, and what is Vampire Dark Rose?

VDR: Vampire Dark Rose is myself, and the same name I use to produce and sell my artwork. "Vampire" is a title addition to my name and also the best descriptive word to explain the style and imagery of what I do. What am I all about? I'm an artist with a passion for metal and gothic styles. I do everything from modelling, makeup artistry, tattoo designs and artworks, to building coffin furniture for clients and for myself. I've been approached on several occasions to become a vampire consultant for authors, photographers, and the like who are working on vampire themed projects. Also, I was asked to participate in Dedmonton's horror themed beauty pageant to help with promotion.

AU: How long have you been operating as Vampire Dark Rose, and what initially drew you to this?

VDR: Well, I can tell you VDR went professional shortly after leaving high school. Friends, family, and mentors would tell me I was very photogenic and that they liked my artwork and, to my amazement, even offer to buy

different artworks I had created. After some time I eventually found myself with regular commissions and a blooming business. Initially what drew me in was a new way to share the artwork I had been creating for myself; this has always been a passion for me and very big part of my lifestyle.

I can't count the times people have told me that I'm the most gothic person they've ever met; and honestly I've never been sure what that means exactly but I've always taken it as a compliment.

AU: What is it about vampirism and the Gothic

aesthetic that appeals to you?

VDR: I've always loved the elegant, darker side of fashion. I have always been attracted to and found so much beauty in darkness. As for the vampire side of it, I have always found myself drawn to pretty much anything vampire at a very early age. There is an elegance and also very little limitations to what or who a vampire can be. What's more is that they are eternal by folklore. To me, photography is frozen moments in time that can live on eternally as memories, feelings, and a part of you is preserved forever; I have come to feel the same for artwork.

AU: What are your goals as a model and a business?

VDR: Ideally I would like to continue world traveling and bringing home many great new photographs to share. I dream of seeing my photos and artwork on the album covers or in music videos working with some of my favourite musicians. Hey Alice Cooper and Hollywood Vampires, I'm looking at you! I would love to continue sharing my art and passion with like-minded people.

AU: What advice would you give people who wish to follow this path of work? Any lessons you've learned as a vampire that you'd care to share?

VDR: Lessons? Well my mother used to always quote to me, "Do what you love and the money will follow," and, although I don't know where the original quote came from, this has been a big inspiration for me to continue to be myself and find ways to keep on doing what I love.

AU: Do you have a favourite vampire or Gothic movie?

VDR: I have so many favourite movies, it is hard to pick a favourite. *Labyrinth*, *The Crow*, *Elvira*, and *Interview with a Vampire* should be mentioned as all of them have impacted my life dramatically. I am a fan of Tim Burton's spooky works as well, because how can you be gothic and not like Tim Burton's art, too?

AU: What are your goals for 2019? Any cool projects coming up that you'd like to tell us about?

VDR: My 2019 goals are similar to my 2018 goals. I would like to attend more shows and conventions, to create more artworks, and, of course, land new publications. I'm going to start looking into getting a personal VDR studio. As for projects, a smart vampire never reveals what she's up to until it's complete.

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

VDR: I love music, I am a metal head with roots in rock although I listen to a large variety. I may now be a Gothic Vampire Queen, though that doesn't preclude me from also being a major nerd! I am a gamer and I'm a collector, for example, I have 1000+ pins and still collecting more. Also, I'm fascinated by the study of ancient Norse Scandinavian history which has drawn me to be involved in historical Viking re-enactment.

AU: Where can we keep up to date on your news and photos?

VDR: Social media and my VDR website. I have many accounts that are perfect for just that.

vampiredarkrose.com

www.facebook.com/VampireDarkRose

www.instagram.com/vampiredarkrose

www.patreon.com/VampireDarkRose

AU: Any final words for our readers?

VDR: As a spooky girl that wanted to grow up to be a vampire and is now a Professional Vampire Artist, I can sincerely say, "Stay true to yourself and don't let the world tell you how to be you."

Photography by Kael of Ashes

Model & MUA Vampire Dark Rose

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ASTRONOMICON 2

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Interview with Horror Icon Bill Moseley

Metro Detroit's newest pop culture convention, Astronomicon 2, promises to fulfill the pop culture cravings of fans attending from far and wide. The event will feature appearances, signings, and photo-ops with stars such as Dee Snider (*Twisted Sister*), Edward Furlong (*Terminator, Detroit Rock City*), Bam Margera, wrestling legend Dustin "Goldust" Rhodes, Sid Haig (*House of 1000 Corpses, The Devil's Rejects*), John Kassir (*Tales from the Crypt*), Astronomicon masterminds Twiztid, and more. The con also boasts live music performances, Q&A panels, cosplay and tattoo contests, and a free-to-play games room.

Joining his fellow Rob Zombie film alumni at Astronomicon 2, is Bill Moseley (*House of 1000 Corpses, The Devil's Rejects, Texas Chainsaw Massacre 2*). Moseley talks with us about the convention as well as his upcoming film, *3 from Hell*.

AU: Who are we talking to?

Bill Moseley: I'm Bill Moseley and I'm best known for my acting in the horror genre. I have played characters like the head scratching Chop Top from *Texas Chainsaw Massacre 2* and Otis Driftwood from Rob Zombie's *House of 1000 Corpses, Devil's Rejects*, and the soon to be released *3 from Hell*.

AU: What can you tell us about the new film 3 from Hell?

BM: I'm not really allowed to say anything other than we've finished shooting it and it's in post-production and it should be coming out later this year.

AU: Is it a prequel?

BM: I can't really even tell you that but just know Rob Zombie is very excited about it and it has Sid Haig and Sheri Moon Zombie in it.

AU: Are you getting stoked for the upcoming Astronomicon convention?

BM: Yes, I am getting stoked. I'm just hoping the polar vortex has receded by the time I get up to Sterling Heights. I grew up outside of Chicago, so I'm no stranger to -20F.

AU: You and Sid Haig are doing an interesting thing with your photo opportunities at Astronomicon?

BM: Yep, we do it in costume as Otis Driftwood and Captain Spaulding from *House of 1000 Corpses*. So I will be in my long red robe which I wore at the end of the movie and in my black and white face paint and Sid will be in his full satiny, silky Captain Spaulding outfit, and his face paint

as well. If you go to my Instagram you'll see a picture of Sid and me in makeup and costume.

AU: Do you like attending conventions?

BM: I do. It's a great way to meet the fans and give them a chance to kick the tires, metaphorically of course, on some of their horror heroes. I like to hang out with my fellow monsters like Sid, Kane Hodder, Doug Bradley, Linda Blair, Elvira. A lot of the regulars in the horror convention circuit are really fun people. I haven't met too many horror stars who aren't fun or mentally-balanced. Rob and Sheri Zombie couldn't be nicer people.

Vegan. One of Sheri's projects is a goat rescue in Connecticut. You would imagine that some of these people would actually be home with a dungeon and like torturing people, doing all kinds of animal sacrifices or whatever the heck...

AU: That's why she's rescuing all the goats.

BM: Haha! Yeah but everybody's pretty nice and normal and they bring their A game when the director says Action. But when we're off duty we're a chill crowd. So I do love to go to these conventions, and I'm really looking forward to Astronomicon. I love Twiztid, I was in one of their videos and I do a couple of voices on their CDs. So it's just a lot of fun.

AU: Is it true Director Tobe Hooper discovered you for Texas Chainsaw Massacre 2 because you made a short film called The Texas Chainsaw Manicure?

BM: I did actually. Yes. That was way back in 1984. I was living in New York City at the time but I spent the summer working on a dude ranch in Wyoming and I worked with this 16 year old

kid who was a sugar freak so that when we would do manual labour under the hot Wyoming sun he would go into what I call sugar deliriums and he would start singing Top 40 songs and using cartoon voices, he was just like a nut. One day he was doing that and all of a sudden he was going like, "I'm Captain Crunch, Captain Crunch." and then all of a sudden out of his mouth came "The Texas Chainsaw Manicure". And then he went back into Captain Crunch or whatever but I heard that and it really fired me up. I went to the bunkhouse and wrote a five minute scenario about a woman who goes to a beauty parlour to get her hair done and wants a manicure and out comes Leatherface from the back of the shop. I work on this thing and I went back to New York, gathered some friends and we took over a beauty parlour on Staten Island and shot *The Texas Chainsaw Manicure* and I gave myself a cameo in it as the hitchhiker from the original *Chainsaw*.

I was actually working at the time as a freelance writer

and when I was out in L.A. I had a friend from high school who was now a successful young screenwriter and I showed him a copy of the *Manicure*, which back then was on VHS and five minutes long, and he loved it! He said "My partner and I have an office across the hall from Tobe Hooper at Paramount Pictures." Tobe was working on *Poltergeist*, and my friend said "If you leave me a copy of this tape I'll walk it over to Tobe." and he did.

Tobe popped it in the machine, I guess, and watched it and loved the *Manicure*. And later I found out he showed it to Steven Spielberg who also loved the *Manicure* and they especially loved my cameo as the Hitchhiker. And so that's what happened. Basically I got a call from Tobe two years later out of the blue and I got hired as Chop Top.

AU: Any highlights you can share about working with Tobe Hooper on Texas Chainsaw Massacre 2?

BM: We were working on the radio station scene and I was smashing Lou Perryman's head with a hammer and we had done about twelve or thirteen takes of that particular scene. Each time

we had to clean Lou up and Tom Savini was pumping blood out of Lou's head, and it was hot, and I was like enough already. And Tobe said "Oh yeah, that was great. That was great! But let's just do one more take." and I was getting a little exasperated and I said "Am I do something wrong?" and he looked at me and said "Oh hell no Bill, I'm just having fun watching ya."

AU: What about your music career?

BM: The music career is doing great. Right now I'm working with a couple of members of a band called Warbeast and we have a little side project called Mr. Machine. That follows working with Phil Anselmo of Pantera on a little project called Bill and Phil - Songs of Darkness and Despair. That's available now on Housecore Records. And before that was Spider Mountain with a guy named Rani Sharone from Stolen Babies. And before that of course was Cornbugs with the fabulous Buckethead. So I'm still cranking them out.

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Imonolith

Interview by AU Editorial

Photo by Dave Benedict

Imonolith was officially formed in February 2018 by drummer Ryan 'RVP' Van Poederoyen and guitarist Brian Waddell, although the pair started writing their own brand of heavy music in 2015 whilst playing together in the Devin Townsend Project. RVP and Waddell then went on to recruit vocalist Jon Howard (Threat Signal, Arkaea), bassist Byron Stroud (Strapping Young Lad, Fear Factory), and second guitarist Kai Huppunen (Methods of Mayhem, Noise Therapy), completing a fearsome line-up. The Canadian quintet has since written a mass of highly diverse material, which appeals to everyone from the metalhead to the radio rock fan.

Since teasing demos and video clips online, Imonolith have amassed a dedicated legion of

supporters worldwide, and with the release of the new single, "Hollow," their following is set to expand by the thousands. With their first run of shows throughout Canada announced and big international plans in the pipeline, 2019 is set to be a huge year for Imonolith.

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

RVP: You're talking to Ryan 'RVP' Van Poederoyen, drummer of Imonolith and I'm most infamous for my homemade chilli... Eat it and you'll find out why.

AU: What brought you all together for this project?

RVP: The sound was born in 2015. Brian 'Beav' Waddell and I started writing music in between DTP tours on time off. We both had similar influences and enjoyed each others' writing styles, so we kept writing music for the next few years. When Devin put the DTP on indefinite hiatus in January 2018, Beav and I decided to

move forward with the music we had written. We showed Byron Stroud first, who loved it and became the bass player. We then showed our music to Jon Howard and Kai Huppunen who both loved the sound as well. That is how Imonolith came to be.

AU: Your debut single was just released on Jan 18th. What's the reception been like?

RVP: The reception has been phenomenal! People are loving it. We've been added to radio stations across North America, the UK, Germany, Australia and Europe. We were added to playlists on Spotify on the day of the debut, one of them was a featured artist

on the 'New Blood' playlist. We were also added to two Apple Music playlists on the day of release, so industry-types were loving the song from the get-go. As for our supporters and the public, it's been extremely positive with lots of great feedback. There were a few people expecting it to be an extension of DTP or SYL, but we're simply not that at all. We're our own sound, based off of much different influences. The last thing we would want is to be like DTP or SYL. Dev already does that perfectly. We want to do our own thing and so far the responses to our sound have been amazing!

AU: What's the song about?

RVP: "Hollow" is a song about the personal battles we all can face internally. Social pressures and self-expectation can drive you to a point of feeling hollow inside if you don't meet specific standards in your mind. The song itself actually has a positive message built into it. It's not about feeling hollow, it's more about preventing that hollow feeling that any one of us can develop

through negative thinking and limited beliefs.

AU: What should we expect when we listen to it?

RVP: You can expect lots of great vocal hooks (clean and heavy) with some crushing riffs, mixed with melodic music and driving drums. The song has a cool pulse to it and always has interesting parts to listen to throughout.

AU: Where can we see you live? Any tours set in motion?

RVP: We're playing our first three shows ever on February 23rd in Vancouver, BC, March 1st in Calgary, AB, and March 2nd in Edmonton, AB. We then go into the studio starting March 6th to finish recording our debut album which will be released sometime in Summer 2019. After the album release we will be touring anywhere and everywhere we can around the world to support the album.

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

RVP: I teach self-development through seminars. It's something I love doing: helping others, and inspiring them to be the best they can be. I've done these seminars across the globe while I toured with the DTP. I've succeeded many times in my life; I've also failed at things but I've learned a lot from both. From these learnings, I have applied a specific set of principles that allow me to keep succeeding at many things in my life. That's what I teach others through the seminars. It's just some helpful advice, that has worked for me for a long time!

AU: Famous last words?

RVP: Thanks to absolutely everyone who supports us. We won't be able to tour or do anything without your support. We're very grateful for each and every one of you and we can't wait to get our asses out there to tour our debut album in your city, in the very near future! Stay posted, there's a lot more to come from the Imonolith camp.

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Witches Hammer

The birth of Vancouver's extreme metal scene.

*By lead guitarist / composer Marco Banco
Edited by Jason Flower and Frank Manley*

The Six-Year Storm

In 1983, my best friend Glen Nocturnal went on a work trip with his dad to Los Angeles. When he came back, he called me all excited and invited me to walk over and check out the cool vinyl he'd grabbed down in LA. That was a day to remember: Heavy Metal Maniac, Kill 'Em All, Show No Mercy, Melissa. That was it, everything changed. My brother looked at me while we were cranking Mercyful Fate and said, "Start a band like this!"

The first-ever set list that we jammed in Vancouver, BC, consisted of fast speed metal ("thrash" wasn't yet coined). It was 1983 – we called ourselves Oblivion then – and the song list that gave birth to Vancouver's extreme metal scene was: "Violence and Force", "Delivering to the Master", "The Four Horsemen", "March of the Crabs", "Black Magic", "Metal Militia", "Seek and Destroy", "Witching Hour", "Bloodlust", and a couple of Saxon tunes. Easily one of the best days ever. The energy in that basement was towering. By the time we decided to call it quits, we were drowning in a pool of sweat and grinning like demons. Bloody fantastic. We were a fuckin' band

and our minority group of dissidents was at the gates.

Witches Hammer 1985

The event that was and is the compression bomb that changed everything for us and turned the city upside down was when Metallica performed at the infamous New York Theatre on March 18, 1985. That week, Witches Hammer dropped all

our traditional metal songs that we still had in our set, revamped every one we kept, and floored the pedal. The beat was faster and faster. Driving, deadly, raw... it was awesome. As we were writing and rehearsing, what we were doing started to get out into the surrounding suburbs and into the city. Sure enough, and to my surprise, it reached the radio station we all listened to religiously.

Power Chord

Our Saturday morning service for years was on CTR. It was a show called "Power Chord," hosted by Gerald Rattlehead and Metal Ron. They caught wind of this speed metal band that was making noise way out in North Delta. Through some mutual friends, they contacted us and asked if they could check out one of our rehearsals. That Saturday we did our thing for them. It was a really cool day, as they were all very attentive to the set, truly enjoying themselves, banging their heads to the beat. Awesome! They talked among themselves for about a minute, then Gerald says: "So hey, would you guys like to open for Exciter in August?" Wow! Our first show, opening up for Exciter, the band that had influenced and inspired us in the first place; it was unreal. Then I found out that Sacred Blade, Metal Church and Exodus (playing on their Bonded by Blood tour) were on the bill. I was floored, and then I got nervous. I'd never played live before, other than at school, for friends, or at parties. Holy crap!

A few months after our Exciter and Exodus concert we were opening for Verbal Abuse and Death Sentence. Witches Hammer played its second show in the East End, deep in the heart of the hardcore punk scene. The year was 1985 and I wasn't sure how people would react to us, but I didn't really care. None of us did. Steve Naive, our bass player, cut his teeth in the punk scene, so this was just a regular weekend for him but it was real fresh for me. We were used to being the black sheep of the metal community at that time because we were the first original band performing in this thrash, speed metal style.

The hardcore punk scene was completely necessary, influential and foundational to how the 'extreme metal scene' in Vancouver grew.

After that show, the gigs were regular and continuous. A tour with SNFU, countless shows with D.O.A., Death Sentence, and The Accused. From 1986–88, the speed metal bands grew, the term "thrash metal" was invented and became a moniker, and crossover music rose up into a really big scene. We were always very proud to have performed those first crossover shows, to bring that camaraderie to the light. From that tone, death metal emerged in the late 80s. It was a really great decade of originality and creativity. There were a lot of gigs, concerts, and new speed and thrash metal bands were popping up every month between 1985 and 1987 – a truly inspiring time for Vancouver.

The Subversive Productions EP

Mike Hammersmark and Dave Spicer collaborated with us to record and produce the EP on their Subversive Productions label. We recorded the songs and pressed the EP with a budget of \$2,100 CAD. The whole texture, from the raw recording to the xeroxed album cover, was perfect. Truly one of the only recordings I've done that I'm actually satisfied with. Once we pressed and released it,



the reaction was exactly what I was looking for. It was rare (450 copies), it was fast, and it caused a bit of controversy because the songs were so short. Excellent!

Nail in the Coffin

Between the ages of 13 and 19, people change so much. Ideas evolve: the "one for all, all for one" linear focus of the people involved began to branch off. Some go off to college or university, some gravitate toward political ideas that greatly separate themselves from one another. People grow out of the fashion, and many head off to work and family.

The real killer of what was so great in Vancouver was the ever-increasing violence. The jocks were long gone, but in their place more and more skinheads began to appear, and violence at Vancouver shows became rather

expected. I would often wonder in 1988 "Why would anyone come to these shows anymore?" It wasn't fun at all.

I was 19 and ready to move on. Our final show was at the Smiling Buddha, the club that gave birth to the 70s punk scene in Vancouver. Within a week of Witches Hammer calling it a night, the phone rang.

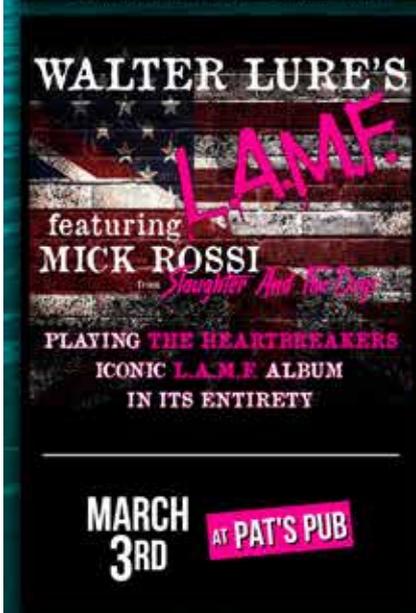
I answered – "Hello?"

"Marco, it's Black Winds (Blasphemy), hey brot-her..."



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				DOUBLE DOUBLE	
				90s CHINESE POP	
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				FREE	
				8PM - MIDNIGHT 14	
				LONG KNIFE	
				SYNDROME 81	
				KRAKKA	
				9PM / \$10	
				FRIDAY 15	
				VALENTINES	
				LOVERS BALL	
				OKGB	
				LAYTEN KRAMER	
				PASTEL BLANK	
				8PM / \$10	
				SATURDAY 16	
				SCOTT HENDERSON'S	
				60TH BIRTHDAY PARTY	
				FORD PIER	
				VENGEANCE TRIO	
				INVASIVES	
				SKIDMARKISTS	
				9PM / \$15	
NO COVER SUNDAYS 17		HAPPY HOUR 18		BLACK SHEEP COMEDY 19	
HOOTENANNY		MONDAY TO		OPEN MIC - 8PM	
OPEN MIC - 4PM		FRIDAY		KARAOKE	
FAN KLUB - 8PM		3PM TO 5PM		9PM - BOTH FREE	
RECORD PARTY					
				8PM - MIDNIGHT 20	
				DANSE MUSIK	
				DJ ROBBIE	
				FREE	
				SATURDAY 21	
				TO BE	
				ANNOUNCED	
				LOGANSPUB.COM	
				FRIDAY 22	
				TECHNICAL DAMAGE	
				TRUENT	
				PARASITIC TWIN	
				TIP THE SCALES	
				8PM / \$10	
				SATURDAY 23	
				CLASS OF 1984	
				AK47	
				AUTOMATIC CHAOS	
				9PM / \$15	
NO COVER SUNDAYS 24		MONDAY MYSTERY 25		BLACK SHEEP COMEDY 26	
HOOTENANNY		MOVIE NIGHT		OPEN MIC - 8PM	
OPEN MIC - 4PM		CELLULOID		KARAOKE	
FAN KLUB - 8PM		SLIME		9PM - BOTH FREE	
RECORD PARTY		8PM / FREE			
				8PM - MIDNIGHT 27	
				DIGGERS DELITE	
				VINYL SOCIAL	
				RECORD SWAP	
				FREE	
				SATURDAY 28	
				FURNITURE PARTY	
				+ GUESTS	
				8PM / \$10	
				LOGANS PUB - 1821 COOK STREET	
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Okilly Dokilly

Ned Metal Messiahs

Interview by Ira "Hi Diddly Ho" Hunter

Transcribed by Trevor Lawrence Reid

AU: Who are we talking to today and what are you most well known for?

HN: Howdilly Doodilly, I am Head Ned. I am most well known as the lead singer, Ned quote compiler, and songwriter for the Death Nedal band Okilly Dokilly.

AU: What was the original concept of this band?

HN: It was to create the most brutal-ino band that ever existed. Our main goal was world domination; reeducation of the entire planet. We started the band as a goofy idea that ended up getting way too out of hand. All of our songs are direct Ned quotes. All of our members are named Ned. We perform dressed as Ned. And the show is 100% brutal and inspired by Ned Flanders.

AU: So you're obviously big Simpson fans?

HN: Yeah, definitely. Everyone in the band grew up on the show. For the latest record we've been working on, I sat down and over a month watched the first 10 seasons of the show. It was great. I had to do it for research and for writing songs but it was the best kind of research you could do.

AU: What are the names of the other Neds in the band?

HN: On guitar we have Shred Ned, our current

bassist is Bed Ned, we have Zed Ned on synth and Dread Ned is our drummer.

AU: Does the guitar player have to be a lefty?

HN: [Chuckles] Unfortunately it's one of those things and it's really tough to find a left-handed guitarist. We just say he's going through conversion therapy. Right now I'm the only left handed person in the band.

AU: What is reeducation?

HN: On Feb 1st we have a single coming out called "Reneducation". It's the idea that surrounds our entire tour:

we're just trying make the world and everybody be like Ned. It's an education on how to be overly, annoyingly friendly on the simple things that are good in life.

AU: Can you give us an example of your older songs and maybe a sneak peek at some of the new ones?

HN: Absolutely! We've got one album out already called Howdilly Doodilly, some of the tracks on this one: "They Warned Me", "Press Destruct Button", a song called "Vegetables" which is based off a Todd quote, "Godspeed Little Doodle", "Donut Hell", and of course we have our song "Nothing At All". The lead single on that album was "White Wine Spritzer". Our next record comes out in late March, and this one's called Howdilly Twodilly. Some of the tracks we've set up: "I can't, it's a Geo", "Murdiddly-urdiller", "Reneducation", "Boys Over at the Slaughter House", and a couple more tracks from there. We're really excited about the next record coming out.

AU: Do you mention the Leftorium?

HN: On the last record we have a song called "All that Is Left", which is our dedication to The Leftorium. This record doesn't have so many references to the Leftorium but there's a song called "Here's the Noose" based on the episode where Ned does open the Leftorium.

AU: What is this tour you're embarking on? Are you coming to Canada?

HN: Unfortunately, I don't think we're doing any

dates in Canada on the list, although I'd like to and we've been pushing for it. The closest we get is Bellingham, WA, which is a few miles South of the border. We do have some April dates we should be announcing soon and I'm hoping for some Canada dates on there. If that doesn't happen this summer, I'll be pushing for us to get back up there. One of the biggest shows we played was in Calgary and we haven't done anything in Vancouver yet which is somewhere I'd like to get to.

AU: So you're going out on a winter tour, you got all your warm sweaters ready?

HN: Yeah, we've got multi packs! Each of the Neds has a ton of back-ups just in case, so we're not throwing on a sweaty sweater every night. Like cartoon characters, you open up the wardrobe and it's a throng of the same outfit over and over.

AU: Do you guys have a video planned?

HN: We just wrapped up filming for the song "Reneducation". That video has a very dark classroom feel to it and it explains reeducation more. We have people in the classroom and the whole video shows us teaching them the ways of Ned and how to be like Ned. We encounter one person who is rejecting this reeducation and the video goes through what happens to somebody who does reject the teachings of Ned. That video will be out mid-February.

AU: Have you gotten any feedback from Matt Groening or anyone from the show?

HN: Way early on when we first released everything, somebody who said they worked for Matt Groening contacted us and said they thought it was hilarious so we thought that was cool. The only thing we've seen in public about it was a tweet from Al Jean, a long-time producer of the show, as somebody had tweeted him about the band. He said something along the lines of, "Well they're okilly-dokilly with me. I'm not sure if Ned would approve of the chin hair", which was a reference to our drummer who had a beard at the time and was a bit scraggly for Ned. That tweet from Al Jean was confirmation that he knows we exist and was jovial about the whole thing.

AU: You should try to get a tour with Mac

Sabbath and Galactic Empire.

HN: In March 2017 we toured with Mac Sabbath and Metalachi, a heavy metal mariachi band. That tour was really fun and we're looking at setting up something more with those guys.

AU: Anything else you want us to know up here in our igloos?

HN: No, that's about it. We have some new tunes coming out soon. Us Neds are excited to go on tour and we're hoping to get up into Canada quite a bit more later this summer.

AU: What's your favorite Ned quote you can leave us with?

HN: I think my favorite Ned quote comes from the episode Hurricane Neddy but I do really love his spiel about the post office. Where he's going through and talking about the post office and how they get you in and out and he lands on the phrase "Yeah, I'd have to say I hate the post office.. And my parents." They just blend into that. I do really love when he's in the middle of a group of people and he just snaps and he's going around yelling at people and he gets to Lenny. Lenny walks up and he points at Lenny and says "I don't even know but I'm sure you're a jerk!" We have a song called "You're a Jerk" which is based off of that one. And Lenny of course says "What's going on? I just got here!"

AU: This leaves room for a Homer Simpson inspired grind band or maybe there's someone else out there who might start something up.

HN: Hopefully. It's tough to find bands to tour with. There's a band in Australia called Dr. Colossus which is a Simpsons-themed band. That's the only one we know so far. It's just tough to get over to Australia to do a tour, hopefully we'll make it happen some day.

AU: It's good because you'll be allowed to play in churches with the Ned one.

HN: Yup!

AU: Adios-orino!

HN: Toodily doo!

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Getaway Van

Vancouver Fuzz Rock

Interview by AU Editorial

AU: Who are we talking to?

Charlie Cole: Charlie Cole! Guitarist and singer of Getaway Van, otherwise a mechanic for Nissan/Infiniti.

Zack Fox: Zack Fox, guitar player turned mediocre bass player. I don't have much in the way of skill, so I make up for it by flinging myself wildly around the stage, and occasionally taking my pants off, much to the dismay/joy of everyone. Otherwise, I currently cook for a restaurant called Kelly O'Bryans.

Derek Lionas: By day, I am Derek Lionas, a Senior Project Manager in the Health Care IT Industry. By night, I am Diesel, who drinks beer, yells, and plays guitar for Getaway Van.

Devon Sutherland: Devon Sutherland, I hit things really hard, and I sing on occasion. I work at a liquor store to pay the bills.

AU: Have any of you been in any other bands?

CC: I've been in a few different bands with Derek. Most recently we were called Destructive Interference. I used to play piano, trumpet, and in youth orchestras as a kid, but rock'n'roll was where the passion is.

ZF: I've played in different bands my whole life, many of which have been with Devon! Music has always been a big part of who I am. Getaway Van finally feels like the real thing though. These boys have become like family to me, and I can't wait to see where we go from here

Derek: I was in Destructive Interference with Charlie, and I also currently play in a pop-punk band called Nebrie with Devon.

Devon: I've been in many bands since I was a kid, Zack and I had a band in high school, and I also play in another band with Derek called Nebrie.

AU: What's the story behind Getaway Van?

CC: We're four dudes who love music and rock'n'roll. We're all pretty different individuals, and you can definitely hear it in our sound, or even when you just talk to us.

ZF: Getaway Van is four "normal" dudes, working away just like everyone else that joined forces to bring wild, unhinged rock'n'roll to the people.

Derek: We wanted to make a band that was wild, energetic, loud, and kinda manic while playing live. So we did. Charlie and I packed up Destructive Interference and decided to bring a fresh drummer and bassist into the mix, so Devon first joined and had a roommate (Zack) that played bass. We jammed for the first time all together and it just clicked on all levels. That was 13 months ago. Since then, we've released two EP's, wrote and recorded our LP (for release Feb 23), did a mini-tour in BC, and played a ton of local shows. The tires really hit the pavement and never stopped.

Devon: I found Derek and Charlie through a Craigslist ad, they asked me to come audition for a new project they were starting. I went to the audition and ended up getting the gig. Not too

long after, we still needed a bassist, so I asked Zack who I had been playing music with for years to join. Fast forward a year and a half and here we are.

AU: What can we expect when we throw your new album on?

CC: You can expect to throw this record on and not be able to stop moving. We're hoping it gets stuck in your head and you just wanna keep spinning it.

ZF: This is just a balls-to-the-wall rock album that'll get you shaking your tush

Derek: You can expect a diverse sound across the different tracks. There's going to be something that appeals to almost everyone somewhere in the album.

There's really heavy stuff, there's melodic stuff, there's fast stuff, there's chill stuff. We didn't want to be pigeonholed into a single sound for the album, so it's not a boring album. Different songs for different moods, for sure

Devon: You can expect loud, meaningful, fun rock'n'roll. I think each song is diverse in its own way, and you can expect a different vibe from each one.

AU: What's your idea of a good night?

CC: Beers. Music. Friends. Love. Hockey? Music.



Mark Bell Photography

ZF: What Charlie said! Nothing like crushing a few brews with the fellas, and having a special someone to come home to. And video games, also lots of beer. Oh yeah, that's a good time.

Derek: Have a jam with the boys, watch a Blue Jays game on TV with the lady and pals at a pub, and then head out to a show at The Rickshaw. I don't know if there's anything better.

Devon: Good food, good beer, good people, and good music!

AU: Anything you'd like us to know about you?

CC: I'm a pretty weird guy. I feel like life is way more fun that way. I have very strong vindication, and I don't waver from them very easily. I love building relationships with people, and I love the strong relationships I already have.

ZF: I live to perform, I love seeing people smiling and dancing at our shows. That's what keeps me going. In general, my favorite thing to do in life is making people laugh, and have a good time! If other people are happy, I'm happy.

Derek: We really love playing live and rockin' out with people. We've got an energetic stage presence that is pretty infectious with the crowd. Come see us play - you won't be disappointed.

Devon: I think with our band we have a very diverse sound. We all have similar, but different influences, and I think it really shows in our music. Whether you like punk, heavy metal, blues, or just good rock'n'roll, we've got something for everyone. Listen to the album and you'll see!

AU: Famous last words?

CC: "Who thought learning to read and write would actually pay off?"

ZF: You win some, you dim sum.

Derek: Friends don't let friends share earplugs at shows. It's how you get hearing aids.

Devon: Remember: no matter where you go, there you are!

getawayvanmusic.com



Countdown Love:

10 D.T.K./L.A.M.F. Questions With A Heartbreaker

Interview by Billy Hopeless

One of the coolest things about playing music and writing for Absolute Underground Magazine is when you get to meet the artists that influenced and continue to inspire you. This Valentine's Day edition, I can think of nothing better than a quickie with Mr. Walter Lure from Johnny Thunders and the Heartbreakers and Walter Lure & the Waldos. So get on the phone and let's go, Walter!

AU: So right off the bat, where's Waldo? Tell us where are you right now.

Walter Lure: Right now, I'm sitting in my house with about 10 people and 5 dogs already here and waiting on about 15 more people and 4 more dogs for my annual Chinese New Year party, or rather the Vietnamese New Year known as T. My partner is Vietnamese and has 5 sisters and their family's all over for the party.

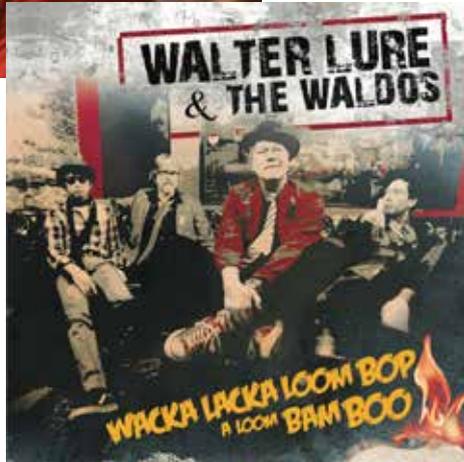
AU: Well Happy New Year to all of you! So, to my knowledge, you've never played Vancouver

before. What finally brings you to my birth turf of Pat's Pub on historic Hastings Street this March 3rd and why now and not before?

WL: Playing Vancouver. Simple, I was never asked to play there and it was never included in any of my tours. As for why, it just never came up, plus I've never really done any major US tours. Most of my touring was done in the UK and Europe.

AU: How do you feel about playing the past in the present with musicians like Mike Ness of Social Distortion and currently Mick Rossi of Slaughter and the Dogs?

WL: Playing old songs with new people. It is definitely different than playing with Johnny, Jerry, and Billy, but the songs stand out on their own and can sound great no matter who is



playing them. Having me up there just makes the connection back to the original Heartbreakers. There are also certain ways I play those songs that might not always be noticed by the average audience member, but I make the sound sort of unique.

AU: You aren't planning on rerecording the L.A.M.F./D.T.K. album with a new line-up are you?

WL: Rerecording L.A.M.F.? No way, I wouldn't ever try to record that again. There's nobody who could make it better than The Heartbreakers did, even with all the mid-70s production problems we had.

AU: I've dug your band The Waldos ever since I first heard Rent Party, and think the songs hold up to The Heartbreakers stuff. Are The Waldos dead or alive?

WL: Yes, the Waldos are still very much alive and we just released a new album back in August. I don't tour with them because it's too expensive to bring the whole band on the road with me at this level of popularity. We aren't popular enough to command higher payouts from venues.

AU: What is your current G.o.C. (Guitar/Girl of Choice)?

WL: I still use the same Gibson Les Paul that I used back in The Heartbreakers days. However, since I hate carrying guitars on planes, I'll be using another guitar when I go on tour.

AU: How do you feel about the state of rock these days and are there any newer bands you've heard that you dig, or has it run dry?

WL: There really is no state of rock anymore. It's literally gone out of style, replaced by hip hop and pop and girl singers with fake tits. That being said, there are still pockets of rock surviving in most big

cities. As for bands, I recently got a mess of CDs from some label or other and one band stood out from the others. They are called Ming City Rockers and are from the UK, if I'm not mistaken. They've got this incredible drum sound on the record and the songs came off really well. There are some Japanese punk bands that play well too, but I'm not sure if they are all that new.

AU: I've seen footage of Johnny Thunders talking about Tom Petty and the Heartbreakers. How do you feel about the other now deceased Heartbreakers, are you fan?

WL: No, I was never a fan and found him quite obnoxious in interviews, although I'm sure the same could be said about The Heartbreakers in their day. That being said, he did have a great many popular song hits that he wrote, some of which I did like a bit. Johnny Thunders and the Heartbreakers never reached that consistent level of song-writing. Plus we, destroyed ourselves with too many drugs.

AU: Do you have a memory you can share with us about Jerry Nolan, the one in the back that dished the beats?

WL: Jerry was one of the most gifted, instinctual drummers I ever played with. He never practiced, that I ever saw, but could always get the right beat and even invent some new ones now and then. Only in the last few years of his life did he start to lose some of his chops; most likely because of being on methadone for the last 15 years of his life finally wore away at him.

AU: After doing your time, what advice would you give to young dreaming musicians?

WL: Keep playing what you like and don't give up. Granted, the odds of success are extremely thin, especially in these days of streaming music where artists never make any cash unless they really get huge audiences. But usually you can get to some level of moderate success if you keep at it and don't distract yourself.

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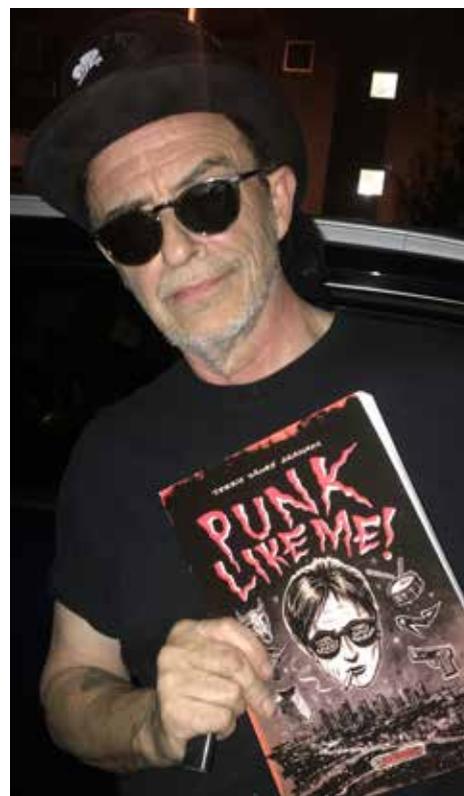
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Terry James Graham
 Author of *Punk Like Me! Liner Notes for a Revolution That Almost Happened*

AU: Who are we talking to officially?

TG: Terry Graham. I play drums for The Gun Club, The Cramps, The Bags, The Go-Go's for one hour before they had a drummer, and some other shit in the 80s.

AU: Tell us about the book you wrote.

TG: It just came out a few months ago and it's about my whole time with The Gun Club, The

Cramps, all the early L.A. punk stuff. There's lots of pictures if people don't like to read.

AU: Explain how you got involved with The Cramps?

TG: Well Nick had a serious eye problem. I don't know exactly what it was but occasionally he would have to go to the hospital to get treatment; he couldn't see. So they would call me and I would fill in a couple of live shows and then we went to a studio in Hollywood and recorded five songs that ended up on various records through the years, not as official Cramps songs but, I mean, I think it was the second double album that came out, I think they had at least three of those songs on there. So that was how that happened. And like I said we just knew Lux and Ivy. The Gun Club and The Cramps rise from the same cultural graveyard. We were very simpatico. Never toured with them in Europe or an official tour but just a lot of shows here in the US. We didn't do any in Canada with them, which is too bad.

AU: Is it true that Poison Ivy is throwing all of her stuff out and people are dumpster-diving to get Cramps shirts?

TG: I've never heard that. I haven't talked to her in a couple of years but I doubt very seriously that's happening. She might be throwing stuff out that are either duplicates, or they're not important, but anything that's important to her or Lux, she's keeping it, I guarantee you.

AU: Would you say that tonight's show with the Teenage Werewolves is a good representation of what it was like, for someone coming that never saw The Cramps?

TG: I like the way they kind of throw it over the top a little and have fun with it.

AU: Anything else you want to share with Canadian fans?

TG: Well I wish I wish I could have gone up there and played with them. The Gun Club played from Vancouver to... oh my god, everywhere in between. I miss you guys.

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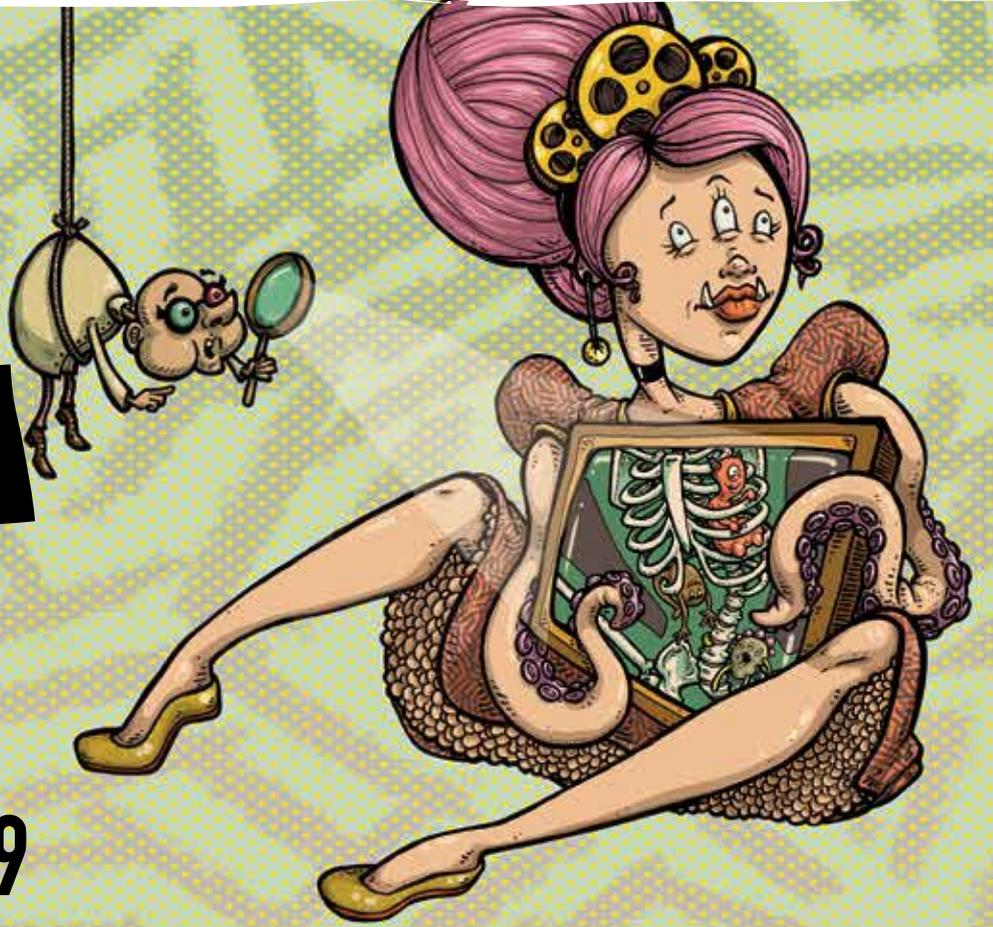
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An Explosion of Comic Cons



By Ed Sum

The month of March will be busy for purveyors of pop culture and comic book fandom. Three conventions will take place in the Pacific Northwest on both sides of the border, and choosing between them might be tough. No show is better than the other, and the reason behind this pile-up is giving locals a chance to support their local scenes, rather than meet at one mega convention. Sometimes thinning the crowds is necessary.

The following is a quick summary of what each show offers at the time of this publication.



Emerald City Comic Con
 March 14-17, Seattle, Washington
 Washington State

Convention Center

This mother of all shows spans four buildings and has afterparties galore! With expansion of the convention space in the works, ECC is going to eventually match, if not rival, San Diego's event. The plain and simple: nearly eight floors of pop culture extravaganza is offered versus other events where the space available is not the same. A floor is dedicated to attending artists and writers (ranging from Afua Richardson of Black Panther fame to Terry Dodson [Harley Quinn]). A complete list can be found at www.emeraldcitycomiccon.com/Guests/Comic-Guests/

In the media side, the kids from Netflix's *Stranger Things* are coming! The cast of *Boy Meets World* and people can meet William Daniels, the voice of KITT from *Knight Rider*. George Takei will be doing a lot of work (he'll be coming to Fan Expo Vancouver, too). While a limited number of tickets on the off days (Thurs or Sunday) are available to purchase in the remaining weeks prior to, it's a safe bet parts of the show will be live streamed for those unable to go. For further information, please visit www.emeraldcitycomiccon.com



Fan Expo Vancouver
 March 1-3, 2019, Vancouver, British Columbia

Vancouver Convention Center

This Canadian side show moved to this month not so much to compete, but to open up more opportunities to them that the month of November does not allow. In a busy Hollywood North industry, hopefully this will mean a return to form; that is, to have access to the main hall for activities in the evening. Their best show was when Kevin Smith entertained Vancouver a few years ago! George Takei,

Pamela Anderson, Mark Sheppard, Billy Dee Williams (*Star Wars*), Cary Elwes and Wallace Shawn (*The Princess Bride*) are scheduled to appear. For fans of Gotham, Sean Pertwee and David Mazouz will tell all. Comic book artists and writers are still TBD. More names will be announced at www.fanexpovancouver.com



Capital City Comic Con

March 22-24th, Victoria, British Columbia

Crystal Gardens and Victoria Conference Center

This Garden City event may look small, but it has big aspirations. The team promises to make their second year even better. The Vancouver Island fandom community is tight and at least for those people who cannot afford to leave this chunk of land, they have an event to call their own.

On the entertainment spectrum, Marina Sirtis (Demona in Disney's *Gargoyles* and Counsellor Troi from *Star Trek: The Next Generation*) will be making her return to this region. For fans hoping to meet the original talents paving the way for memorable works of art, like Marvel's *G.I. Joe* and *Wolverine* (original print run), Larry Hama will be appearing. This



show is likely to see the *Monstrella* team, a horror comic book anthology, display and talk about their works too.

For the latest information, please visit capitalcitycomiccon.ca



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