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Crimson Witch

Interview by Roger The Shrubber

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

Jacob Arnet: My name's Jacob, and I'm mostly known as the song singer and word writer for Crimson Witch.

AU: Give us a brief history of the band – who are you and how did you form?

JA: Our bassist Gordo and I worked together in Tofino long ago. We always talked about getting a band going but it took until we were both in Victoria to make anything happen. After about six months of playing with different drummers and guitarists, we finally found our guitarist Greg Dawson through mutual friends then our drummer Johnny Van Camp through Craigslist. About six months ago we added a new guitarist to the lineup, Kyle Kim. We've been on the upswing ever since!

AU: I notice that you guys seem to take a lot of influence from classic heavy metal and classic Rock but also seem to have one foot firmly planted into a more modern sound. What are some of the biggest influences on your band musically?

JA: Obviously Black Sabbath, but so much beyond that. We incorporate vocal harmonies heavily

influenced by Alice in Chains, and Uncle Acid and the Deadbeats. We also incorporate a lot of guitar influences with roots steeped in Thin Lizzy and Judas Priest. The rhythm section is heavily influenced by Soundgarden, Nirvana and the Tragically Hip!

We're mostly just trying to make the best songs we can and have a good time doing it.

AU: Where can the readers find your music and more info about your band and shows?

JA: We have a two-track EP available on Spotify and Bandcamp: <https://crimsonwitch420.bandcamp.com/album/crimson-witch>

You can also find info on upcoming gigs and music on our social media sites.

Insta: @crimson_witchbc

Facebook: crimsonwitchbc

AU: Where and when can we see you play live next?

JA: We will be opening up for Lost Nebula at the Copper Owl June 23rd, followed by a show at Centennial Square July 10th opening up for Chunkasauras, Cycholith and Hoopsnake!!!! Sponsored by Vancouver Island Metal Fest and Eventide Music Series: <https://vimetalfest.com/>

AU: What does the future hold for Crimson Witch? Will you be recording, touring?

JA: We actually just finished up recording our debut LP! Recorded mixed and mastered by our friend Evan Matthieson from Chinatown Sessions. We plan to release it by October 4th and we're gonna throw the biggest party EVER at Logan's Pub with a bunch of sweet bands to celebrate!!!! We also have a steady line of gigs up and down Vancouver Island booked - so keep your eye out for us!

AU: Are you part of any other musical projects you'd like to tell us about?

JA: Our bassist Gordo plays in the greasiest skatepunk band called NunFucks and our guitarist Kyle Kim plays in the local metal band Tiberius Merge. Both have gigs booked throughout the summer! Also see Kyle Kim sing his heart out at The Mint most Monday nights.

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

JA: That we slay the stage! Come out and party with us this summer and we'll show you what's up! Let's get sweaty!

VICTORIAS LOCALS ONLY

AU: Any final words for our readers?

JA: Thank you to all those that have supported us along the way and all our dedicated fans, family and friends. We are so grateful.

For those who haven't seen us yet, please come out and support your local music scene. The underground is thriving and your support makes all the blood sweat and tears totally worth it!

crimsonwitch420.bandcamp.com

PHOTO CREDIT: Darcy Beck

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Heavy Trip

Interview by Stepan Soroka

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

CJ: Cole Jandrisch, guitar player of Heavy Trip.

AU: How would you describe Heavy Trip's sound to someone who has never heard you?

CJ: Heavy instrumental rock and roll, dripping in psychedelic tones with 70s influences, along with current "stoner" metal. I like to imagine our sound is a mix of Hendrix and Black Sabbath, nuked by Godzilla.

AU: Heavy Trip has an interesting origin story. Can you fill us in on the genesis of the band?

CJ: We formed in Whistler, B.C. after meeting through snowboarding. We started jamming four years ago, but it wasn't until 2017 that I coined the band name "Heavy Trip." We went under many aliases and names that we didn't take too seriously before that point; Creekside Experiment, Mount Overlord, Filth Minister, Bongslave etc... There was no intention at first to

become a band...Our friend Brocklebank saw us jam while he was high on acid and proceeded to conjure up plans for us; that's how the Heavy Trip scheme began. Having nowhere to practice as a band resulted in bringing generators wherever the fuck we could plug in and get away with it (Alta Lake Stone Circle, Creekside Underground, Whistler Skatepark, Soo River). We also would crash random massive house parties unannounced with unknown hosts and just take over the whole situation, whether people liked it or not; only in Whistler can that shit fly. Thanks to Brocklebank, we got invited to play and crash at this pro skier Callum Pettit's house in Pemberton while Pemberton Festival was still a thing. The dude recently bought a house a few blocks away from the festival where we would setup and jam through open barn doors looking out onto people kicking it in the driveway during the day, then sneak into the festival at night. The day after the fest, we would raid the grounds for belongings left behind and score every assortment of camping gear you could think of, money, drugs, clothing and literally hundreds of beers we would carry in wheelbarrows and carts found over multiple trips, scouring the desolate

wasteland of humanity. Soon after that preliminary point of strictly improvisation

and covers, I started writing songs and booking shows in Whistler's underground nightclubs, where live original music was nowhere to be found yet held a huge demand. Bringing the music scene from out of town and booking our friends' bands, we threw some crazy gigs for the psycho crowd that is Whistler filled with people looking to get maggot drunk. Eventually we got our shot in Vancouver opening for Sacri Monti from San Diego at the Cobalt in May 2017, where we changed our name to Heavy Trip on stage. That show led to more and more gigs in the city and since then we've had the honours of opening for Acid King, Radio Moscow, Monarch, Banquet, Dead Meadow, The Well, King Buffalo, and Earthless along with locals Dead Quiet, Black Wizard, Hashteroid, We Hunt Buffalo and many more amazing acts. In June 2018, the band relocated to Strathcona to pursue music and have proper rehearsal space. Currently we are enjoying the Vancouver lifestyle and looking forward to what the future holds.

AU: In your opinion, would indulging in psychedelics increase a concertgoers' appreciation of your performance?

CJ: Psychedelic drugs heighten your senses to new levels of consciousness and open the doors of perception. You must be in a mental state of stability to truly appreciate the art of musical performance and take drugs with discretion knowing personal limits of comfort. An amazing band can alter your train of thought into another realm, relieving the nervous system of any stress and unsettling realities that cloud our daily lives, sending chills down one's spine regardless of being sober or on 10 tabs of acid. In my opinion it helps reaching this state of bliss using psychotropic drugs, and I personally advocate the use of such substances at our gigs. Trip on, brother!

VANCOUVER VENGEANCE

AU: I understand you are working on a new album. Can you tell us about that?

CJ: Our debut album just recently finished the mastering process! Artwork is currently underway by Alan Forbes, and it's just a matter of finding what label wants to help us press our vinyl and support our endeavours. We're hoping for a release date in August. These songs off the first record were written two years ago now, and it's about damn time to get them off our chest and focus on new material. We've been struggling with having a consistent drummer since the beginning of our time as a band, and that's held us back immensely... We hope to start gigging the new songs soon, and just need to recreate and tighten the screws. That being said, myself and Cole Vibert (bass) are very happy with how our first LP turned out and are excited to share it with the comet ripping through space that is our universe.

AU: You guys recently did a short tour with Earthless. How did it go?

CJ: My head is reeling in the memory of that experience. I remember tripping in Tofino at the annual Brew-BQ hallucinating watching Kikagaku Moyo, then receiving the news that we were touring with Earthless across Canada. Sensory overload to say the least. Earthless know how to party, fuck! Those dudes are very humble, down to earth people, not to mention kings among men in the instrumental psychedelic rock and roll scene. I'm grateful to have been given the opportunity it and won't be forgotten.

AU: Anything you would like to add?

CJ: Thanks for having me dawg! Hyped to do this interview for Absolute Underground, Cheers!

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

PHOTO SOURCE: Heavy Trip

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- 11** DISPLAY OF DECAY
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CALGARY CARNAGE



Concrete Funeral

Interview by Roger The Shrubber

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

Concrete Funeral: We are a death/thrash band from Calgary, we serve up a set of tunes that combine some unlike influences to create a clobbering sound with a twisted sense of humour.

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

CF: Devin Schum set out to start a band in 2013, scouring Kijiji and anywhere he could to meet potential bandmates. He recruited friend and bassist Paul Mercer, and filled out a lineup with our original drummer and lead guitarist. Our lead guitarist quit before ever leaving the jam space and Jesse Lindbeck moved in, destroying lead guitar. After about two years, our drummer had to move away and Connor Erhart took the throne on drums, filling the lineup and the band that we should be. It became the perfect recipe for the mixed style that we tend to play!



as we are capable of, while straying from the obstreperous nature of some of the heavier genres. If you give it a listen, you're bound to pick out some influences.

AU: You're just about to release your debut album, *Ultimum Judicium*, this month, is that correct? Tell us about it? What can we expect to hear?

AU: Describe your music for those of us who haven't heard it?

CF: Like Carcass on crack, haha! We have a lot of thrash and death in our music, but a lot of groove at the same time. We keep everything as heavy and punishing

CF: Yes, we've been working on this album for fucking ever! But we are very pleased to announce that it will be available everywhere you can buy music digitally on May 31st, as well as physical copies on our Bandcamp. You're gonna get blast beats, double kicks, riffs to break some teeth to sterilize you. NO CLEAN, ALL MEAN. We put all we had into this record, and it came out as aggressive as we wanted it to, so pop it in and get ready to break something!

AU: Does the album explore any particular themes or topics, lyrically or otherwise?

CF: Religion, questionable lovers, government engineered sexually transmitted diseases, bumble bees and mattress stains. Nothing fuckin' weird though.

AU: Concrete Funeral is known for their love of comedic horror - what are some of your horror influences? Favourite horror movies or characters that inspire the band?

CF: A lot of the favourites can be seen in our lyric video for "Stabbed To Death." There are so many awesome examples out there, but anything ridiculous and over-the-top is what we get down on. *Terrifier* is very high on that list for the brutality, coupled with the silliness of the whole feel and idea of the movie. *Don't Kill It, The Babysitter, The Belko Experiment, Mom and Dad.* This stuff is all pure gold.

AU: What does a live Concrete Funeral show look like? What do you hope audiences take away from your live performance?

CF: Well we've always been very particular about the tone and clarity of each of our instruments, so aside from getting a dick punch of a heavy clear tone and sound, we really just love to have fun. Our shows, while not assaulting your eardrums, will usually have you laughing or on the verge of vomiting. We hope our audiences get what were doing and come to have some laughs and some

heavy fuckin' grooves, we're here to get that head banging and send them home with a smile on their faces... and a new CD for the collection.

AU: What does the rest of the year hold for you, will you be touring to promote the new album?

CF: We had a couple of dates in May in Alberta; Lethbridge, Calgary and Edmonton to be exact. Work schedules make it difficult to do a full on tour at the moment but we'd definitely like to get out to a few more provinces, BC is definitely in our sights.

AU: What does life on the road look like with Concrete Funeral, do you have an essential tour survival kit?

CF: Tons of stupid jokes and annoying noises. Slappin' the BBQ sauce on the meats, soul and folk music and way too much talk of cat dick. Midol, Pepto and Tequila. Well we haven't been out there yet, but we bet!

AU: What are your goals for the future of Concrete Funeral?

CF: We want to push this album as far as we can within our means while working on our follow-up offering. We almost always have something in the works, just always push forward. We plan to expand our current skill set and come out with a follow up that's even more punishing.

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

CF: Hey we made those phone calls when the clinic advised us to!

AU: Any final words for our readers?

CF: If you get down on some Exodus, Carcass, Death, or Lamb of God, you just might like our debut record. *Ultimum Judicium*, released May 31st, 2019. Thanks for checking us out!

concretefuneral.bandcamp.com/

PHOTO CREDIT: Red Dahlia Photography



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Ian Blurton's Future Now

Interview by Roger The Shrubber

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

Ian Blurton: Hi, my name is Ian from Ian Blurton's Future Now and I'm most infamous for playing guitar in rock bands.

AU: Tell us about your solo project, how did this idea and these songs come about?

IB: I wrote a batch of songs that were totally guitar driven and seemed to fit the power trio format and required double-kick, so I asked a bunch of drummers and bassists (members of Biblical, Flash Lightnin', Danko Jones, Starvin' Hungry, etc) if they wanted to contribute and luckily they said yes.

AU: What can you tell us about your music?

How does it compare to your past projects?

IB: It's basically a love letter to all the heavy music that I think rips. Budgie, Sir Lord Baltimore, Sensational Alex Harvey Band, early Judas Priest, Thin Lizzy, Groundhogs, Cheap Trick, Solefald, and Motorpsycho make appearances as influences, and there is more of a guitar army of guitars than normal.

AU: Who is currently playing in your live ensemble, and how have your live shows been received so far?

IB: The current line-up of Future Now is killer, and it's such an honour to play with bassist Anna Ruddick (ex-Randy Bachman), drummer Glenn



Milchem (Blue Rodeo) and guitarist Aaron Goldstein (Daniel Romano). The shows seem to be going great and I can feel our chemistry getting stronger all the time

AU: Tell us about your new album, *Signals Through the Flame*. What can we expect to hear on it? Does it explore any particular themes or topics, lyrically or otherwise?

IB: You'll definitely hear drums, bass and guitar topped off with clean vocals and lots of harmonies. Because of the poppiness of the vocal melodies, I wanted to try and deal with dark themes like mortality, death, priest crimes, the garbage crisis, plastics, etc but to leave enough room for the light of the human experience to crack through.

AU: You have Canadian tour dates coming up – are there any cities you're particularly looking forward to visiting? Any plans for more touring, perhaps internationally?

IB: I love hitting the open road and playing rock music so this whole tour will be good times. That said, Canada in the summer is pretty awesome and having a show at Sled Island totally rules.

AU: You've toured plenty over the course of your career – what is your essential tour survival kit?

IB: My mom says, "Always make sure you have a snack in your pocket," and I can confirm this is a truth. Also, keep a toothbrush close by and get the best CAA coverage you can.

AU: Thinking back over your 35+ years in music, what bands or albums are you most proud of having worked on? Did you learn any valuable lessons you'd like to pass on for

TORONTO TRASH

aspiring musicians in today's industry?

IB: Tricky Woo's *Sometimes I Cry, Cursed 2*, The weakerthans are up there for me as all those bands were at the peak of their powers and were amazing to watch during recording. Unless you are not into it, always be prepared and ready to go when you enter a studio so that there is extra time to explore the songs and see what presents itself. I've seen some incredible last minute changes to songs that made them amazing.

AU: What does the future hold for Ian Blurton's Future Now? Any goals or aspirations?

IB: Well the future is now, so we are doing what we can to keep productive. We are about to start demos for LP number two, before everyone gets super busy with their other gigs.

AU: What does the future look like for you as a musician and producer? Any other projects on the horizon you're stoked to tell us about?

IB: I love my job so I feel very lucky to be able to go to my studio and work as a producer/engineer most days. I've just finished up seven records since January so a little summer break is in order. Last year, I played guitar on a new record by Twink (ex-Pink Fairies/Tomorrow/Pretty Things) and that comes out at the end of June. Working with him was incredible, and he had great stories.

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

IB: I love *Coronation Street* and cats.

AU: Any final words for our readers?

IB: *Signal Through The Flames* comes out June 7th and enjoy the now before it passes.

twitter.com/ianblurton

instagram.com/ianblurton

ianblurton.bandcamp.com

PHOTO CREDIT: Rick McGinnis



Hibernation

Interview by Roger The Shrubber

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

MR: Here we've got MJ, MR, and RG, creating riff heavy songs that rarely go under ten minutes long.

AU: Give us a brief history of Hibernation, who are you and how did you form?

MR: Myself and MJ started this band almost eight

years ago. We started under the name of Bud Morrison, after a gym teacher I had in junior high who literally had a different track suit for every day of the week, all year. I ended up moving and we put the band on hold. As fate would have it though, I moved to the same city as MJ about five years later, and we hatched Hibernation, thanks to MJ for the name. MJ is responsible for finding our bass player, RG and the rest is well, history.

AU: Can you describe your sound, for those of us who've never heard you? What are your songs about?

MR: We classify as a stoner doom metal band.

Riff heavy songs with loads of breakdowns. Just when you think think the song is over, we hit you with a mind-crushing two-minute riff sandwich. Our songs range from enjoying the herb to destroying false gods, or even a song about the one who helps souls cross the river of Hades (as in our song "The Boat Keeper.")

AU: I see you already have a demo recorded, where can we hear that?

MR: You bet! We released it May of 2018. You can hear it at www.hibernation.bandcamp.com. We don't tend to play songs off of our demo live, as we have so many other new songs we like to play.

AU: Where and when can we see you play next?

MR: Unfortunately at the moment we don't have any shows booked. That is likely to change as summer progresses. You

can stay up to date with us by following us on Facebook or Instagram @Hibernation

AU: What does the rest of the year have in store for Hibernation? Will you be touring? Recording?

MR: We won't be touring this year, potentially doing a BC tour next year, but that is still to be determined. We are hoping to get at least one song recorded this summer and potentially another before the year's end! We're working on our full length album at the moment, and that's going to take up a lot of our time.

AU: What strain of weed should we smoke while we watch your live show? Do you have a band favourite?

MR: Sativa or Indica. Honestly, any kind of weed and you're going to have a good time. I like to think we have a pretty energetic stage presence, and put on a pretty damn heavy show. So either strain will help you enjoy your time! I personally love Sativa strains, as I write most of the riffs while toking on a little green. Our band favourite is White Widow.

AU: What are your goals for the future of Hibernation? Any dream gigs or countries you want to visit?

MR: We would love to tour the States, and play some festivals around the world. Is it going to happen? Not sure, but god damn it, we can dream! Sleep is playing Edmonton in September, and that would be a dream gig to play, although chances are slim to none! We've been fortunate enough to get to play with some really heavy hitters in the scene, such as Conan, The Well and Royal Thunder.

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

MR: We've got some crazy new songs coming your way. We will be playing some new music whenever our next show is, and we are beyond excited to unleash it on your ears.

AU: Any final words for our readers?

MR: If you're looking for an ultra heavy yet melodic journey to take place in your mind, then make sure you stay up to date with us! Big things coming in the future. If you want to grab a demo or a T-shirt, make sure to check us out on www.hibernation.bigcartel.com. Stay Doomed!

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PHOTO SOURCE: Hibernation

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subculture

By *wendythirteen*

I recently watched a mini documentary about the Cobalt called 'The Fauxbalt.' It was made by this guy named Joe, who is buddies with the last lessees. They interviewed peeps that worked there. Expressed bitterness about the bullshit the Sahotas bring as landlords, lamented different themed scenes that got their start and existed because of the space that is now gone. I was nodding through the whole thing. Screaming in my head that, "Yes! That's exactly how we felt about the place as our hub for heavy music." The birthplace of career starts for various artists in many heavier genres honing their skills. Tons of bands had first shows, showcased their chops for bigger future stages, high profile artists doing a show in a one of a kind intimate setting. The wakes, fundraisers, potlucks, fests and weddings. And finally, the general camaraderie that we also had rolling any night of the week for a meetup. Yeah, we had that magic too. It isn't exclusively a Fauxbalt phenomenon. We remember.

What the film failed to get across is that our underground punk and metal scene didn't abandon our thriving space, we were stabbed in the back and evicted for a cash grab, just in time for the Olympics. We were the pioneering victims of a 'renoviction' craze infesting the city. I thought fuck, I was interviewed for a couple of hours for this film, at least some facts could have clarified the misconceptions. Like the very different circumstances and the blood, sweat and tears it took to establish that space into a viable venue. It wasn't a walk-in given that it was known



as a live music and performance space. Oh well. So as our particular hubless scene floats around the various remaining Vancouver venues that cater to local shows, you have to wonder, besides gentrification, what the hell else we are fighting against to try to keep this scene alive. Now it's the money laundering, stemming

from the criminal organizations profiting off the opioid crisis and the real estate speculators greed putting lease and rental prices through the roof. The government and justice system seem impotent to stop it.

It's weird working nights as the City of Vancouver gets quieter, traffic is almost nil, local bands struggle to pull in a crowd of any stragglers that haven't fled to live in the more affordable boonies outside of Vancouver yet.

Maybe the squatting punks in Europe taking over empty properties are onto something when there seems to be a control by wealthy, lobbyist influenced Governments plaguing us with their 'societal' attitude of fuck the commoners. Now I'm not suggesting we cannibalize the Prime Minister like that long ago Dutch uprising, but something has to change.

We are getting physically pigeonholed into smaller spaces and segregated into smaller clusters of like minded individuals. Sadly that leads to cliques, creating desperate yet vaguely reasoned competition modelling a likeness to the Montagues and Capulets. I think that's what I miss most about the Cobalt. It melted the ridiculous adversity that used to exist between Vancouver punks and metalheads in

the 90s. Fight club was over.

Thank fuck for social media. It is an amazing thing to see the punk community come together to help local sweetheart Kelly Watson-Schutz. She is the current drummer of the Sexwalker\$, and formerly of the C U Next Tuesdays. The fundraisers, gofundme, and raffle donations coming together fill my heart as she battles a very serious health event. A conflicting show was cancelled, the bands and the venue postponed their night to help out the fundraiser. Shout out to A.D.T., Class of 1984, Blacked Out, and SBC. That is compassion folks. Community is something that can't be bought.

I hate seeing the sheeplike participation in the adoration of vapid influencers and celebrity that will be the downfall of humanity. I'll stick with D.I.Y. pragmatism as a life model, thanks. All the glitzy, phony plastic shit in the world doesn't

ABSOLUTE SUBCULTURE

appeal to me. It's fake. Fuck fake. Fuck distractions.

I'm sick of the tax-evading corporations that are hoarding wealth by destroying the environment while us peasants struggle with homelessness, displacement, tainted resources and drone like slavery just to attempt to make ends meet.

Time for a better world group mentality. Take heart in the fact that our underground community still gives a fuck about each other even if it's only through the Ethernet. Bands will still give the shirts off their back, donating their dwindling gig payouts for touring brethren. We will still gather in a friendly space to help our safety pinned and studded brothers and sisters. For that I am grateful to be apart of the most compassionate and caring swath of humans existing. The underground.

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SUNDAY 23 HOOTENANNY OPEN MIC - 4PM CRUSTORIA, CRUSTLANDIA, CRUST THE SHORES NAPALM RAID (Halifax) FATUM (Russia) HARD CHARGER (Fredericton) MUECO (Montreal) SIXBREWANTHA 8PM - MIDNIGHT / \$15		MONDAY 24 MONDAY MYSTERY MOVIE NIGHT CELLULOID SLINE 8PM / FREE		TUESDAY 25 BLACK SHEEP COMEDY OPEN MIC - 8PM ☺ KARAOKE 9PM - BOTH FREE		WEDNESDAY 26 8PM - 1AM FACTORY ELECTRONIC DANCE PARTY FREE		THURSDAY 27 DEATH BY DRAG 8PM the lgbtq+ variety show		FRIDAY 28 TRIAL x STONE CYCOLITH QASM ATOMIC CHOCOLATE 9PM / \$10		SATURDAY 29 T.B.A. TAKE WARNING PRESENTS 9PM	
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Barnburner

Interview by Dustin Wiebe

Absolute Underground: Could you give us a brief history of Barnburner?

Kevin Keegan: The band started in 2007 when a hardcore band I was in called the Gorgeous started to dismantle. Jordon and I from that band wanted to start something more on the rock and roll side of things, so we started piecing together Barn Burner. He left the band shortly after its inception, and I took the reins as singer. Taylor and I are the only original members but when we

found Cam and Pat circa 2010, that was when we finally felt like we had something special.

AU: You guys started showing up on bills last year after calling it a day in 2013. What brought that on?

KK: We were offered a show in Montreal for a decent amount of money, so we thought, why not? We all get along really well and are best buds, so the idea made sense.

AU: What's it like to play these songs that you wrote upwards of 10 years ago and were left untouched for so long?

KK: It was weird at first, but they came back to

us really quickly. Playing the songs brings back a ton of memories and feelings surrounding the time and place when those songs were written, what I personally might have been going through at the time, etc. There's a lot about the songs that say something about our age at the time, but for the most part they still stand up as decent compositions.

AU: Seeing as your band spans from Vancouver to Montreal, how do you prepare for gigs?

KK: The three Montreal fellas get together a couple times before they meet up with me and then a day or two before the shows when we are all together, we cram as many set rehearsals in as we can.

AU: What's the response been like since you guys came back from the grave? Any highlights from the Broken City show in November?

KK: The response has been pretty warm and the fact that people continue to want to see us after the initial couple of reunions is astonishing. The major highlight from Broken City was just the

hospitality. They really made us feel like Calgary was our home away from home. It's rare that, as musicians, you're treated like what you do matters, so the fact that they treated us as such was pretty special.

AU: Does Barnburner have any plans to make any new music?

KK: We talked about writing some new stuff but the reality of it is we all have our own bands now that we write for and that exist in the same city, so it's just not feasible. If a label decided to give us enough money to get together and make a record, well that's another story.

MONTREAL MASSACRE AU:

When was the last time you made a wizard stick (e.g. Bernard Burner on the cover of Bangers)? What was the occasion?

KK: I think it was probably around the time we were writing *Bangers*. That was the period when wizard staffs were becoming a thing. I think the occasion was just being young and dumb, hahaha.

AU: What other projects do you currently have on the go?

KK: I have Dead Quiet, which is my main project. Cam and Pat have Sick Things, Pat also has Mountain Dust. Taylor has a mountain of bands at which point I can't keep track of.

AU: Your musical career has covered a lot of ground between A Javelin Reign, Bend Sinister, Barnburner, Hashed Out and Dead Quiet, not to mention all the groups I'm unfamiliar with. Are there any musical styles or vibes that you feel are underrepresented in your body of work that you wish had a stronger presence?

KK: I'm actually working on a solo record right now, which is basically bluesy acoustic stuff. I'm looking forward to the challenge of doing something completely on my own, both rewarding and terrifying.

AU: Who are you looking forward to seeing at Sled Island this year?

KK: Torche!

AU: Thin Lizzy's Jailbreak or Iron Maiden's self-titled?

KK: *Jailbreak* for sure, Thin Lizzy is life.

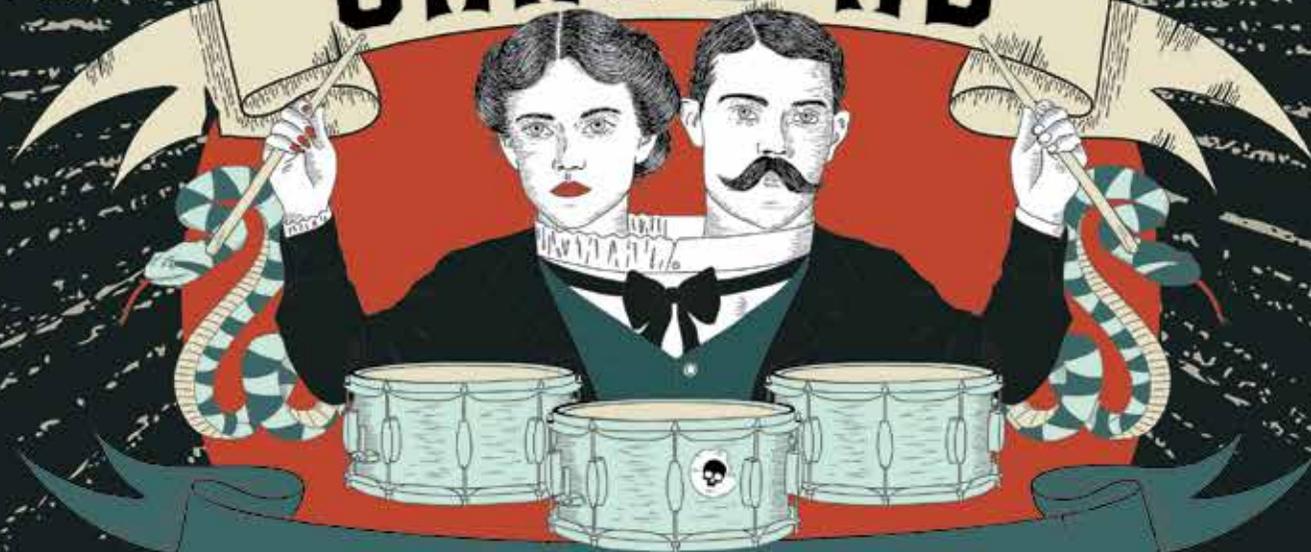
AU: Anything you'd like to say about your show at Sled Island with Torche and Gone Cosmic? Or about anything else?

KK: Looking forward to seeing some great bands and friends again!

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

PHOTO SOURCE: Metalblade.com

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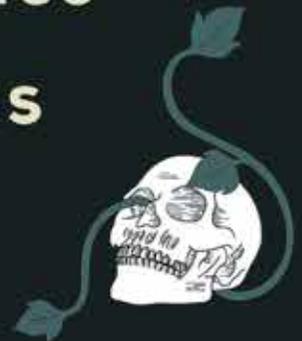
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Rebellion Festival

Returning this summer from the 1st to the 4th of August at the Winter Gardens in Blackpool, England, the Rebellion Festival is renowned for bringing together the best new and iconic punk and alternative bands annually.

Highlights for the main stages each day include:

Aug 1: The Descendents, Fear, Flipper (featuring Jesus Lizard's David Yow on vocals), Spear Of Destiny, The Casualties, Poison Idea, Queen Zee, Peter & The Test Tube Babies.

Aug 2: The Stranglers, Dead Boys, Angelic Upstarts, Leftover Crack, Ruts DC, The Avengers,

UK Subs, Subhumans, Penetration

Aug 3: Cock Sparrer, The Exploited, Cockney Rejects, Walter Lure's LAMF, The Business Event, HR from Bad Brains, Giuda

Aug 4: The Damned, The Skids, The Professionals, King Kurt, Teenage Bottlerocket, The Dwarves, DOA, Conflict, The Chameleons Vox, CJ Ramone, Vice Squad

Details for the Rebellion Introducing and Almost Acoustic stages to follow, with 50 bands yet to be announced for the Introducing stage and many acts to look out for on the Almost Acoustic area, where festival goers will get the chance to see their favourite artists stripped down, raw, and up close.

Since its inception in 1996 as the then-named Holidays In The Sun festival, Rebellion has always aimed to bring together the best punk and

alternative music from across the globe, and is still a family-run, family-orientated event that celebrates punk in all its forms. According to festival organizers, 2019 is without doubt, one of the strongest line-ups yet.

Rebellion Festival is an all ages, family-friendly event and children under 12 are admitted free of charge if accompanied by an adult.

More information and tickets are available at:

Website: www.rebellionfestivals.com

Twitter: @rebellionfest

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Rock Ambleside 2019

By Clark Mantei

A rock and rolling reminder to all...

Do not miss ROCK AMBLESIDE 2019!

A summer rock extravaganza!

Ambleside Rock and GSL with Vancouver's Rock 101 proudly present the return of Rock Ambleside 2019, located outside on the sandy beach shores of West Vancouver.

August 16th, 17th, and 18th bring the third annual festival to the many thousands of music fans, to enjoy the very best of afternoon and evening performances of a long list of legendary bands, all alive and kicking in 2019 outside under the sunny skies and stars.

It's also cool to note that Rock Ambleside 2019 is actually happening during same three-day weekend as the 'Woodstock 50th' Celebration takes place on the East coast, being that Woodstock in 1969 pretty much started it all way back in the day. Let's not kid ourselves either, as 50 years was a long long time ago, indeed.

This year's event brings 11 legendary bands to the Ambleside stage to show us all that this is indeed the place to be. Among the bands performing are Sass Jordan, SAGA, Pat Travers,

The Romantics, and David Wilcox, to name a few.

And speaking of five decades, this year's final act is Blue Oyster Cult, a band that started in Long Island New York, way back in 1967. The songs they perform are also long-time classics familiar to all. Definitely sing-along staples for all to enjoy.

The last two years of lineups for the three-day blissful weekend brought over 20 legendary

groups, as well. I personally attended last year's outdoor festival and it was outstanding. The music brought back so many memories of times when I first heard these classic songs, and I felt

great! Nothing can compare with an outdoor weekend of non-stop fun in the summertime.

To make this rock 'n roll vacation your destination this summer, simply Google the Rock Ambleside 2019 page for more information.

Celebrate with performances outdoors on a serene location can not easily be beat. The West is the Best! Who could say no to Canada's

most beautiful shore, adorned with food and drinks aplenty, friendly staff and security, along with various festivities and merchandise tents that easily make it a no brainer? Tell your friends and bring them, too.

Rock Ambleside needs to remain a yearly event, no doubt. Rock and roll over again and again will keep this event alive yearly. Past acts include April Wine, Prism, Sweet, Kim Mitchell, Rik Emmet, The Stampeders, Randy Bachman, and Lee Aaron, among many more. Tickets are on sale now for this not-to-be-missed shoreline blitz!

Don't miss out, make it a summer to remember. This blast from the past comes alive from the first song until the very last.

Rock Out... Roll On...

rockamblesidepark.com/

Φ UNDERGROUND

QUINN
VIGIL
2019

"To find yourself," The dragon hissed through grey steam, "Look no further than yourself."

I, however, strained to taste dragon blood. We wrestled. I won.

Draining the ichor of wisdom like liquid fire, my heretic and wandering soul became...unmoored.

Unbound from my ego to join some thing larger than humankind. To transcend serpent like into the raging song of primal nature.

Unlocking mystery, I plunged upon my own blade into a wound of chaos, where i struggle still.

I, blood of the dragon that would protect me from myself.

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Absolute Underground's Summer Festival Guide

BRITISH COLUMBIA

Have A Good Laugh

June 20 -24

Vancouver, BC

Highlights: Icons of Filth, Hard Charger, The Varukers, Long Knife, Generacion Suicidia

Website: facebook.com/events/219985368882767/

Laketown Shakedown

June 28-30

Lake Cowichan, BC

Highlights: Snoop Dogg, Incubus, Sublime W/ Rome, Smash Mouth

Website: laketownshakedown.com

Metalocalypstick Festival

June 29 - 30

Lone Butte, BC

Highlights: Lost Nebula, Interitum, Massive Scar Era

Website: metalocalypstickfest.rocks/

Covenant V Festival

July 4 - 6

Vancouver, BC

Highlights: Dead Congregation/ Antediluvian/Sortilegia

Website: covenantfestival.com/

Okanagan Indigenous Music and Arts Festival

July 6

Westbank, BC

Highlights: Mob Bounce, Joey Stylez, Kelly Fraser

Website: facebook.com/events/305420966820335/

Armstrong Metal Fest

July 12 - 13

Armstrong, BC

Highlights: Origin, Nekrogoblikon, Wake

Website: armstrongmetalfest.ca/

West Coast Rock Fest

July 13

Vancouver, BC

Highlights: Rebel Priest, Villain, Redwoods

Website: showpass.com/WCRF2019

Punk In Dublic

July 13 (July 6 in Edmonton)

Vancouver, BC // Edmonton, AB

Highlights: NOFX, Bad Religion

Website: facebook.com/PunkInDublicFestival

Rock Ambleside Park

Aug 16 - 18

West Vancouver, BC

Highlights: Blue Oyster Cult, Quiet Riot, Tom Cochrane, Honeymoon Suite

Website: rockamblesidepark.com/

Hippie Hootenanny

Aug 17

Mission, BC

Highlights: HipGypsies, Random Dander, Nadia Kazmi, La Chinga

Website: https://www.facebook.com/events/2322158324728457/

Vancouver Island Metal Festival

Aug 22-25

Victoria, BC

Highlights: TBA

Website: facebook.com/events/466730147431583/

ALBERTA

Sled Island

June 19 - 23

Calgary, AB

Highlights: Torche, Barnburner, Man or Astro-Man?

Website: sledisland.com

Decimate Metalfest

July 5 - 7



Calgary, AB

Highlights: Into Eternity, Hammerdrone, Planet Eater
facebook.com/decimateemf/

Chaos AB Festival

July 26 - 27

Edmonton, AB

Highlights: Disturbed, Slayer, Rob Zombie, Marilyn Manson

Website: chaosalberta.com/

Loud As Hell

August 2 - 4

Drumheller, AB

Highlights: Goatwhore, Ancients, Cloven Hoof

Website: loudashell.com/

QUEBEC

Heavy Montreal

July 27 - 28

Montreal, QC

Highlights: Slayer, Ghost, Steel Panther, Anthrax

Website: heavymontreal.com

NOVA SCOTIA

Maritime Metal & Hard Rock Festival

July 5-6

Windsor, NS

Highlights: Aron Scott Earthquake, Shadow of Everest, Doom Machine, Red Usurper

Website: /maritimemetalfest.com

INTERNATIONAL FESTIVAL FEATURES:

Hellfest

June 21 - 23

Clisson, France

Highlights: KISS, Tool, Manowar, Slayer, ZZ Top, Gojira

Website: hellfest.fr

Pain in the Grass

July 30 - Aug 3

Seattle, WA

Highlights: Slipknot, Disturbed, Marilyn Manson, Rob Zombie

Website: kisw.radio.com/PainInTheGrass

Psycho Las Vegas

Aug 16 - 18

Las Vegas, NV

Highlights: Electric Wizard, Megadeth, High On Fire, Opeth, Clutch

Website: vivapsycho.com

*** Don't see your festival on this list where it belongs? Email us: info@absoluteunderground.ca ***



West Coast Rock Fest

Interview by AU Editorial

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

JB: I'm Jayme Black, one of four people putting on West Coast Rock Fest 2019, the other people are Myk Shaffik of Volume by Sound, JJ from Scrape Records, and Clyde Hill of Mangetized. As for what we are infamous for, well we don't kiss and tell, and loose lips sink ships.

AU: Tell us about the festival, how and where did it start and what is it all about?

JB: Well it all came about last year, with a conversation between me and Myk about doing something in Vancouver to celebrate the great rock 'n roll history of this city, and letting people who don't know that Vancouver is a rock 'n roll hub of Canada. In a nutshell, it's a one-stop for everything rock 'n roll, one place, everything you need.

AU: What year are we in now, and how has the festival evolved?

JB: Year Two, and growing violently! It has taken more aspects of what rock 'n roll lifestyle is this year, last year was an amazing success, but we always wanna keep it fresh and always bring something new each year if possible. This year, we have an extensive mini mall, with local artists and shops selling an amazing collection of rock 'n roll paraphernalia (ie, leather goods, jewellery, clothing, lingerie, music goods), it's gonna be really exciting!

AU: Besides music, what else can we expect from West Coast Rock Fest? Any fun extracurricular goings on?

JB: Jack 'n coke shushies, rock 'n roll mini mall, bands, full red carpet experience, amazing visuals, artists, not to mention killer rock 'n roll!

AU: What should we bring with us? Do you have a recommended festival survival kit?

JB: A thirsty appetite for Jack Daniels, a couple bucks to support local artists, and a wicked attitude towards rock 'n roll.

AU: Why should people come to this festival? What makes it special for you?

JB: Well I hear seeing shows is good for your mental health? And a lot of people always ask, "Where did you get that cool leather jacket?" They will be there (the leather jacket shop). And when was the last time you saw a show in a vampire-looking bar?! You WILL get FOMO!

AU: Where can we get tickets and more information?

JB: Scraperecords.com and showcase.com/WCRF2019

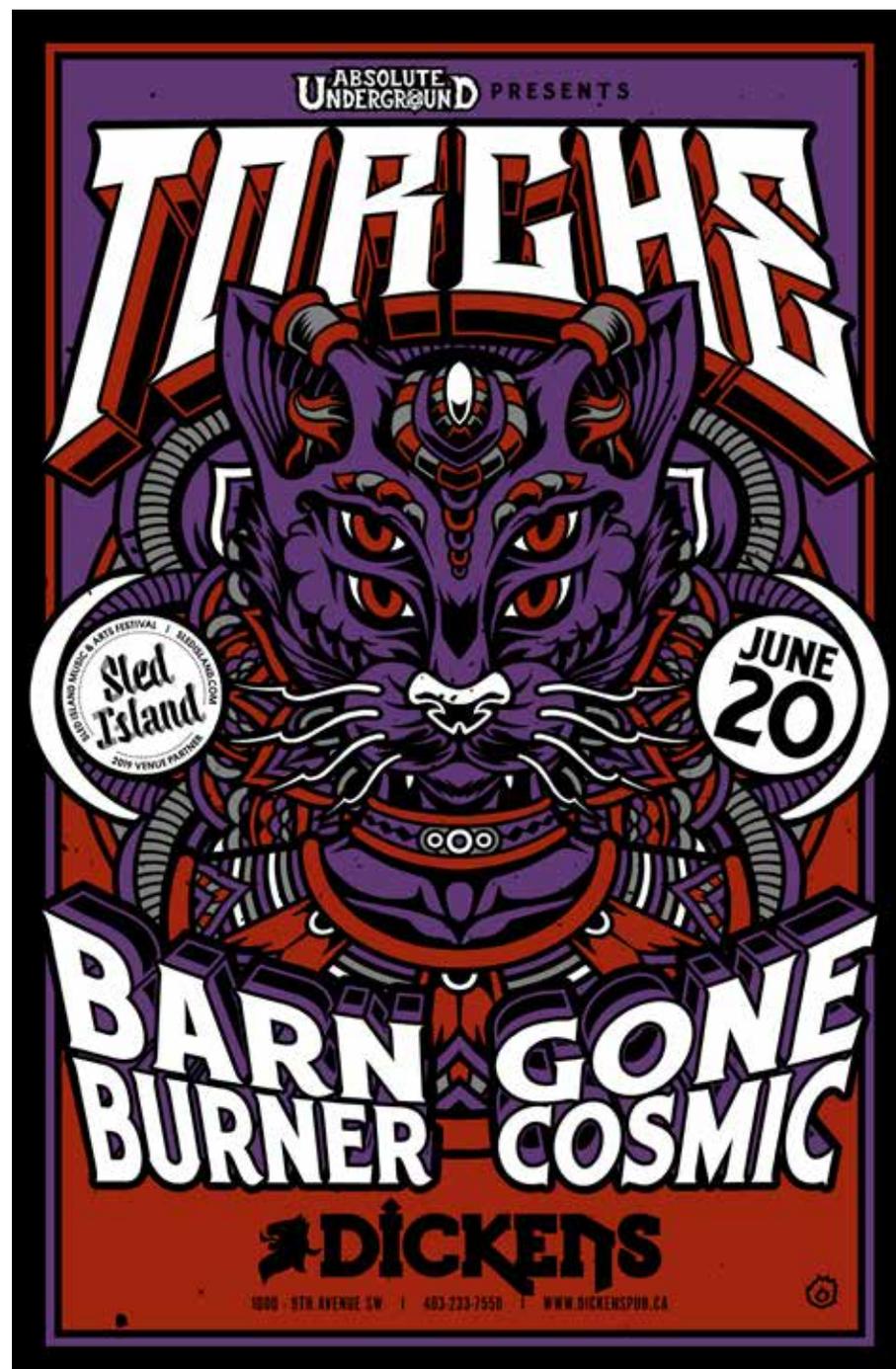
AU: What should we know about this festival that we don't already?

JB: There is a guy that will be there that looks like early 80s Nikki Sixx, and you will be jealous of his outfit, and maybe, just maybe, there might be some extracurricular activities, OH and sweet swag from Jack Daniels!

AU: Any final words for our readers?

JB: Shaz Bot Nanu Nanu. See ya at the Fest, Earthlings!

showcase.com/WCRF2019





Metalocalypstick

Interview by Roger the Shrubber

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

Kaija Kinney: My name's Kaija Kinney and I put on a female-based heavy music festival called Metalocalypstick Fest

AU: Give us a brief history of the festival, how did it form and what's it all about?

KK: This fest was formed through a series of ideas when I was looking for other fests similar for my own band to play. I'd like to sum the festival up to basically yes, it's female-based. But it's more of a celebration and safe space for woman and non-binary folks. We like to shine a light on all the badass female musicians out there working hard to gain respect and support.

AU: What are the highlights of this year's

festival, any bands or acts you're particularly stoked to see?

KK: We are very excited that we have bands coming from very far to play, such as Interitum, Lost Nebula and Subterranea!

AU: How will this year's festival compare to previous years in terms of structure, extracurricular activities, etc?

KK: This year is similar to last year but we are setting extra time aside to have a hot sauce challenge and human foosball!

AU: What are some of the challenges you've faced over the last few years of putting on this festival?

KK: My biggest challenge is keeping this fest going financially. We are trying to reach out for grants, sponsorships, and donations to keep it afloat.

AU: What is the overall structure of the fest? What does the camping, staging and vending look like for this year?

KK: We have an indoor stage and band merch inside. Outdoors we have our campsite, vendors, and foosball!

AU: What would you recommend we bring with us? Do you have an essential festival survival toolkit?

KK: Extra shoes, sunscreen, tent pegs, fanny pack, and friends!

AU: What are your hopes for the future of Metalocalypstick?

KK: Our goals are to start making money to be able to donate to local charities and sponsor a band each year

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

KK: I think that some people don't really realize the bigger picture and goal of this particular festival. Just in my experience as a female in a metal band and a female contractor, I witnessed so much sexism in these male-dominated industries. I find that as a female we have to work harder and be extensive in our knowledge and skills in order to get respect. Whereas most of the time in my experience people don't second guess the male gender in the same way.

This festival is and will always be a safe space and absolutely intolerant of any sexism, racism, homophobia etc! We have heard so many lovely stories about how the fest makes people feel a sense of community and family. That is really all we want!

In the future, we would love to sponsor a band every year with a grant. Musicians are hard

workers and deserve the chance to grow with some help!

AU: Any final words for our readers?

KK: Come and see for yourself! Metal on top of a volcano... it doesn't get cooler than this!

www.metalocalypstickfest.rocks

PHOTO CREDIT: James Weekes Productions



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F*ckin' Chucky

By Vince D'Amato

I was recently utilizing the internet as a tool for severe procrastination when I came across an article (or was this article being thrown in front of my face thanks to insidious marketing algorithms?) about how Johnny Depp had not been invited to participate in the supposedly upcoming *Pirates of the Caribbean* re-boot. My first thought was, "Well, why would he be invited to be a part of a re-boot?" In my mind, a re-boot is a forced clean slate, meaning we're going to start this all over again from square one – right? Well, I thought that was right. But then just as I was thinking this I was reminded of



Ronny Yu's late-nineties take on the *Child's Play* franchise, *Bride of Chucky*. By the mid-nineties, *Child's Play* had already gotten tired by its second sequel, with original director Tom Holland long gone from the series, which had now been left in the hands of Universal Studios executives. This so-called franchise was a minor blip in the world of multi-sequelled horror franchises like *Halloween* and *Friday the 13th*. Enter director Ronny Yu from the Honk Kong action film industry, who had directed the cult action-fantasy classic *The Bride with White Hair*, which had not only been an influence on *Bride of Chucky*, but was inadvertently responsible for getting actress Jennifer Tilly attached to the project as Chucky's "Bride," Tiffany. The way Jennifer Tilly had told the story (via the film's audio commentary track), she had just finished with the amazing lesbian-noir film *Bound* with Gina Gershon when she'd been offered the role in *Bride of Chucky*. Unsure whether she should sign on or not, it was actually her friend Gina Gershon who'd talked her into it, because Gershon was a fan of *The Bride with White Hair*. And to give Universal Studios credit where it's due, they didn't simply give up on the series. Along with Hong Kong action director Ronny Yu, who would go on to direct *Freddy vs Jason*, original creator Don Mancini came back on board with seemingly more creative control over the direction of his script. And here, with this mix of Yu, Mancini, and Tilly, we suddenly got new, exciting ingredients into what we'd thought was a

tired old dish of a serial-killer-doll horror franchise. We had, in its true essence, a re-boot. But it didn't seem like a re-boot at first. Same antagonist (same doll), new special effects technology. Same creator, new direction. Different cast – but not Chucky – this little serial killing bastard was still being voiced by the now-iconic (and Academy Award-nominated, for you trivia buffs) Brad Dourif (*One Flew Over the Cuckoo's Nest*). And most surprisingly, Mancini's own script took *Bride of Chucky* in an intentionally

new, wild, funny, sexy, exciting direction; purposely steering clear of the by-the-numbers serial killer plot outline that had served its previous two sequels (as well as the sequels to Chucky's killer competition, Jason and Michael Myers). Yu's *Bride of Chucky* was inspired by the more sardonically self-reflexive comic themes of the horror genre popularized in the later-nineties by the likes of *Scream* and *Buffy the Vampire Slayer*, and served as a stylistic precursor to Yu's horror climax, *Freddy vs. Jason*. Following the success of *Bride of Chucky*, this new re-

boot series precariously slipped up once, in its second outing, *Seed of Chucky*, where writer/creator Don Mancini finally got to completely take over the reins of his own creation, trying too diligently to insert a nearly overwhelming amount of meta-fiction and pop-culture homages, which went beyond being clever and into the realm of over-saturation, creating a too-rich tapestry of in-jokes and Hollywood-isms. Chucky had stepped too far into the comedy side of the Hollywood horror industry. Shocking, then, was Mancini's own follow-up sequel, *Curse of Chucky*, which not only scaled things way, way back, but also introduced the character of Nica (Fiona Dourif), and was

stylistically painted as a Giallo-Gothic, almost arthouse, horror flick; while also managing to balance an intriguing flavour of deserved dark comedy. Balance is what really became key here, as Mancini was clearly working with decreasing film budgets now; gone was the financial confidence of *Bride of Chucky* and the inappropriate indulgences of *Seed of Chucky*. So now we find ourselves back to horror basics, with a nuanced build-up to the series of phantasmagorical possessed-doll murders, our lead heroine Nica confined to a wheelchair, and some new-found sophistication from our horror film helmer Mancini. *Curse of Chucky* is suspenseful, gory, gorgeous, and funny; and I find it a rotten shame

Absolute Horror

with its audience. And overall, looking back at the entire series, *Cult of Chucky* is a further step into the cinematic world of an offshoot/re-boot timeline that was more recently explored with the new *Halloween* film, regarding some of the major characters; but in the world of Chucky, but unlike *Halloween*, no previous film in the series was really left behind in its own time-string; whether it deserved to be left behind or not.

Speaking about this entire series, out of my own personal choice, I would choose not to delve too far into *Seed of Chucky*, I did not love that entry, and honestly, storywise it makes no difference. *Bride of Chucky* was a fantastic launching pad for the re-booted series, and it plays perfectly well



that *Curse* became confined to the bargain bins in Best Buy (who at that time was selling a lot more Blu-rays than they are now) almost immediately upon its Blu-ray release. However, had it not been for that five-dollar Best Buy bin, I never would have even seen the film, and may not have checked out its wildly stylized follow-up, *Cult of Chucky*.

Cult of Chucky is likely more familiar to the Netflix crowd, as it seems to have been a part of the streaming platform for quite some time now. Long gone are the self-reflexive pop-cultural references and meta-characters; all of this seems to have been replaced now with a playful self-awareness that seems to now work as well for *Cult of Chucky* as it did nearly twenty years previously with *Bride of Chucky*, the original series' official re-boot point. *Cult of Chucky's* own self-awareness is beautifully built to a delicious climax and epilogue following a lot of flirting

without *Seed of Chucky*; the following *Curse of Chucky* and *Cult of Chucky* are closely connected to each other than with almost anything else surrounding those films – and those two back-to-back sequels also come back around to the very first film, *Child's Play*, in a very clever and satisfying way, which sort of ties together all the worlds of *Child's Play* and *Chucky* reboot/sequels – and yet, enjoyably, one seems to not have to watch every single film and perhaps not even in consecutive order. Point: I also missed *Child's Play 3* when it first came around, and to this day have never seen that one. In this regard the *Child's Play / Chucky* series of films wonderfully transcends the traditional Hollywood ideas of horror sequels and re-boots, which is actually something both amazing and endearing to behold – if you're into *Saw*, *Final Destination*, serial-killer-doll films. <https://darksidereleasing.com>

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Punk Rock Bowling 2019 21st Anniversary - Finally Legal

By Beatrice Chavez

Punk Rock Bowling happens every year on Memorial Day weekend in Downtown Las Vegas and it is a fucking blast. Thousands of punk rock fans travel from all over the world to see the friends we haven't seen all year, to listen to the bands we all grew up idolizing, and to party our asses off. There's a little bit of something for everyone at this festival and it's the one vacation a year I won't ever let myself miss. What's better than a Vegas vacation? A Vegas vacation with a few thousand of your best friends, watching

some of the best music the scene has to offer! The weekend begins on Thursday night with a couple shows at some local venues... this year TSOL played a free show at the dirty local dive The Double Down Saloon, and 45 Grave / Guana Batz / The Quakes had a party of their own at the Fremont Country Club. PARTYTIME begins! The punks start trickling into Downtown Las Vegas Thursday night, and the vibe on Fremont Street begins to change a little. More mohawks and studded vests begin to appear, more tattoos and Dr. Martens walk underneath the bright LED lights of the Fremont Street Experience. We came to have fun and dammit, we are going to! It's like the dude I met in the elevator said: "It's a race, not a pace!"

I'd say one of the most difficult things about PRB weekend is choosing which club shows to attend. Each show is grouped together by their own specific style... ska, crust, rockabilly, you get the picture. We had four club shows to choose from on Friday night... and I think we made a solid choice by going to see the Stitches / the Weirdos / the Dils at the Backstage Bar & Billiards. It was a perfect kick-off to the weekend by enjoying some good ol' California punk rock. The best part of the show was running into Chris Shary, punk rock artist, and scoring some sweet ass Shary Sharpie stickers from him. Thanks, Chris!

With Saturday morning comes day one of the pool parties hosted at the Grand Hotel. H2O played for a few hundred lucky sunbathers before they headed into the Downtown Las Vegas Events Center. Saturday's lineup consisted of 16 bands split between two separate stages with set times perfectly placed to begin as one ends. I walked into the festival just in time to catch the Lower Class Brats set, followed up by the best

Fear set I've ever seen. In Lee Ving's own words they played "tighter than a fish's pussy!" Moving to the next stage, punks got to experience the beautiful soul/ska sound of the Pietasters, not a single person stood still during their set and it was simply magic. Next up was not only the Damned... but it was the Damned playing *Machine Gun Etiquette* in full to celebrate their 40 year anniversary of the 1979 album containing iconic classics such as "Love Song," "Smash it Up," and "I Just Can't Be Happy Today." The Casualties followed that set by tearing it up on the second stage, I actually met someone that lost a shoe during their set and still walked away with a smile. Rancid closed out the festival Friday evening with arguably one of their greatest sets to date. Lars Frederiksen gave a shout out to his mom hanging out on the side stage, who he said was there every day while recording... *And Out Come The Wolves*. Rancid played most songs from that record and the entire crowd responded well by joining in on every sing-along. The fest ends - club shows begin! Four club shows Saturday night headlined by the Exploited, H2O, Los Skarnales, and Frankie Stubbs.

Sunday morning ska lovers had the chance to enjoy the Pietasters for their second set of the weekend at the Grand Hotel pool party. The weather was slightly cold that day but we quickly warmed up during their set by skanking to the sound of "Maggie Mae," "Out All Night," and their incredible cover of the Business' "Drinking and Driving." Day two of the festival's lineup included more badassery such as Sloppy Seconds, Fucked Up, the Vandals, and Refused. The Adolescents played on the main stage with their backdrop as a revised version of the self-titled blue album, made in tribute to the late and great Steve Soto. The Descendents closed out the night, with a few technical issues during their set but pushed through and delivered an incredible performance nonetheless. Club show headliners for Sunday consisted of Murder City Devils, Antisect / Conflict, The Dickies with the Undertones as a surprise guest, and Nerf Herder.

Monday, May 27 was Memorial Day and the last day of the Punk Rock Bowling craziness. The weekend so far has been full of amazing music

but they definitely saved the best for last this year. Monday's pool party was headlined by Sloppy Seconds and the sun was shining bright that day. Swimmers had a blast singing along to the sleazy set by belly flopping into the water with a dozen beach balls flying in the air, it was definitely a sight to see! Inside the festival, punks enjoyed sets by the Undertones, the Stranglers, Dead Boys, Teenage Bottlerocket, the Toasters, Shame, and many many more. The Hives and the Specials headlined the evening with sets we will never, ever forget. Howlin' Pelle Almqvist delivered a magical combination of punk rock and show business, with him and his bandmates dressed to the nines in bow ties and white suits. They were without a doubt one of the weekend's best performances playing songs such as "Walk Idiot Walk," and "Hate to Say I Told You So." Welcome back, guys! The Specials closed out the festival with a beautifully planned-out set list that included alluring trombone solos, and an appearance by female activist Saffiyah Khan. Khan's own interpretation of Prince Buster's "Ten Commandments of a Man" sent chills down the spine of every single person in attendance. There were two club shows Monday night... a "Skank til You Drop Dead Party" with 90s SoCal beloveds Save Ferris as headliners, and the always super fun Punk Rock Karaoke set where fans can join an all-star lineup of punk rock legends on stage to sing their favourite songs. This year we were blessed with performances by Cheetah Chrome singing Iggy Pop, and Monkey from the Adicts performing The Damned.

In the midst of all this music... there are art shows, Q&A sessions, meet and greets, bottle shares, oker tournaments, and supposedly there was bowling, too? I'll finish with a HUGE thank you to brothers Mark and Shawn Stern for creating one of the best outdoor music festivals in the United States. See you next year, punks.

www.punkrockbowling.com



AU: What first got you into Punk Rock?

SM: My older sister Liza Graves started a punk band called Civet in high school and insisted on getting me into the scene. She let me borrow all her cool vinyl... The Cramps, Elvis Costello, Roky Erickson, Buzzcocks, The Clash... and we would often go to backyard or warehouse shows where she would throw me into the mosh pit and not let me out! Years later I joined Civet on guitar and I got to make three records and tour the world with my sis... Pretty fucking cool!

AU: Tell us about your band and describe your live show.

SM: Our live show is raw and wild! We play hard and just want everyone to have a good time and forget the world for a little while... I am influenced by love, death, sex, squashing societal norms, doing things ass-backwards, DIY, nature,

15-song EP through Headcheck Records in the UK! There is also a two-song 7" vinyl, and we are working on a new record this summer to be out in the fall. We don't have a label for that yet. My fave songs to play live are "Redwood Nights," "The Runaround," and "Panic." But I have a soft spot for the ballads like "Never Getting Over You," and "Fallen In Luv"! Of course the new songs are my sweet all-consuming babies now... There's one called "A Special Place In Hell" that I am excited for people to hear soon.

AU: How was your experience playing on the new Bridger Stage at Punk Rock Bowling this year?

SM: Holy crap, we had the best fucking time! What an honour! Absolutely the most important show I have ever played (yet!). Everyone on the PRB team bust their asses all year long so we can have that weekend. I am extremely grateful for the opportunity.

AU: What's the craziest most debaucheries thing you've ever seen in Vegas?

SM: Myself, 100% ... I've always loved Vegas and often find myself on these weird unsupervised adventures... Trouble. Someone order me a punk rock husband and I'll start behaving, I swear... Ok, how about banging one of the PRB crew guys (2017) in a hotel bathroom while my roommates were right outside the door because I really just wanted to do his drugs and score an all-access wristband for the next day? Anyway, that worked out, I got the wristband, ditched the dude, and had beers with Cock Sparrer backstage, which led to me being offered a slot at Rebellion Festival in Blackpool, England later that summer! Calculated risks, baby. Ha! These days I'm way more mellow, but hey, if yer gunna be bad, do it in the City of Sin, and party with your heroes.

AU: Sum up Punk Rock Bowling Music Festival.

SM: It is hands-down the most incredible punk

rock experience anyone could imagine. Non-stop action, punks going wild in the streets, set to the soundtrack of the most rockin' bands in the world. You'll laugh, you'll cry, you'll fall in love; you'll lose your friends and make new ones. Everyone is invited... Pure magic. Ya gotta go!



AU: Is your mom your roadie?

SM: Haha, no! My brother is my roadie! But hell yeah, mom is an awesome supporter and always has been. Lil' bro Joe tours with us now and I am really grateful that I get to do this with my family by my side!

AU: Anything else to promote?

SM: Well, we are currently writing and demoing for our new album set to go down in history as the most important punk album of time, no big deal. We are gonna be touring U.K. late July, that'll take us to Rebellion Fest, and and looking at Canada for summer 2020!

AU: Final words for Canadian children huddled in their igloos.

SM: Fuck the authority, do what you want, don't hurt people, stay in your authentic power, and be nice to your parents, their lives most likely suck and you, young one, have an opportunity to do something extraordinary... So do it! NOW!

We have a ton of fun vids on YouTube, check 'em out! Thanks, and lots of love from The Turbs!

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Headcheckrecords.co.uk

Turbulent Hearts

Interview with Suzi Moon - Vocals / Guitar
By Ira Hunter



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

Suzi Moon: What's up, I'm Suzi Moon, singer/songwriter/soul captain of the Turbulent Hearts skeleton crew. I am famous for breaking the glass ceiling & infamous for making grown ass men cry.

friendship, divine timing, mystical experience, the human condition... Ya know, wabi-sabi and shit.

AU: Do you have any music out?

SM: We self-released three EPs over the last five years and recently re-released them as a deluxe

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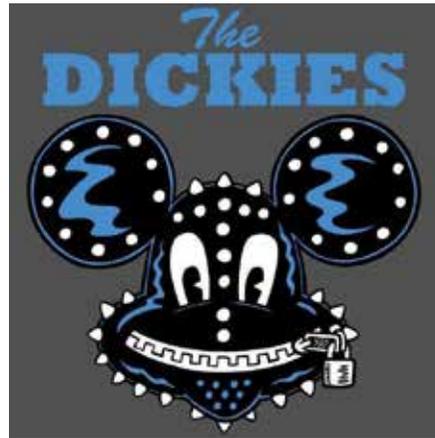
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The Dickies

Interview with singer Leonard Graves Phillips
By Ira Hunter

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

Leonard Graves Phillips: Seasoned international cabaret performer who is the frontman for The Dickies, the first American punk band to be signed to a major label with a top ten single in England also with two top twenty albums. We're also credited with middle America's first exposure to punk rock due to an appearance of the Don Rickles show, *C.P.O. Sharkey* in 1977. I also wrote the title track to the 80s cult classic horror movie *Killer Klowns From Outer Space*.

AU: Brief history of the band and your influences?

LGP: We formed as a direct response to punk rock as it existed in 1977. It had just started, for our reaction was immediate. Influenced primarily by The Damned and Ramones.

AU: How did you come up with the name of the band?

LGP: The band was first called "The Imbeciles" with a midget lead singer, Brian Ornstien, who went on to become one of our two midget roadies after I joined. I wanted to call us The Sinceros, but quickly found there was a British outfit by that name. One day our drummer, Karlos Kaballero, walked into rehearsal and said, "How about The Dickies?" We all looked at each other and smiled.

AU: What was the L.A. punk scene like when you were starting out in 1977? Who else would you play shows with back then?

LGP: The burgeoning "scene" in Hollywood consisted of no more than 50 or so kids who'd learned about the British punk invasion from a news magazine show called *Weekend*. At the time there was The Weirdos (who had about a year's jump on us), The Zeros (14-year-old Mexican kids) and perhaps The Dils (a commie punk rock band WAY before commie rock would become fashionable) and the Germs. Other notable bands formed quickly thereafter.

AU: Did you used to perform at The Masque? What was it like there?

LGP: It was a trial by fire for us. We'd already drawn the attention on the in-crowd a few weeks previously with our debut Whisky appearance with the Germs and The Zippers. The band before us had a fire extinguisher turned on them and I was scared shitless. As soon as we started playing the place went nuts and I knew we had arrived.

AU: You were the first L.A. punk band to sign major record deal. How did that come about?

LGP: That's a long story which of course will be featured in the book I'm writing. Suffice it to say we were discovered by John Hewlett who was in the English psychedelic 60s band called John's Children. A&M had just let go of the Sex Pistols and wanted a flagship punk act who wouldn't puke on their shoes.

AU: Your live show features many props and puppets. How did that concept start?

LGP: My biggest psychic influences came from early 60s live kids shows like *Soupy Sales*, *Shrimpenstein*, and *Winchell-Mahoney Time*. I was also influenced by the original Alice Cooper Band and Peter Gabriel's music hall antics with early Genesis.

AU: What are some career highlights and some

career lowlights?

LGP: Highlights: Top Ten hit in England. Playing two sold-out matinee shows at the Cavern Club where the Beatles started. Playing with the Hollywood Chamber Orchestra for the 30 year anniversary of *Killer Klowns From Outer Space* and meeting my childhood hero, Tiny Tim, who actually did a show with us at Hollywood High - he was the first pop act I'd ever seen live at age 11.

Lowlights? Drugs and the sidelining of my career due to them.

AU: Tell us about the 7-inch record The Dickies just released that also features Monkey from The Adicts.

LGP: The A-side is a duet with Monkey of one of my favorite Cheap Trick songs, "I Dig Go-Go Girls." I'm hoping to have him onstage for it next summer when we headline Rebellion. The B-side "The Dreaded Pigasaurus," was my gift to our guitarist Stan Lee who is an incurable Pokemon Go addict. This and a follow-up single are in aid of our final album that we're presently working on.

AU: This year you played a PRB club show with a surprise band who ended up being The Undertones.

LGP: I dug The Undertones. They were right there with us on the same UK radio timeline.

AU: How would you describe Punk Rock



Bowling?

LGP: It's a sea of ink and black dyed hair.

AU: Tell us about working on the Toxic Avenger, and the Killer Klowns from Outer Space soundtracks.

LGP: Our A&R guy at Enigma Records started to bring me movies. Along with those two I wrote the theme song to *Spirit of 76*, *Dead Heat* and a flick called *Rockula*.

AU: Are you a fan of films like that?

LGP: I'm not too big on kitch grindhouse type still but REALLY miss latex as opposed to CGI. One of my all time favorite horror flicks is John Carpenter's *The Thing* (along with the original).

AU: Who is the song "Where Did His Eye Go?" about?

LGP: It's about Sammy Davis Jr.

AU: You've famously covered Black Sabbath's "Paranoid."

LGP: I dug "Paranoid" when it came out at age 14 for its minimalism, power and economy of chords. It was pre-punk punk to me.

AU: Final words of wisdom?

LGP: Punk rock shouldn't be a monolithic thought-form that begins with Iggy and MC5, AND Lexapro can save your life.

www.thedickies.com



Sick Of It All

Interview with vocalist Lou Koller
By Ira Hunter

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

Lou Koller: I'm Lou from Sick Of It All. What am I infamous for? I don't know... complaining? The

infamous complainer.

AU: I'd say New York Hardcore. Tell us about your Punk Rock Bowling experience this year?

LK: It was great, it was cool. We got to play the kick-off show. Pennywise asked for us to be on it, which was really nice. We did it two or three years ago, and we went on right before Bosstones and Rancid.

AU: Tell us about the beginnings of the band.

LK: We were just kids in New

Sick of it all

York, we grew up liking metal and then grew into punk, we still love metal. A lot of people, when they get into something, think they have to get rid of what they used to love. We're not like that. We love everything, you can hear it in our sound, where we have heavy stuff and we have oi-sounding stuff. We were kids in Queens and we loved punk. My older brother brought home a Plasmatics album and that was the end of it. We were all like, "Holy shit!" And then we got into the Sex Pistols, and it progressed from there. We got into a lot of English Punk. Discharge, The Exploited, and GBH were our big three. Then we met Armand, our drummer, because we were the only guys

in school who liked Motorhead. Armand goes, "You know there are shows here in New York," so we started going to CBGB matinees. My second hardcore matinee was Agnostic Front, and that sold it for me.

AU: How many times did you play CBGBs?

LK: Close to ten. We have so many great memories of that place. It's sad that it's gone. It was the end of an era. Pete, our guitar player, has a chunk of the stage. We played the last hardcore matinee there. It was Agnostic Front, Sick Of It All, Murphy's Law and they had Harley from the Cro-Mags and Mad Ball got up and played some songs. Jimmy from Murphy's Law turns around and goes to Pete, "Look what I brought," and he has a hammer. Pete goes, "What's that for?" Jimmy

goes, "I'm gonna get me a piece of CBGB." He gave my brother Pete a piece of the stage, and Pete has it framed on his wall.

AU: It was weird. I went there years later and it was like a gentrified clothing store.

LK: The guy who owns that high end clothing store, like a black T-shirt is like \$500, and the guy who runs the store used to go CB's in the 70s and he was very successful in fashion designing. When he heard that they were closing it down and that building was up for sale he was like, I can't let this disappear. So when he bought it, he saved the whole wall in the back. It's funny, if you walk in and you pretend to look at the clothes, the person behind the counter will just go, "The wall's over

there." And people walk over and take a picture and leave.

AU: They should have preserved the bathroom.

LK: Oh they should have. That was scary as fuck!

AU: Tell me about the new Sick Of It All record.

LK: It's called *Wake The Sleeping Dragon!* Every time we approach a record, we write shit that excites us. We really have been happy with it, the fans have been happy with it. We recorded it a little differently. This time, we did our demos with our producer in his studio, and then we live with the song for three weeks and change what we want to change. It was really helpful for the vocals especially, I sat there for like two weeks working with the producer and trying different things.

AU: Any stand out tracks?

LK: We did videos for "That Crazy White Boy Shit," "Inner Vision," and "The Snake (Break Free)," and for a 40-second hardcore song called "Self Important Shithead," and then we're going to do one for "Bull's Anthem." Those are our favourites, so those are the ones we chose to do videos for.

AU: Any thoughts on *The Godfathers of Hardcore*, the Agnostic Front documentary?

LK: I fucking loved it. They were the band that sold me on the hardcore and punk lifestyle. At the beginning of the movie when the opening riffs of "Victim in Pain" came on, I had goosebumps.

AU: Any upcoming shows planned for Canada?

LK: Tell all the promoters that you want us to play there, people gotta speak up.

www.sickofitall.com



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Big Daddy Carlos

Interview by Ira Hunter

In the early morning hours on the last night of Punk Rock Bowling we drank with Big Daddy Carlos at his establishment the Fremont Country Club, downtown Las Vegas' largest live music venue. Philanthropist, nightlife impresario, music venue owner, restaurateur, promoter, musician, TV producer and groundbreaker, Big Daddy shared with us some stories from his punk and early nightclub days in Hollywood to why he opened the Fremont Country Club and its adjoining rock 'n' soul bar, Backstage Bar & Billiards.

AU: Tell me about your band that played the festival last year.

BDC: Chickenhawk was started by me and my cousin, drummer Joey Castillo (Queens of the Stone Age, Danzig, Eagles of Death Metal). We were one of the greatest bands that never made it. I was tired of seeing half assed bands get popular. So we decided to get together with Dave Kushner from Velvet Revolver, and Ricky Mahler from Circus of Power. We had the first ever Chickenhawk show ever at The Viper Room. We opened up for Oasis. I showed up with three transvestites as background singers, two midjets and a full mariachi band. The audience had their jaws on the floor, we blew them away. Chickenhawk will go down in history as having the highest bar tab in one night on the Sunset Strip. It lasted five years, and last year we had a reunion show. It was amazing and we opened up for The Sonics, who are one of my all-time favorite bands and arguably the originators of garage. That's the beauty of the Fremont Country Club and Backstage Bar & Billiards, we book the bands that we love.

AU: This year you got The Zeros to play the festival opener?

BDC: If you talk about the history of punk rock in L.A., there are three bands that come to mind, The Zeros, The Weirdos, and the Dils.

AU: And you got them all to play this weekend!?

BDC: We got them all. The Zeros are one of those bands that hasn't gotten the recognition they deserve for whatever reason, and I made sure that they got their recognition this year.

AU: Which block is that?

BDC: That is the half block that I own in the middle of Hollywood on Cahuenga Blvd where the La Velvet Margarita Cantina is now housed along with True Tattoo.

AU: Tell us about your time at The Viper Room.

BDC: That was opened by Johnny Depp and Sal Jenco and was originally meant to be a clubhouse for their friends. When I came in I was the DJ and was part of the music venue inception. Sadly it became a supernova after River Phoenix passed away. At the time I was also running one of the largest after hours in the history of L.A. called Sweet Daddy Browns. We've always been altruistic and we always donated a huge amount of what we made to charity. And if you came into our VIP poker room, you would party with Kings and Queens, or Madonna or a young Leonardo DiCaprio. It was a virtual who's who. Studio 54 had nothing on us.

AU: Let's bring it back to punk rock.

BDC: L.A. punk rock was my first love. When I was 1, I rode my bicycle to a backyard party in San Gabriel and saw The Germs. After that it was weekends at The Whisky with The Gears, X, and The Blasters. Also The Masque was another club where I was fortunate to see The Cramps, Joan Jett & the Blackhearts, and the first version of Black Flag with Keith Morris. Punk rock was my first introduction into music that made me feel something, a visceral experience I could call my own.

AU: How did you end up in Las Vegas?

BDC: The whole concept was to bring something to Vegas that had never been established. In the past if you were a travelling act and you couldn't sell out House of Blues you'd have to play a dive bar. Most bands would just skip the city so a real scene could never be cultivated. Vegas never had a Roxy, a Whisky, a Troubadour. So we came downtown seven years ago. The true Las Vegas, Fremont, and we opened the Fremont Country Club and the adjoining Backstage Bar & Billiards, where you could have that dichotomy of two separate venues, but two sides of the same coin. We are proud to say that out of all of the music venues in Vegas, we hosts more festivals on our property than anybody else. Whether it be Punk Rock Bowling or Las Vegas Deathfest. When

we partnered with Punk Rock Bowling, which is one of the largest Punk Rock festivals in the world, we knew that we could take it to the next level, which we did with the club shows. The greatest thing about Punk Rock Bowling is the Stern brothers, who are geniuses, and as O.G. as it gets.



AU: Tell me about your band that played the festival last year.

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BDC: We got them all. The Zeros are one of those bands that hasn't gotten the recognition they deserve for whatever reason, and I made sure that they got their recognition this year.

AU: The Dils have only played live a few times, so them performing this weekend was a super rare occurrence.

BDC: Exactly! We're really proud to have them. That's what we do at Punk Rock Bowling, not only do we introduce new bands, we bring back classic bands and throw them in a mix, whether it be rockabilly or ska, just to keep it fresh.

AU: What's a band you still want to get to play?

BDC: I would love to surprise people one year and have Bauhaus. Maybe if the Sex Pistols would ever play together again. A couple years ago we had Iggy Pop!

AU: Iggy was an epic show. What's next on the horizon?

BDC: The next step will be to build a boutique hotel, called The Central. It'll be the greatest rock and roll hotel in the history of the world. It will house all of our events, and festivals like Punk Rock Bowling. We'll have a 30,000 square foot convention centre, as well. Punk Rock Bowling is going to go global in a couple years. We will be streaming it with the network we're creating and we will have sub channels for different genres of punk rock. For example, Cheetah Chrome hosting the CBGB years, Steve Jones representing the English years, Keith Morris, Exene and John Doe representing the L.A. faction and so on.

The music that we listened to 30-40 years ago is just as good and relevant now as it ever was. When punk first started out it was more of an art scene. Punk will never die.

When you come to an event like Punk Rock Bowling, you can have a large outdoor stage experience and then you can have the intimate club experiences with FCC and BBB. The Sterns were brilliant for doing that. Every day you can go to a stadium sized venue and afterwards a club scenario venue with arguably two of the top clubs in the world, aesthetically, sound wise, and visually, and have that intimate experience. You get everything you could ever want and ultimately that's Punk Rock Bowling.

www.fcc.backstagebarlv.com/



Save Joe's Caddy

Interview by Ira Hunter

Absolute Underground: Tell me about the car and the efforts to restore it.

Save Joe's Caddy: This is Joe Strummer's favourite Cadillac. He never wanted to fix it, so we're not restoring it to "showroom" because he wanted a working class guy's car. Punk royalty has been in here, just about everybody. Dick Rude, he's a big guy on the scene who does documentaries and was one of Joe's best friends. Sofia Coppola's been in here, Brian Setzer, and all his punk and rockabilly friends. There's a bullet hole in the side of the car. Joe was recording "Earthquake Weather" this was parked in the back of the Hollywood Athletic Club and it wasn't working at time so they left it and when they came back to get the car going again someone had shot it and Joe just left the hole there. You see how the front Cadillac emblem is missing? Christine Setzer, Brian Setzer's ex-wife pulled it off and put it in with him before he was cremated, that's how much this car meant to Joe.

AU: What videos did Joe's Cadillac appear in?

SJC: It was all through "Gangsterville" but in "Coma Girl" it's right in the beginning, and Dick Rude directed "Coma Girl." We've been in touch and he's

going to maybe give us a whole bunch of more footage of Joe in the car. Hopefully we're going to make a documentary and record the restoration process. This is the first show we brought the car out to. The Sterns, who promote Punk Rock Bowling, heard about it and they invited us and gave us the space last second.

AU: So Joe would have played this radio and touched this gearshifter?

SJC: This was a primo car, you can see there's a heater and air-conditioning which was unheard of at the time. The seats you're sitting on are electrical and actually work still. This is the same model and year (1955) that Elvis got his mama.

AU: Do you think people might have made sweet love in the backseat?

SJC: I don't know, someone could have during the years, Joe wasn't in the original owner. So yeah, if you owned this car you were pretty Mac Daddy.

AU: Did he buy it in England?

SJC: He bought it out here when he was living in L.A.

AU: Is there a website?

SJC: We're going to be starting a Kickstarter and a Facebook. Save Joe's Caddy is the tagline and anybody who can help save Joe's caddy and be part of his history, we'd appreciate it.

AU: What repairs need to be made?

CD: We've got to get it mechanically sound to where it runs nice so you could actually drive to Vegas without having to haul it, which costs so much money. Then, sad to say, the interior has to be done. I didn't want to really touch the interior but if you look on the outside it's all rotted on all the corners. It was sitting outside so all the water that came in just ruined the flooring and the roof. So the interior has to get re-done but not very fancy, very minimal. The outside is just fixing all the rotted areas but leaving it kind of as is, because that's how Joe wanted it.

www.facebook.com/Save-Joes-Caddy-573636393133328

www.facebook.com/Strummerville

The Darts

Interview with Nicole, Rikki, Meliza, & Christina
By Jason "Las Vegas" Lamb

Absolute Underground: How can you wear black in this Las Vegas weather?

Darts: How can you not wear black? It's a punk rock festival. What are you going to wear pink?

AU: I am wearing pink, so you totally insulted me there.

Darts: He is wearing pink. This band always wears black, it doesn't even matter. Black lingerie, that's the key.

AU: How did getting on board with Jello Biafra and Alternative Tentacles come about?

Darts: About a year and a half ago, Dom, who runs Alternative Tentacles came to one of our shows. He brought Jello, and the whole crew. Jello was like, "I really liked your other band so I don't know if this is going to work out?" so I was like "Jello, you're going to like this band better, that other band sucked!" and then he loved us. So we did a seven-inch, and then we signed to do the new album that just came out. They're the most supportive label. I can't say enough, and they just signed a lot of really awesome bands.

AU: Have you played Punk Rock Bowling before?

Darts: No, never. We were invited the last two years but we were in Europe both times.

AU: What bands are you looking forward to seeing this weekend?

Darts: The Damned, we love them! Descendents, The Specials, The Hives. The Damned ran up to our van earlier and kissed us.

AU: You did a tour with The Damned? How did that go?

Darts: Amazing, awesome it was the best thing that could have ever happened in our lives. It was



like a dream come true every day. The top of the list for awesome.

AU: Do you all get along well on the road?

Darts: This band is just love, everyone getting along, having fun, everyone pulling their weight. We're family, we never fight. We're mostly mad at photographers and interviewers.

AU: Oh, man...

Darts: Did I intimidate you?

AU: You did, you totally did. First it was the pink shirt thing...

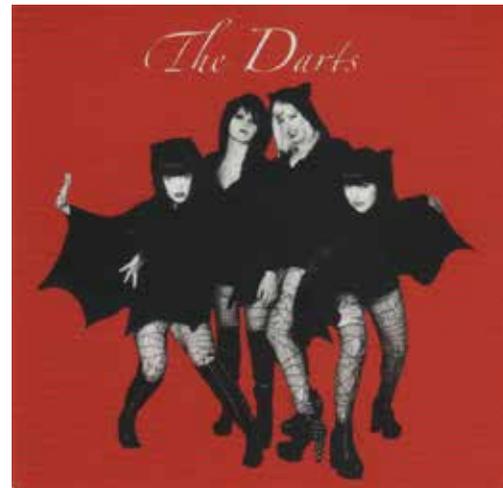
Darts: I'm sorry.

AU: So what's next? Are you on a tour right now?

Darts: No, this Vegas show is a one-off. We're going to Boise in June to play Bash Festival with Rancid, Pennywise, L7, and Suicidal Tendencies. Then we are going to Serbia for the first time. Boise to Serbia, nobody does that.

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JFA

Interview with drummer Mike Tracy
By Jason "Lightnin' Storm" Lamb

Absolute Underground: So you just told me it's been 18 years since you played with JFA. Why are you back now?

Mike Tracy: Apparently there was an issue with Carter, a health issue, and he left to sort that out and they called me back. I have been hounding them for the last 18 years, though. We've been friends the whole time so I guess that finally worked out.

AU: Do you still skateboard?

MT: A little bit, not like I used to. One of the last shows I was going to play with them was in a skate park and I dislocated my elbow before the show. So needless to say since then I haven't really skated much. I still do, just not like I used to.

AU: So are you officially back in the band? Do you have more shows coming up?

MT: Yes, according to them. We have some shows in July with T.S.O.L.

AU: What piece of advice do you have for my 11 year old son, as he's getting skateboarding?

MT: When in doubt, slide it out. When I started out I remember clay wheels, steel wheels. We used to cut our skates, nail them to boards. I was there through the whole evolution of skateboarding. We had it a little bit harder. So just start easy, to stay stoked.

AU: JFA records are impossible to find. Is there going to be any re-issues?

MT: They just talked to Tony Victor, from Placido Records, who did all the original records. But I don't really know. I'm the new old guy.

Interview with singer Brian Brannon
By Jason "Lowrider" Lamb

Absolute Underground: I've been a fan for a long time. Do you guys make it up across the border to Canada ever?



rot away?

AU: What advice would you give to a kid that's getting into skateboarding?

BB: Ride every chance you get. The kids that are in the pools, with us old guys, and that keep taking a lot of runs are the ones that get good. Now you also have to respect and know the proper etiquette, but it's the guys that are in there just working on stuff every day. That's how you get good. You got to stay at it.

AU: What's next for the band?

BB: We're doing random stuff all over. We've got an album that we are working on, so that's a big deal. We've got a lot of new stuff. We've been playing live so much that we haven't had a chance to work on new stuff. So we want to take some time to do that.

AU: JFA records are really fucking hard to find. Are you going to be re-issuing any of the old stuff?

BB: We're working on something right now with an English company. He wants to do like a full box-set package, with inserts, and a book. It should be cool.

www.facebook.com/REALJFA



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The Exploited

Interview with drummer Wullie Buchan and singer Wattie Buchan

By Ira "Chaos Is My Life" Hunter

Note: Please read the following answers in a thick Scottish accent

Absolute Underground: Who are we talking to right now?

Wullie: I'm Wullie.

AU: You're Wattie's brother?

Wullie: Unfortunately, yeah.

AU: Did he get you into the band?

Wullie: He is older. I was the roadie for them at the time. Then the drummer left the day of a concert I had ten minutes to rehearse. I was in the band since '83, left in '88 and rejoined again in '90.

AU: What Exploited albums are you on?

Wullie: My first album was *Let's Start A War*, then *Horror Epics*, then *Death Before Dishonour*. Then I left for *The Massacre*, but I came back for *Beat the Bastards* and *Cover the System*.

AU: On the cover of *Horror Epics* are you the one dressed up like Dracula?

Wullie: Unfortunately, yeah.

AU: Is it true everyone else was supposed to get dressed up too, and you were the only one who did?

Wullie: Yeah, they never done it. And it was a long time just sitting as a vampire on a Sunday afternoon and all these cars go past me. I was only 19 at the time.

AU: How has your Punk Rock Bowling been?

Wullie: Brief, because our bus broke down on the way here. Fortunately Total Chaos was driving past and they saw us on the side of the road and gave us a lift to get here. We were all just sitting in their van all hunched up. So we were lucky to get here.

AU: Have you seen any crazy shit in Vegas?

Wullie: In the past I have. People getting mugged and street fights. Weird shit in the hotels when you are gambling all night. And when Wattie was here the last time he got fucked up and got one of his balls cut off, so...

AU: He lost a nut?

Wullie: Yeah he had, ahh what's that condition called? A twisted testicle?

Wattie: BOLLOCKS!

AU: Who are we talking to?

Wattie: I'm Wattie from The Exploited.

AU: Tell us the origin of the band.

Wattie: I came out of the army and I couldn't get a job. I got a mohican. I was the first guy to have a mohican. I was told to change your attitude, change your hair, I went totally fuck off, so I started a band. The first punk bands I heard was the Pistols, The Damned, Johnny Moped, The Roxy Album, and X-Ray Spex. I was in Germany. Then I came back and the first punk band I saw was The Vibrators. The music changed my life. It was the most aggressive music I'd ever heard. I thought the music was for the working class, and it was angry music so that's what influenced me.

AU: What was the scene like back then?

Wattie: It was fucking brilliant. There were loads of good punk bands, but all the press and promoters were saying punk was dead, so you couldn't get any gigs. They said The Exploited were a Sex

Pistols clone band. I thought it was quite funny. So for two years we did gigs ourselves, hire halls, get a couple of coaches full of punks and skinheads, 'cause back then punks and skinheads were the same. There was no divide. They both liked the same music. Eventually it all got smashed up as usual. When one starts fighting, they all start fighting.

Then we recorded the album *Punks Not Dead* and ever since then it's been successful. Back then it was hard to be a punk. If you were a punk with a mohican, every night was a fight night. Because back then having a mohican was totally different. It was like people thought you were scum. You couldn't go in any clubs, they would be like, "Fuck off, lad. You can't get in here, not dressed like that." So lots of fights, it's part of being a punk, maybe.

AU: Is there a difference in the audience between Rebellion Festival in England and Punk Rock Bowling in Las Vegas?

Wattie: No, it's quite similar because of the mix of bands and you've got all these people that will bring their kids. There is loads of people who travel from different countries to these two festivals so in that respect it's quite similar.

AU: Are you going to come to Canada again?

Wattie: We're coming to Canada in July to play at '77 Fest, with Pennywise and Bad Religion. There will be one real punk band there at least, The Fucking Exploited! Nothing against those bands but they are not my favourite bands. My favorite bands are The Casualties, Total Chaos and UK punk bands, real punk bands. Bands like Bad Religion, to me, it doesn't mean fuck all. It's a fact.

AU: Are you thinking about doing a new album?

Wattie: I've got loads of good tunes written, but for me to write lyrics I need to be angry. In the last five years I've had like five heart attacks, and so I'm less angry. I'm just happy to be alive. But for me to write lyrics, I need to be in a bad mood

and I've not been in a bad mood for quite a while. It's quite depressing because I used to like being in bad moods, I used to like doing loads of drugs, I just cannot do it any more.

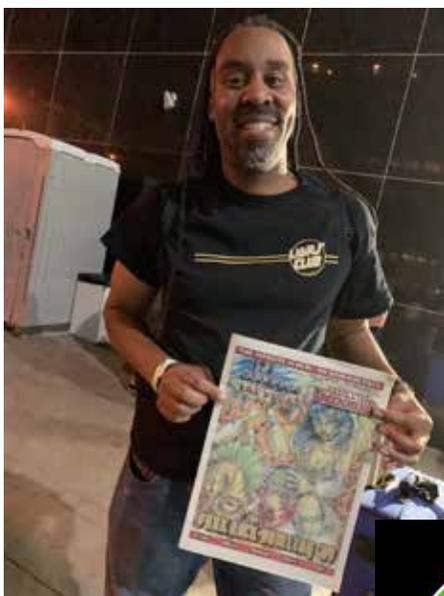
AU: Final words for Canadian fans in their igloos?

Wattie: Igloos? I've never seen igloos. That's a bit of Canadian racism, eh? We'll see you in July at '77 Fest.

AU: Is '77 Fest in Montreal?

Wattie: Yeah Montreal, but we were banned from it. There was a massive riot because they wouldn't let us into the country. So we were banned for two years. There was a massive riot, over a million dollars damage.

www.the-exploited.net



The Bollweevils

Interview with vocalist Daryl Wilson

By Ira Hunter

Absolute Underground: Who are we talking to?

Daryl Wilson: I'm Daryl Wilson, and I'm the lead singer of the Bollweevils. We are a Chicago punk rock band who basically just plays straight up Chicago punk rock. We're kind of poppy, but not poppy, and hardcore but not hardcore, so it's kind of hard to describe. We have melody, yet anger and fun and energy, it's just an experience. It's one of those things that if you come out and see us play, it's an amazing time.

AU: What was the beginning of the band, and what were your influences?

DW: We're a Chicago band, so like Naked Raygun, and The Effigies. But we have a lot of influences outside of Chicago as well like Minor Threat, Husker Du, the Descendants, all these bands

from all over kind of influenced our sound. So it kind of made us a unique-sounding band. I think the big thing that got us together was going to shows and seeing how bands performed, and making sure that when we performed that we also brought that same kind of energy. And that's what we grew up on, is seeing bands live, and making sure that your live show was something that was amazing, that made you want to then listen to their music, as well.

AU: Tell us about the show tonight at Punk Rock Bowling.

DW: This is amazing. We had a great experience. The crowd was great. We really came here ready to go, and just straight up destroy the stage, and just say, "Hey, we're here, we're gonna show you who we are." We've been around for a long time so people knew, but for those that didn't, we suddenly garnered a whole bunch of new

fans, which is awesome. That's the best thing about going to places where people don't really know who you are, and we've been a band for like 30 years, and people are like, "Really? I've never seen you before and now I'm a fan." So we

got a lot of new fans tonight. Played with a bunch of great bands, some of our heroes, Sick of it All, Pennywise, Drug Church, and JFA.

AU: Anything coming up you'd like to promote?

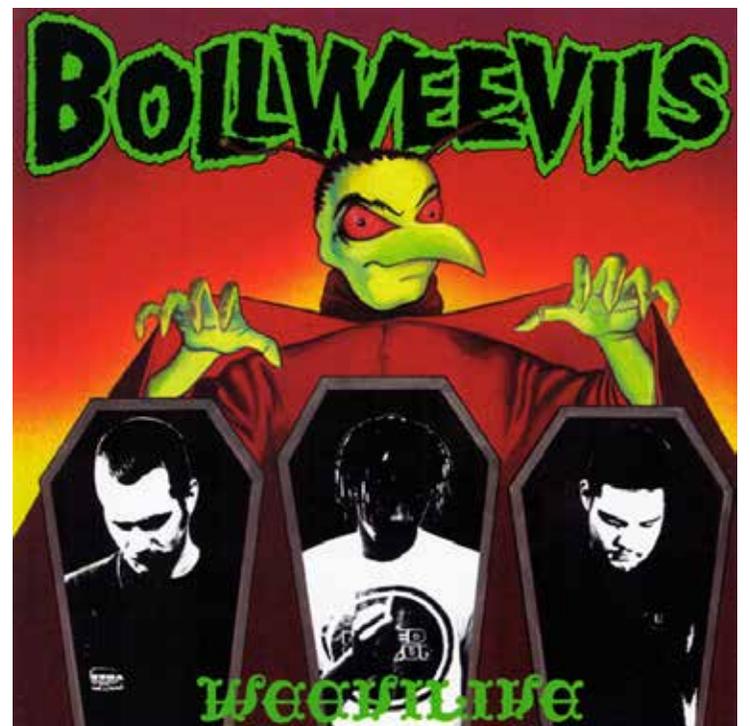
DW: The last thing we put out was in 2015, it was our seven-inch called *The Attack Scene*, but we do have a bunch of new songs that we played tonight, so we do want to go and record, that's our next plan.

AU: Do you think you'll be coming to Canada?

DW: I hope so, we love Canada! We played Pouzza Fest in Montreal, that was amazing and the poutine was really good. But we've got a lot of places we need to go back to, it's just a matter of finding the time. Our professions, outside of this, sometimes prohibit us from doing that. My profession as a physician, I'm an emergency physician, so it doesn't allow us to always travel as we'd like to. I also have a family, I have twin girls and a five-year-old at home, and my wife. Also my guitar player is a principal of a Chicago public school.

AU: What's The Bollweevils album with the Misfits "Evlive" parody cover?

DW: That's *Weevillive*, our live record we recorded at Metro back in 1995. There was a big fight that got us banned from the Metro. It's recorded on the record too, there's a whole track on there called "The Fight." It was the bouncers, they told us we could never play there again. Now lo and behold, years later we did play there, which is kind of funny. Apocalypse Hoboken, who we played with, they played a line from the album I said, "We're never gonna play this place ever again," they played it over and over on a loop over the PA system, just to make sure that people remembered as we came out on stage, which was pretty funny.



AU: Was it just a fight in the crowd?

DW: It was a fight on stage between us and the bouncers. There were a bunch of people that got kicked out and they made a promise that we weren't gonna kick people out and it just got out of hand. Then our guitar player Ken took a swing at a guy, and it all degenerated into a big melee.

AU: What's the most debaucherous thing you've ever seen in Vegas?

DW: I don't know. The night is young, man.

AU: Final words for Canadian fans?

DW: We'll see you there. We're still kicking it. We're still out there doing things. Canadian fans, we wanna come back and hang out with you guys or come down and visit us in Chicago, we'd love that.

thebollweevils.bandcamp.com



AU: Tell us about when Leftover Crack defaced a giant inflatable Coors Light bottle at PRB?

SC: That was our first Punk Rock Bowling and they had a Coors bottle and another Jameson's one. We were on the third day and I was like, "I'm going to take that thing down by the time we play." My friends that do graffiti told me about going to home depot and filling up one of those bug sprayers things with paint and water and it worked. It didn't get us banned, it got us brought back year after year.

Stza Crack

Interview by Ira "Zombie Christ" Hunter and Jason "Stop The Insanity" Lamb

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

Stza Crack: I'm Scott Sturgeon from Leftover Crack, Chocking Victim, and Star Fucking Hipsters. I'm most infamous for being a drug user but fucking people should chill the fuck out.

AU: Why are you wearing roller skates?

SC: Because Las Vegas is a wide expansive space and there's lots of flat areas to roll around.

AU: Is there such a thing as leftover crack?

SC: It's an oxymoron, but yes, I've had some. When we were recording the first Leftover Crack record, I had to go to sleep eventually so I could record the next day, and I still had some leftover crack.

AU: How was the Choking Victim reunion?

SC: It was a fucking blur. I had to play guitar, sing and do all that shit that I wrote when I was 15.



AU: What is the status of Star Fucking Hipsters?

SC: I love those songs, but it's hard to get five people together that don't want to be in a band.

AU: What can you tell us about the Leftover Crack: The E-Sides and F-sides?

SC: It's long, very long. If I hadn't heard all those songs forever, I might pick it up. But do you really want to hear the shitty recordings of these songs?

AU: Tell us about the acoustic show that you did at Punk Rock Bowling last night?

SC: It was mostly acoustic until Neil Diamond's "Coming To America," and then I busted out the

electric guitar. I think I might bring that song over to Leftover Crack. It's a pro-immigration anthem.

We also did an F-Minus song, we did Star Fucking Hipsters, and we did a Joy Division song.

AU: Any new Leftover Crack material coming?

SC: I don't know. Everybody's mad at me because I speak my mind, especially when I'm blacked-out drunk. I have like three records' worth of music but maybe one record that's good.

@SturgeonStza



said, "Hey Ted, let's do something for the anniversary," and he's like, "Well, who are we gonna get?" David Yow was with us about four years ago. Initially it was three shows in Italy that we got him on board for, and we ended up doing ten more shows on top of that. Then at the end of that little run of shows he decided to just really focus on his acting. After four years, I noticed that he had done some reunion shows with Jesus Lizard and Scratch Acid. So I decided to give him a call and see if he'd

do some shit with us again, and he said, "Yeah." It started out with, "Okay, I'll do the L.A. show," then it was, "I'll do the Southern California shows," and then, "Okay, fuck it, I'll do it all."

AU: You got quite a few shows booked for this year.

SD: Here's the thing, the culmination 40 years and all the history, everything that we've done, all the other bands we've influenced, and Flipper name recognition around the world, we are in a good position to put it out there that we're playing again and opportunities start coming. So we've got all kinds of stuff happening, it's really cool and fun and adventurous. We're going to Europe in August, and we've got Mike Watt on board playing bass for that tour.

AU: Ted, I wanna get your take on 40 years as well.

Flipper

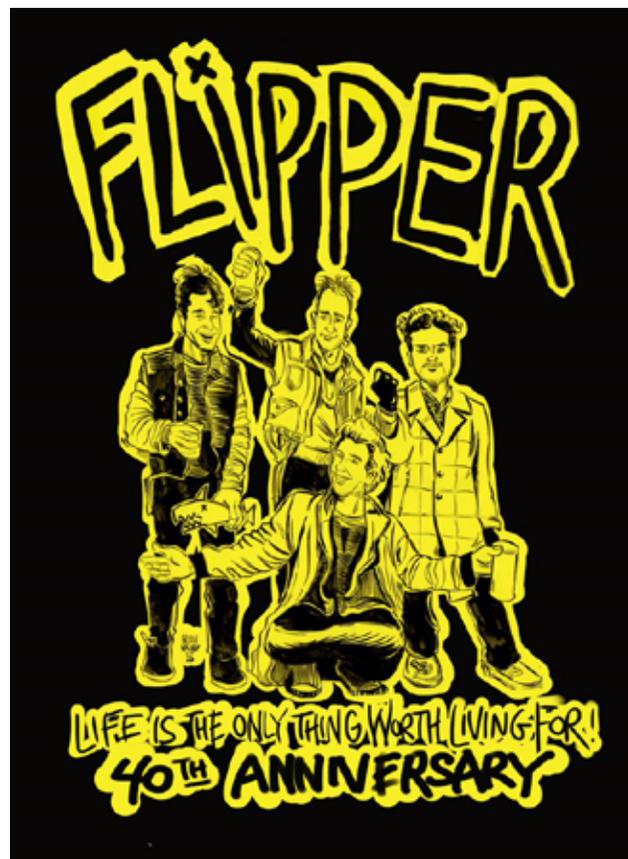
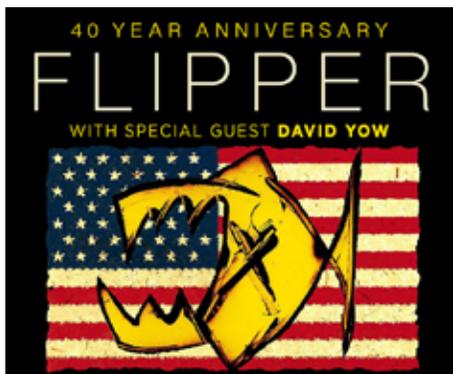
Interview with drummer Steve DePace and guitarist Ted Falconi

By Jason "Sex Bomb" Lamb

Absolute Underground: This is the 40th anniversary of Flipper. How does it feel to know that you're still doing this forty years later?

Steve DePace: Kind of the same way it feels that I'm still alive. I'm 62, been through some shit. We've had three deaths in the band, some of us are still alive and some of us aren't.

In January, I realized it was our 40 year anniversary, we started in 1979. So I called Ted and I



Dale and we did this really cool recording. It's gonna come out on vinyl and CD, but it's gonna be very limited. It's a ten-inch vinyl. On one side The Melvins recorded two or three Flipper songs, and then on the flip side we got together with those guys and we recorded two songs. We did a Flipper song, and then we wrote a brand new song. Then we're looking at releasing a live record with David on Joyful Noise. We're also gonna reissue our entire back catalogue.

AU: It seems like Flipper is back running on all cylinders.

SD: It's all fucking happening!

AU: Flipper was so influential, all these massively famous bands,

like Nirvana, have cited you as influences. But you guys never really had mainstream success but I get the impression that wasn't a concern of yours. Or was it?

SD: We were never concerned about it. Back in the 80s there was no thought of trying to get on commercial radio, but college radio played the hell out of us.

flipperoir.bandcamp.com

Ted Falconi: Well, we've had deaths and we have new people, but it's still the same thing.

SD: That was kind of the plan, to go back in time. It's all about the span of our history. All these people we've played with and worked with over the span of time, let's reach out and do stuff with these people again.

TF: Include them into our 40 year anniversary.

AU: Any plans to possibly do some more recording?

SD: Yeah, we did a recording project with The Melvins. Ted and I got together with Buzz and



David Yow

Interview by Jason Lamborghini

AU: Absolute Underground: How many shows have you now done in this current tour with Flipper?

DY: Three.

AU: How many more to go?

DY: I'm guessing 40. So we got 37 to go.

AU: So this is your job right now?

DY: Well, it's spread out between now and November. It's really easy. Outside of touring Europe for all of August, it's really sporadic.

AU: Are you going to be at Rebellion Fest this summer?

DY: I think so, yes. I hear it's a bunch of old, dying

punk rockers.

AU: Yeah it is, kind of! A lot of old UK punk rockers. You fronted Flipper before this 40th anniversary thing as well, and that was also kind of a sporadic thing, as well, right?

DY: It was. There were very few real shows. I think we only did eleven or twelve shows. Some were over here, and three in Italy.

AU: How did you get hooked up with the guys from Flipper?

DY: They had an offer to do those shows in Italy, and Bruce Loose didn't want to do it because of back pain, and whatever else. But the other guys, Steve and Ted wanted to do it, so apparently they had considered Moby or Keith Morris or Ian MacKaye or me.

AU: Really? Wow!

DY: Yeah, that's good company. Then Steve saw me do a song with Chrome live, and he asked me to join Flipper, and it didn't even take a moment for me to go, "Yes!"

AU: You're a fan?

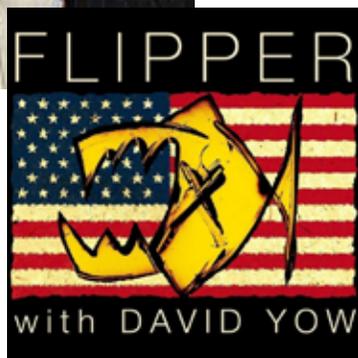
DY: Well yeah, I haven't kept up with them since 1982, but at that time they were extremely important to me, so I'm beyond flattered and honoured to get to do some of these songs.

AU: Would you say you were influenced by

them, with your Scratch Acid, and Jesus Lizard stuff?

DY: Yeah, the *Love Canal* seven-inch, the *Brain Wash* thing, *Sacrifice*, just fucking amazing.

AU: What's the current status of Jesus Lizard? Nothing really going on?



DY: Well, have you seen their singer, Jaz? It's like a shitty, Ozzy Osbourne, sad-ass... Like what are you doing? Don't do that.

AU: Is this your first time at Punk Rock Bowling?

DY: Yes. I never knew of this until we got offered this show. I'm not much of a fan of festivals, generally. But this one is not ridiculously big, it's a good size as opposed to a big festivals where it's 85,000 people.

AU: When you go to Rebellion Festival... have you ever been to Blackpool, England before?

DY: I don't think so.

AU: It's the most bizarre town. It was this holiday town but now it's all decrepit, with ferris wheels rusting, and businesses all boarded up. So it's full of

miserable people, but then this Rebellion weekend happens, it is this massive punk rock party for four days. The local community embraces it because it's the biggest economical weekend of their whole year. So there's little tea shops full of old ladies with anarchy flags in the windows saying 'Welcome Punkies'.

DY: That's adorable!

davidyow.bandcamp.com/

Photo Credit Chris Shary

DY: Well, I've finally learned to quit saying never. I don't know when, or where, or why, but we'll probably do it again.

AU: Any chance of Scratch Acid getting back together and doing stuff again?

DY: I'd be much more surprised if that happened again.

AU: What can people expect this evening when they come to see the Flipper show, as you open for Killing Joke?

DY: For Killing Joke to be bummed out.

AU: Ha ha, is that right? It's going to be pretty hard to follow Flipper, right?

45 Grave

Interview with singer Dinah Cancer

By Ira "Partytime" Hunter

AU: Absolute Underground: Who are we talking to?

Dinah Cancer: Greetings all, my name is Dinah Cancer from the band 45 Grave. The song that we're most known for is from *The Return of the Living Dead* soundtrack called "Partytime."

AU: What first got you into punk and goth?

DC: When I was young, I went to the Whisky A Go Go, and the first show I saw was The Runaways and The Ramones. I was about 17, so like 1977, '78. After that I just dove in, found clubs like The Masque. I saw The Damned and I was entranced. There were so many bands playing the Sunset Strip and seeing them inspired me to get into it.

AU: How did the band 45 Grave form?

DC: It started out on an album called *Darker Skratcher* that the Los Angeles Free Music Society were putting out. We recorded "Riboflavin Flavored." But it just started morphing into more darker and scary stuff, but we still had that hard punk edge in some of our songs.

AU: Who was in the original band?

DC: The original lineup was Paul Cutler on guitar, Rob Ritter Graves on bass, Don Bolles on drums and myself on vocals. We've also had people perform with us like Alex Gibson, and Pat Smear.

AU: Dinah Cancer is the most punk name ever.

DC: Way back they showed the Dinah Shore golf classic just after she was diagnosed with cancer. Don made a little remark that, "She looks like she's dying of cancer" (Dinah Cancer). And he goes, "That's the perfect punk rock name." So after that, he dubbed me Dinah Cancer because at first I was called Mary Bat-Thing or Mary Graves.

AU: What was the full title of your first single?

DC: "Riboflavin Flavored, Non-Carbonated, Polyunsaturated Blood."

AU: How would you describe 45 Grave?

DC: When we first came out we were into shock rock. Then we went with deathrock because we were very nihilist. We were out to destroy everything known to mankind.

AU: So the song "Partytime" on *The Return of the Living Dead* soundtrack. Is there more than one different version of that song recorded?

DC: There are seven versions of "Partytime" and the version that made it on the movie was specifically made for the movie, everything else is "Partytime (The Story Of Sabine)."

AU: Ever get to meet any of the cast and crew?

DC: Yeah, I participated in the 25th anniversary of *The Return of the Living Dead* with Dan O'Bannon and Linnea Quigley and the whole cast and crew.

AU: Linnea Quigley ever performed with you?

DC: Yeah, recently at the Whiskey A Go Go, Linnea came up and sang "Partytime" with us.

AU: Any other favourite horror movies?

DC: You name it, I own it.

AU: Anything new on your dark horizon?

DC: Right now we are trying to get *Autopsy* re-released and then we might go into the studio and start recording next year.

AU: You were in two other bands, Penis Flytrap, and Castration Squad. I sense a theme.

DC: Oh, yeah. That's how we roll.

facebook.com/45grave



The Weirdos

Interview with singer John Denney

By Ira "Helium Bar" Hunter

Absolute Underground: Who are we talking to?

John Denney: John Denney of The Weirdos and probably The Weirdos is what I'm most infamous for!

AU: Is it easy to be a Weirdo?

JD: I would say that that's a very difficult question. I have never thought about it.

AU: What drew you to punk rock?

JD: Actually initially we were weirdos, not punks.

AU: What year are we talking here?

JD: Officially '77, but two or three of us started writing songs about '72. This was in L.A.

AU: So you were one of the very first L.A. punk bands? Is that safe to say?

JD: Yes indeed. We're arguably the first.

AU: So what was the scene like there and what was influencing you?

JD: Well the scene when we started was non-existent, there was no such animal as punk rock. But the elements that made punk rock were what we were listening to, and attracted to. Short, fast, loud guitars.

AU: I'm assuming the New York Dolls were on your radar? Did you want to be even weirder than them?

JD: Yes. Well we were just The Weirdos from Holly-weird, so that's how we distinguished ourselves.

AU: Who would you play with back then?

JD: The Germs had their first show with us, but they couldn't really play, so it was very brief. But that initiated them into the scene. The Zeros are among the very first as well.

AU: Did The Weirdos have art elements in their early performances?

JD: Yes, two of the other founding members

went to CalArts so the band was really formed out of CalArts. Cliff and Dave were into performance art, so the thought of the band initially was almost a stunt with performance art and then we became a band in earnest.

AU: Kind of like GWAR?

JD: Yeah! Without the blood and pyrotechnics.

AU: What are some of the most famous Weirdos songs?

JD: "We Got The Neutron Bomb," "Solitary Confinement," "Life of Crime," and "Helium Bar."

AU: What are some of your career highlights?

JD: It was two years ago, I got to sing with Robby Krieger and John Densmore, from The Doors. We performed Doors songs and I got to sing some Jim Morrison songs.

AU: Who else is in your band? Are they all a bunch of weirdos?

JD: My brother Dix, who's a founding member, Bruce was with us in '78 and he hooked back up with us two years ago.

AU: Final words of weird wisdom.

JD: Occupy the here and now. I'm an authority of nothing but a master of the here and now.

Interview with bassist Bruce Moreland

By Ira Hunter

Absolute Underground: Who are we talking to?

Bruce Moreland: My name is Bruce Moreland. I am famous for being one of the original bass players for The Weirdos back in late '77. I was also the M.C. for the first punk club in L.A. called The Masque. My name was Bruce Barf, and I introduced every band that ever came through there. Then later me and my brother started the band Wall of Voodoo in 1978. I was also in Nervous Gender, bass and keyboards and I play guitar and sing in a band called Ravens Moreland, we have eight albums out. People compare it to Gun Club meets Big Black, Ministry, Cramps-type thing.

AU: How did you start with The Weirdos?

BM: Dave Trout was the original bassist but he didn't want to keep playing music and left to become a teacher. I joined them right after they released their first two singles, so within six months or nine months of them starting the band.

AU: What albums are you on?

BM: On *Weird World* (Weird World Volume One 1977-1981) I'm on the songs "Teenager," "I'm Not Like You." Then on *The Weirdos - We Got The Neutron Bomb* - Weird World Volume Two 1977 - 1989, there's one I wrote called "Barbaric Americana."

AU: What made you worthy of being a Weirdo?

BM: Being an oddball and playing bass good, I guess.

AU: Were The Weirdos one of the very first L.A. punk bands?

BM: I would say the first. Me and my brother had a glitter space band called the Sky People, when punk started we were like, fuck this. I played with Craig Lee from Bags, me and my brother played with The Skulls for a little bit. I got on The Weirdos radar for playing bass in The Skulls. I also played bass for the Controllers back then for a couple of shows.

AU: Tell me more about The Masque.

BM: It was the first punk club in L.A. it only lasted about a year before it got shut down. It was in the basement of the Pussycat Theater, a porn theater back then off of Hollywood Boulevard. You could only get to it through an alley, it smelt like urine, there was graffiti everywhere, but it was our punk club and that's where all the original L.A. bands started, The Bags, The Eyes, The Dils, The Weirdos, Dickies, The Controllers, The Mau Maus, you name it. The Go-Gos got their start there, everybody. I was the MC, I introduced the bands every night. I lived down there during the week and fixed up the place for the shows on the weekend.

AU: Was it all-ages, or a bar?

BM: It was any age, bring your own beer.

AU: What were The Weirdos all about back then?

BM: The Weirdos are very americana and rock and roll, if you listen. They're based on The Ramones and The Stooges basic sound with some of that early Sunset Strip sound from the L.A. psychedelic scene, like The Doors. You can hear that in The Weirdos and I think it started with that, tearing down rock 'n' roll music to what makes it raw and good. It wasn't punk, it wasn't supposed to be punk, but then people started to say, "Oh, this is punk," so then okay, we're punk.

AU: What do you think of Punk Rock Bowling?

BM: Oh it's badass, I love that they're bringing in newer, younger bands and mixing up the old guard with the new guard. The show of force here is amazing, people spanning all ages from everywhere.

AU: Any debauchorous Vegas stories to share?

BM: Well, I did get a hooker in my bedroom this morning. I didn't really want to. I just went out and she said, "Hey, do you want a massage?" and I was really sore, so she came up to my room and well you know, whatever.

AU: Wow, great story! Final words for Canadians and their igloos?

BM: Fuckin' rock on Canada, you guys are the best. Thank you for bringing me hockey, it's my lifeblood.

Interview with guitarist Dix Denney

By Ira Hunter

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

Dix Denney: You are talking to Dix Denney, from

The Weirdos. I'm infamous for seeing Bigfoot but nobody believes me anyways.

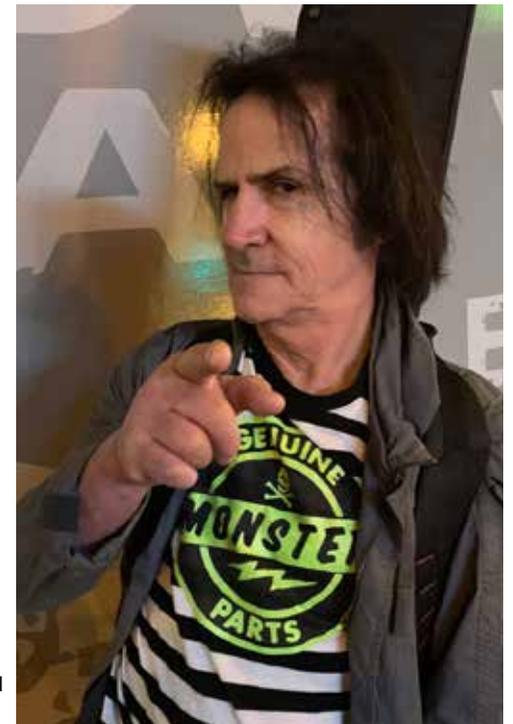
AU: The Weirdos are one of the oldest punk bands in L.A.?

DD: Yeah, actually this side of the Mississippi.

AU: When did you guys start out?

DD: Oh late '75-'76, we didn't really start playing out until '77.

AU: Were you guys forging new ground back



then?

DD: Yeah pretty much, there was nobody around like us.

AU: Explain what The Weirdos were all about?

DD: Just being weird at all costs.

AU: How have you stayed weird this whole time?

DD: Well it's getting even weirder. It's not too hard to be weird.

AU: What do you think of Punk Rock Bowling? Any other bands you want to check out?

DD: I like playing here, but I never get to see any bands. I'd like to see Killing Joke.

AU: What do you want people to know about The Weirdos that they don't know already?

DD: We're secret Van Halen fans. Just kidding... theweirdosofficial.com



Dead Boys

Interview with drummer Johnny Blitz

By Ira Hunter

Absolute Underground: Who are we talking to?

Johnny Blitz: Johnny Blitz from the Dead Boys. The best drummer in the fucking world.

AU: What was the origin of the band and your influences to get there?

JB: The original band was me, Cheetah Chrome, Stiv Bators... who else was in this fucking mess? Jimmy Zero, yeah. Just a four piece without a bass player, we were fine. The minute we got a bass player everything went to hell in handbasket.

AU: What was the New York scene like then?

JB: Fucking amazing. Just think about '77, '78, fucking you name it they were there, right?

Including the outside people that weren't even playing like fucking Belushi and all those people, it was fucking amazing.

AU: You got a CBGB story?

JB: Yeah, CBGB was owned by the Dead Boys manager Hilly Kristal, so it was great.

AU: Did he manage you because he

thought you were the best band at the time?

JB: I don't blame him, man. We were and we still are an amazing band.

AU: Tell us about playing Punk Rock Bowling.

JB: Glad to be here. It's a fucking amazing experience, can't wait to play.

AU: Are you playing the Young Loud and Snotty album tonight?

JB: Of course we are.

AU: The entire album?

JB: They only gave us a half hour to play so we try



to squeeze as much as we can in there.

AU: What was your experience playing in Canada like?

JB: I love Canada. I'm half Canadian, I lived in Toronto for fucking 30 years. My ex-wife, Lucasta Ross, was a member of the band called B-Girls. I love fucking Canada, it's my second home.

AU: Any new songs in the works?

JB: We start recording our next album after Thanksgiving.

AU: Any hints?

JB: What can I say it's just fucking Dead Boys shit, right? Either you like it or you don't. If you don't like it then fucking go somewhere else.

AU: What where the Dead Boys all about?

JB: Street kids from Cleveland, we just got together and decided to play music. Somehow it worked with all our fans, so we're going to keep it going. Nothing was happening in Cleveland so we all moved to New York in about



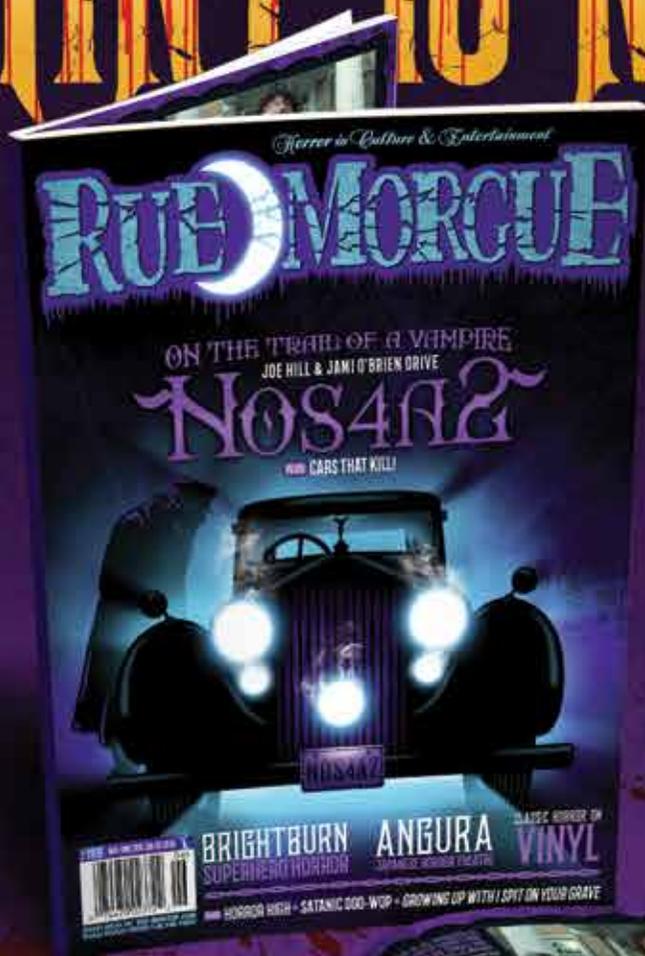
'76 or '77.

AU: What was it like hanging out with your original singer, Stiv Bators?

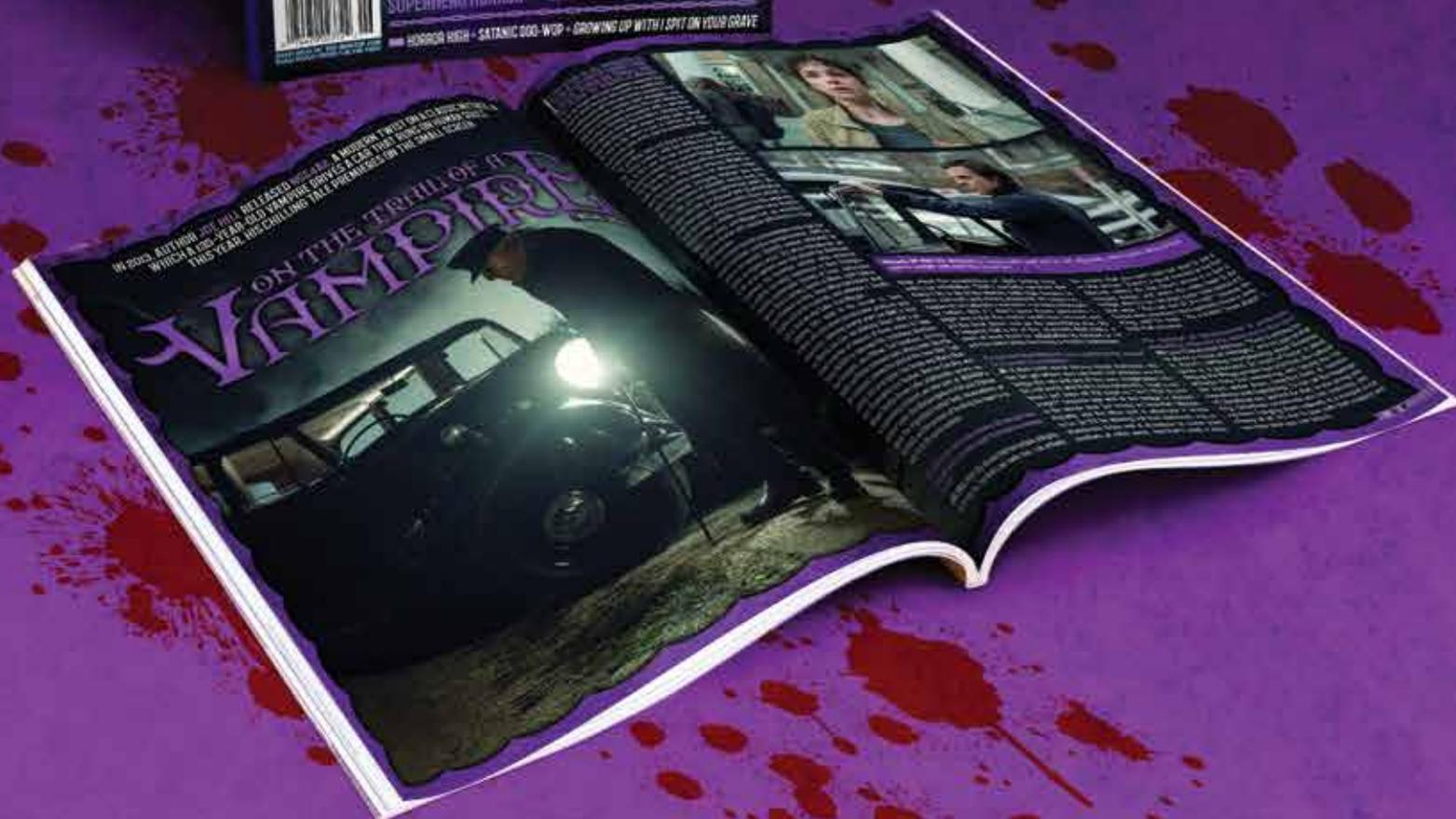
JB: Stiv was my friend from forever. I love him still even though he's a true Dead Boy now. I have a place in my heart for him.

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Winston Smith Graphic Anarchy: Art From The Alleyways

Interview by Ira Hunter and Jason Lamb

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

Winston Smith: I'm Winston Smith, and I'm pretty much infamous for having created some gnarly graphics. Especially the Dead Kennedys logo and some artwork for Dead Kennedys record covers.

AU: How did you originally get connected with the Dead Kennedys?

WS: Just bad luck. No, I was volunteering for a group called Rock Against Racism in San Francisco. This was like 1977-78. We'd put on punk shows and lineups of like 30 or 40 bands. They all got on stage for five or ten minutes, just enough time to make fools of themselves, but they all had fun. It was a different scene then. It wasn't people trying to break your head. So I was making posters and graphic layout, and we put out a couple little 'zines. My friend, who I worked with,

by Crass. But what if Crass were funny? And it really worked. It was a good combination. I sent a postcard to Biafra a we eventually met up one night after a DK show at the Mabuhay Gardens. He started looking through my portfolio and said, "That's what I want to have for my next record cover." It was a picture of a cross, like a standard crucifix made out of dollar bills. It's called "Idol," like idolatry and about what we worship in our society is money. 20 years later Biafra told me, "I didn't really have a record in mind, I didn't have a bunch of tracks already recorded or written. I just liked the graphic so much I knew I had to go and write the music for it."

AU: How would you describe your art for people that haven't seen it?

WS: Well, I specialize in collage, or I call it montage. I try to take a picture that's a regular, normal, household image, mom, apple pie, that kind of thing. Then I put something else kind of weird, or more sinister in the picture. So mom instead of taking an apple pie out of the oven, she's holding a steaming hot Aardvark, or some other odd ball thing. Or maybe a picture of Ronald Reagan's severed head in the freezer, a political statement and something to just kind of shock the eye. Biafra one time said that the way I approach art is I take two pictures of something that's good and right, combine them together, and make it wrong, and that's right.

AU: I think you art complimented the Dead Kennedys perfectly.

WS: Even the artwork made in a certain time and era, years later I'll look at it and it means something completely different. Which is what art should do.

AU: Did you do the Frankenchrist cover that was banned?

WS: No, that was H.R. Giger, the Swiss artist who is best known for his monster from the *Alien* movie, a really slimy thing. This picture Biafra wanted to use for the cover was equally as slimy. I was like, "No man, take my advice. Don't put it on the outside cover, you'll never sell a record. Put it on the inside and make it a gatefold, so you can make it a free surprise inside each box of cheerios." Then some lady in L.A. was annoyed because one of her kids got the record as a birthday present. They got sued over that and that went on for like a year and a half. Finally it was thrown out of court because of a hung jury.

AU: Let's talk about what you're doing here in Vegas. Have you been to Punk Rock Bowling before?

WS: Never. I think I only heard about a couple of years ago when Biafra came back from it and he was describing a giant, massive, attendance of all the punk rock low life that has come from around the world to be here. They've been doing it for 21 years. That's remarkable.

AU: It seems like you're sort of coming out of the woodwork, so to speak.

WS: Yeah. Thanks to Alan, we've been able to assemble a bit of a team. Jason Chandler is a splendid artist, and computer technician. He's been able to scan a bunch of my work I did years ago so they are presentable for public consumption. Our other friend Matthew Kadi is a photographer, he took the picture of me standing in front of my gallery in



kept saying, "You've got to meet this friend of mine. He has a band that you'd probably like, you two just think alike." She finally came back with a 45 and made me listen to it. It was *California Über Alles* and I thought, "Oh yeah, this actually different from the run of the mill bands." This was kind of more of a political but also funny, musical statement. Biafra one time said he wanted to do a band like Crass, because he was inspired

San Francisco with the barbed wire over my face. Together we're trying to get things off the ground. We are simply trying to build an access point for some of the screwball ideas I come up with.

AU: Did you design the image for the bowling festival poster?

WS: I did, bowling pins and the bowling balls all cascading down, falling like meteorites falling on

the earth. In the middle of it is a gas mask, that I used to wear at shows. I used to wear it to anti-nuclear rallies and anti-war rallies. At shows it was good because no one messed with me. But then I found out it's really impractical because I tried to get a beer and I couldn't drink it.

AU: Any other projects of note to mention?

WS: I made an underground zine called *Fallout*, which was a double entendre of radioactive fallout but also fallout being the expression of what happens after a certain episode or event. The fallout from that is here's some chicken soup, it'll work great against the plague.

AU: What's the story behind the Alternative Tentacles logo?

WS: This was all Biafra's ideas. "Can you make a bat? That would be all surrounded by like rope or tentacles. He gave me like a little chicken scratch drawing like a stick figure bat and we'll have like a broken cross in one hand and a rocket in the other one. We printed them for a long time before he noticed that, "No, no, no, the rocket needs to be broken too." And I had to go back and change it. So those early ones are the collector's items somewhere. The bat is drawn the way I used to draw cartoons when I was a kid. I can draw freehand okay but usually my imagery is all angular so I would use a straight edge to draw, which is why the Dead Kennedys, DK logo looks the way it is. It's straight lines.

AU: Can people find your artwork for sale online?

WS: Yeah, prints, T-shirts, and also I do commissions for record covers. I've done about 80 record covers over the years. Only four or five of the records anyone's ever heard of. The other 75 are obscure.

AU: What are the best known ones?

WS: For Dead Kennedys it would be the cross of dollars Idol image. The album was called *In God We Trust, Inc.* A couple of other Dead Kennedys records. One is a cartoon and not a collage, "Bedtime for Democracy," and it's a fold-out gatefold cover. Then the one with the barbed wire. I call him Barbwire Bob. That was, *Give Me Convenience or Give Me Death.* Then



AU: What was that album called?

WS: It's funny, it was going to be called, *I Kinda Like It When A Lotta People Die*, and this is like a week before the 9/11 attacks. After 9/11 the phone rings and it's George Carlin saying, "I'm thinking we've got to change the title." I said, "That would be a good idea in these circumstances." And he said, "Yeah, the record company's got no balls." At the end of the day

when it was called *Complaints and Grievances*. He was brilliant. That was an honour to work with Carlin. He flew us out when he was at the MGM. It was my first time in Las Vegas. We get backstage and he asked, "So, what do you think of Las Vegas?" and I said, "It's like a cross between *Blade Runner* and *Alice in Wonderland*." Then he said, "Yeah, on bad acid."

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The Zeros

Interview with guitarist and vocalist Javier Escovedo

By Ira "Wild Weekend" Hunter

Absolute Underground: Who are we speaking with and what are you most famous or most infamous?

Javier Escovedo: My name is Javier Escovedo, I play in The Zeros. I'm not famous. Infamous for being a nice guy.

AU: You guys started in Chula Vista, California, a suburb of San Diego, what was the music scene like there?

JE: We formed in '76, but there really wasn't a scene in San Diego so we had to go to L.A.

AU: There were no other bands from there?

JE: The Dils were from Carlsbad, which was close by, so we became friends with them.

AU: What was the origin of the band and some of your influences?



JE: I went to school in Orange County, then we moved to Mexico, and then we moved to Chula Vista. So I met my wife and she told me her brother played guitar. I had a band called the Main Street Brats, which is one of our Zeros songs. It was just me and a drummer, so she introduced me to her brother. The three of us started playing together but then the drummer left. So Baba Chenelle is Robert Lopez's (El Vez) cousin. We got Baba and then his friend, Hector Penalosa, who played bass. Hector is playing with The Avengers now.

AU: Describe your sound.

JE: The Zeros were original '77 punk rock. We had 60s influences like The Standells, The Seeds and The Ventures, and we also had The Velvet Underground and New York Dolls influence.

AU: What was your first show?

JE: Our first show was in L.A. It was The Germs, their first show, The Zeros, our first show, and The Weirdos, their second or third show.



AU: Tell us about the early punk venue called The Masque.

JE: It was in Hollywood on Cherokee and Hollywood Boulevard. It was one of the first alternatives to the Whiskey and The Starwood. The punk rockers never liked those places because they were run by the establishment. This young guy, Brendan Mullen, opened up this club and everybody wanted to play there because it was more a community kind of vibe. It was us, rather than somebody else looking down their nose at us, it was OUR thing.

AU: So other venues were more rock or metal?

JE: I heard about the L.A. scene when I lived in San Diego. My big fantasy was to go to Hollywood and get signed. So we went up to see the L.A. scene and it was Van Halen and The Motels at the Whisky and I was just like, "What the fuck?" I just didn't get it. I thought it was going to be more like the Velvet Underground or something really cool and it wasn't.

AU: What do you attribute to the longevity of the band?

JE: We're just really lucky, we were at the right place at the right time, and we were very young at the time. People still like the songs and we still have some gas in the tank.

AU: What are some of your most well-known songs?

JE: "Wimp," "Beat Your Heart Out," "Don't Push Me Around." My favourite is "Main Street Brat" because it was written before punk in a way, it was from The Mainstream Brats which was before The Zeros. It's just so weird, it's kind of has a surf beat.

AU: Do you agree when people call The Zeros either the West Coast Ramones or the Mexican Ramones?

JE: Why we wanted to start playing was not The Ramones, it was The Ventures, The New York Dolls, and The Velvet Underground. The Ramones came out later and there were a lot of bands that developed on their own without hearing The Ramones. I know the similarities and we definitely were influenced by them after they came out, but there were a lot of bands at the time that we were influenced by.

AU: Describe the live show tonight for people that missed it.

JE: We went on last, so I felt like the audience was a little fatigued.

AU: There were definitely some passed out punks tonight. I got a picture of three passed out punks lined-up in a row, and it's only the first night of a five-day festival.

JE: I hope they had a good time. The Zeros are straight ahead rock and roll. We try to be pure to what we started with, so I hope that comes across.

AU: Anything new on the horizon?

JE: We have a new single coming out for one of the songs we played tonight, "Spotlight," it's going to be on Munster Records.

AU: Is it going to be a wild weekend?

JE: Yes it is.

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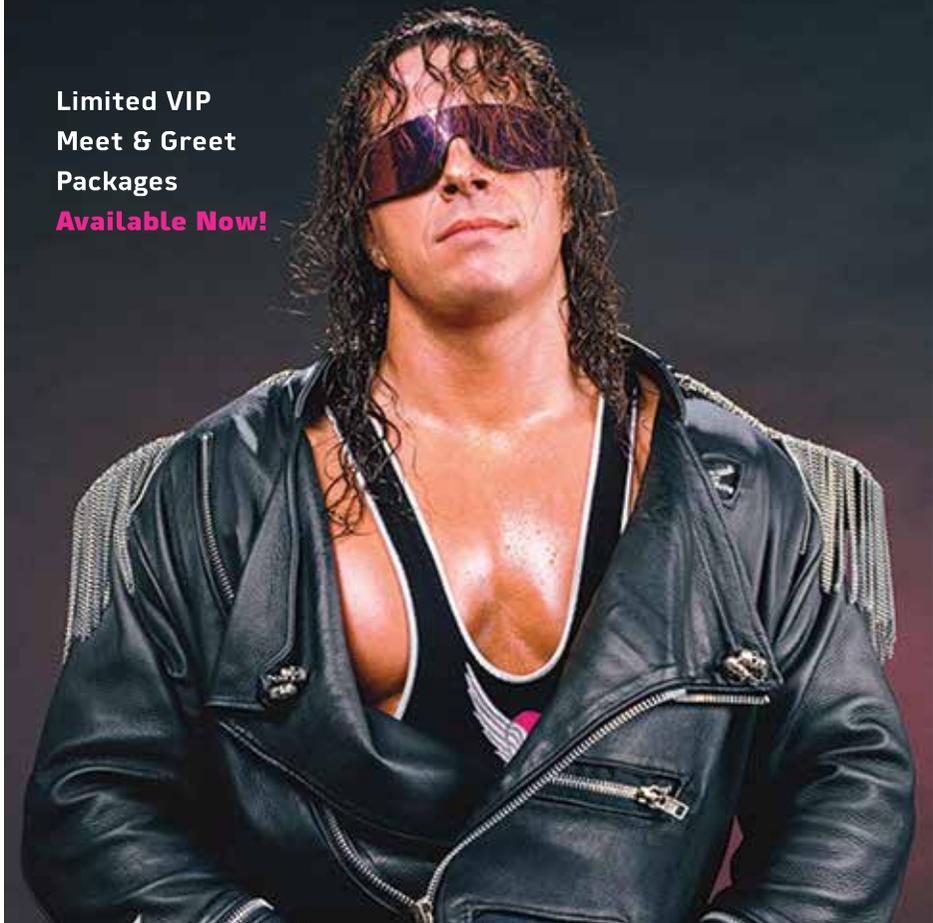
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PENNYWISE



Pennywise



Interview with guitarist Fletcher Dragge
By Ira Hunter

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

Fletcher Dragge: You're talking to Fletcher from Pennywise. I'm eating some chips and drinking some rum. There's a lot of infamy and no famous. I just want to have fun, drink free beer, make sure all my friends get free beer, and just keep living the dream. I think with punk rock comes infamy. Punk rock is not about being normal. It was a rebellious statement and it was for people that were dissatisfied. For me it was all about breaking the rules and making it funny.

Okay so you're supposed to pee in the toilet right? But I'm just going to pee on people instead, like while I'm talking to them. It's really difficult to have a conversation with someone and pull your fucking johnson out without them seeing it and then start urinating on them while you're in mid-conversation. Then there's that look on their face of like why is my leg warm? When that happens

it's really fucking awesome. Then they get real mad and you're like, "No it's called the pee-pee game, you're more than welcome to do it me."

AU: Don't do it to me.

FD: I might, because it's very funny. I think anything that is anti-normal is kind of punk rock. Doing things you find hilarious or meaningful or you're passionate about. Whether it's being a vegan, saving the whales, or peeing on someone.

AU: What's the craziest thing you've ever seen at PRB?

FD: Fat Mike and the Stern brothers brought out a statue of Trump last year and they beat it to fucking headlessness with a baseball bats. I don't know if that was crazy, but it was a statement.

AU: How was it playing your first show in Victoria, BC, Canada?

FD: It was fucking awesome. The show sold out in a day, we should have probably played three shows so everyone could get in. The ride there was epic, the people there were epic, everything about that trip was fucking awesome.

AU: What first got you into punk rock?

FD: These brothers named the Noltes played in a band called The Last in California. I wouldn't call them punk rock, but they were definitely edgy. They were my friends in school and they turned me onto the Sex Pistols in '78. We lived in Hermosa Beach so we had Black Flag in our own backyard, the Descendents... I went to school with Bill (Stevenson) and Milo. We'd watch them play at beach parties and high school dances. Black Flag, Red Cross, and Circle Jerks, and the Germs were playing backyard parties in Hermosa Beach, so it was easy to get into punk rock. The Dead Kennedy's "Holiday in Cambodia" single really clicked with me. Then hearing the Bad Brains "Pay to Cum" demo tape on Rodney on the Rock, I had a physical reaction to that song. I thought, I can relate to this, this is the first music that's really made me feel something.

AU: How did Pennywise get started?

FD: The band got together decades ago. I started playing in a punk band when I was about 14, 1980-ish. I saw Jason (Thirsk) our bass player, play a couple shows with his cover band called PMA. Back then punk was kinda dying, all the bands were breaking up, all the clubs were closing down, the cops hated it, it was taboo, so I said I'm going to start a punk band. Eventually it was me, Byron, and Jason playing backyard parties as a three piece, Jason was singing. We'd known Jim through high school, we knew he had a great

voice, so we asked him to join.

We had no idea we were going to get to the level we're at now but we'd just play backyard parties and came up with a bunch of originals. We did a single on Theologian Records, got on a local radio show and that guy knew Brett Gurewitz, the owner of Epitaph Records. We got signed and put out our first record, the rest is fucking history.

We just kept putting out more records, touring, punk rock was getting bigger. Punk rock back in the day was maybe a thousand seat venue, or maybe two thousand for The Misfits or Black Flag. Who would have thought it would eventually be 20-30 thousand people coming to a fucking punk rock show?

AU: What does punk mean to you?

FD: To me it's real, it talks about real issues, and talks about freedom instead about fucking bitches and getting high on cocaine. Punk rock is important and it's the most real form of music there is besides the blues.

AU: Do you still skate or surf?

FD: Both my knees are fucking done, but I started skating when I was three years old on a Black Knight skateboard with clay wheels. We spent our whole lives skating in backyard pools and quarter pipes with people like Tony Alva, Christian Hosoi, and Mike Smith, when people were just doing grinds and some backside or frontside airs. Then surfing obviously, and snowboarding eventually. I loved it all and punk rock tied in with it. Eventually it was surf in the morning, skate in the afternoon, playing punk rock in the evening.

AU: Tell us about your newest album, *Never Gonna Die*.

FD: Writing the album was difficult, but once we got in the studio and really started hammering shit out, it came together really fast and it was a good experience. Usually we fight a lot, this record we didn't fight much. I feel like it's one of our best records, I'm totally stoked on it.

It's the same ol' scenario with Pennywise, never gonna die, don't give up, live for today. Your life is what you make of it, so if you're not taking advantage of every minute on this planet then you're wasting your fucking time. Roll the dice. Get in the fucking pit. Break the fucking rules. That's usually a running theme in Pennywise albums. I think our philosophy is we're never going to die, as long as you keep believing in yourself and believing in what you're about, that's the most important thing.

Interview with bassist Randy Bradbury

By Ira Hunter

Absolute Underground: Who are we talking with?

Randy Bradbury: My name is Randy Bradbury and we're at Punk Rock Bowling. I just played with Punk Rock Karaoke. I also play with Pennywise and I've done random various things like the band One Hit Wonder, as well.

AU: What got you into punk rock?

RB: I remember the exact moment because it was thanksgiving 1979. I went to the swap meet with my friend and I talked him into getting a Devo bootleg. We put it on and 30 seconds into it, we both looked at each other and go, "Wow, this is fucking good!" by the time the song was over,

that was it, I turned punk rock.

AU: How's your experience been at PRB?

RB: This is a really cool event. It's like a gathering with lots of new bands and unique bands. The Stern brothers really do their research. It's a lot more fun when you're drinking. I quit drinking a while ago for a while. For 20 years I was boozing everyday, taking off my shirt and telling stories. All my friends tell me I was way more fun when I was drinking. I think they're right.

AU: Tell us about playing the Bridger Stage tonight, which is the new second stage at the festival.

RB: It was packed, it was probably at least a few thousand people and it was a lot of fun.

AU: What was your involvement with the band One Hit Wonder?

RB: So Dan Root and Chris Webb and Robbie Allen and myself started One Hit Wonder. Before that I was playing in Jack Grisham's band Tender Fury. I met Dan through playing with Jack and then we started One Hit Wonder. It was one of the best, tightest bands I've ever been in. Then I left the band to go do other things. I was touring with Wayne Kramer, and then playing with Pennywise. But when it came time for One Hit Wonder to record they asked me to come back and play on *Outfall*. It's a great record. I was happy with it. That was one month before I recorded *Full Circle* with Pennywise.

AU: I really like the song "Power Trip." It's sort of reminiscent of early Offspring.

RB: Yeah, that's a great song. They were on Nitro Records and actually went on tour opening for Offspring.

AU: You joined Pennywise after original bassist Jason Thirsk passed away. How did you fill that void?

RB: Fletcher's brother used to come see Tender Fury play. He said, "You've got to see my brother's band," so I got the Pennywise record, and it was almost like the Devo thing. I was like, "I fucking love this!" So I really got into Pennywise.

The very first band I was in was with Dave Quackenbush from The Vandals, I went to high school with him. It was called Falling Idols and Dave was the singer. Anyways, Pennywise was going to go tour in Europe for the first time, but Jim couldn't go for whatever reason, so they wanted Dave Quackenbush to go. So I kind of facilitated that and met Fletcher with Dave, and I was like, "Fletch, I fucking love your band. I want to be in your band." And then he was like, "We have a bass player. You can't be in the band." So the very first time they went to Europe, Dave Quackenbush sang for Pennywise. So then when they came back, Dave went back to The Vandals and then Jim actually ended up leaving the band. So then Jason Thirsk asked me to play bass and he was going to sing, and that's when we worked on the songs for, and recorded,



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PENNYWISE

Unknown Road but when it came time to do the vocals, it didn't sound right. I mean Jim is very iconic. Think of Pennywise, you think of Jim. So Jim came back and sang on the record. I went back to One Hit Wonder. Pennywise went on and did About Time. Then Jason unfortunately was having some problems with drinking and stuff like that. He was an awesome guy and I really honestly wanted to see him do well. But he was having problems and they sent him home on the About Time tour, and then I came out to go tour with them. They wanted him to come back when he got his shit together, but then that never happened.

AU: As a Pennywise fan, he's just a legend to me.

RB: Jason had a true gift, that first album, the songs he wrote had a uniqueness. The way he structured songs and his vocal melodies. He is so much the reason why Pennywise even did anything at all. It was just a perfect mix of people, then it was such a tragic loss.

AU: What does the future hold for Pennywise?

RB: We're just going to keep playing. We're dedicated to music and being in Pennywise and keeping it going. Sometimes it's not easy. It's like brothers, we love each other and hate each other at the same time. It's work, but we all care more about keeping the band together and playing for the fans.

www.pennywisdom.com



TATTOOS BY DOUGLAS MELANSON

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JACK DANIEL'S

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THE UNDERTONES

The Undertones

Interview with drummer Billy Doherty
By Ira "It's Gonna Happen" Hunter



AU: This is your confessional.

Billy Doherty: Bless me, Father Hunter, for I have sinned. I played at Punk Rock Bowling, and I made a couple of mistakes. But I did 12 Hail Marys to make up for it.

AU: What's been your whole Punk Rock Bowling experience so far?

BD: I think it's almost like comic-book punks. You know, they're really kind of overtly punk with their hair and the style. And for us, it was the music more so than the style.

AU: How did The Undertones first get connected with Good Vibrations Records and Terri Hooley?

BD: There's a friend of ours called Bernie McAnaney. And his brother worked with our original singer Feargal Sharkey. And Terri Hooley was recording punk bands in Belfast. And Bernie said to Terri that there's a band in Derry called The Undertones. So we were invited to come down to record the *Teenage Kicks* EP.

There were two really important people in The Undertones' career. And one of them absolutely is Terri Hooley, and the second is John Peel, because John Peel played the record on the radio. And that lead to us getting signed by Sire Records. **AU: Is it true that John Peel said, "Isn't that the best thing you've ever heard? It's so good I'm going to do something I've never done before," then he immediately played *Teenage Kicks* again?**

BD: Yeah. Did you see the *Good Vibrations* film? I would have phoned John Peel before the record was made. And strangely enough it was so easy to phone the BBC and get through to John Peel. So I told John Peel about the band and that we were making a record. And he said, "Look, when the record's done, send it over," which we did do.

So John Peel played *Teenage Kicks*, and it was like, wow! But no sooner had he played the record, he said, "That's so good, I'm going to play it a second time." We just couldn't believe it. Because it was so unusual for national radio to play a song back-to-back. And didn't realize how important the record was to John Peel. Because when he died,

we were at the funeral. All the band was there, also Jimmy Page and Robert Plant. They had all the eulogies for John Peel. And they lifted up his remains, and they carried the coffin down the aisle. And they started to play *Teenage Kicks*. And I was like, this is so weird. And I could hear the people outside the church, singing the song. And it was really amazing, the effect that *Teenage Kicks* had on John Peel. And then, only a few years ago, we actually found his grave. And it's a little headstone, and on it is "Teenage Dreams So Hard To Beat." The lyrics to the song.

Interview with guitarist John O'Neill

AU: Who are we talking to?

John O'Neill: My name's John O'Neill, rhythm guitarist for The Undertones and I wrote the song "Teenage Kicks."

AU: Tell me about writing

"Teenage Kicks."

John: When we first started off in Derry (Northern Ireland), we doing cover songs of our influences like The Rolling Stones, Them, Dr. Feelgood, that sort of pub rock thing. That was about 1975. Eventually Punk came along and there was a music paper called the *New Musical Express*. It was like my bible and I was learning about The Doors, The Stooges, New York Dolls, and most importantly, The Velvet Underground.

We also read about this compilation called *Nuggets*. And we came across this term, "garage rock." And we were going, "Fuck," because we used to actually play in the garage. So we got a hold of the *Nuggets* compilation, and we must have learned maybe ten songs off that double LP.

AU: What was the actual genesis of putting the band together and calling it The Undertones?

John: Well, we were getting better and better as musicians, because we were learning these great songs. And they were all these three-chord, four-chord songs. And punk came along, and that was the mantra of punk, you know? Here's three chords, start a band. So we just timed it perfectly for ourselves.

We knew we had to step up and start writing our own songs. And so "Teenage Kicks" was one of those songs.

AU: Tell us more about the Good Vibrations record store/label and the owner Terri Hooley.

John: We had built up a small-ish following and had a scene going in Derry at this bar called The Casbah, and we had written some good songs. Good Vibrations had released The Outcasts record and Rudi, two brilliant records, and we were going, "That's a great label."

So a friend took a rough demo we made up and

Terri sort of reluctantly agreed, I think he found us a little bit too poppy. We went down and recorded *Teenage Kicks*, the EP. It was four songs. So we've got this EP out, and it's with Good Vibrations, a big famous label in Belfast and we were just this little band from Derry.

AU: How young were you?

John: I was the oldest. I was just about 18. Damian, my brother, was 16. The rest were like 17.

AU: They made a movie called *Good Vibrations* about that whole scene. Was it an accurate depiction of The Undertones?

John: Well, it wasn't really that accurate. But I love the movie. The guy who played Terri Hooley, got him to a T. He is a larger-than-life character. I loved the fact that it eulogizes Terri Hooley.

AU: And the record store was it on the row of streets that they called Bomb Alley?

John: Well, Belfast is like that everywhere. But everywhere in the north of Ireland was like that. Derry was the same. We were Catholic, so if you were Catholic you were stopped and immediately shoved against a wall by the British Army, just to intimidate you. But for us, we were just trying to be normal teenagers and wanting to meet girlfriends. I tried to write songs about the war, but it just didn't come across as honest enough.

AU: More songs about chocolate and girls.

John: Well, there was that kind of element in The Undertones. I wrote songs, and Mickey Bradley, and Damian, my brother, wrote songs also. Mickey was far more intelligent, far more articulate, and he wrote these really clever lyrics. I was always kind of more influenced from early rock and roll.

AU: Going back to the troubles in Northern Ireland, were you ever scared to play a show?

John: We were reasonably lucky. The thing about Derry, geographically, it's very close to the border of Donegal, which was a free state, as we called it. So we always were able to get over to the border. And there's lovely beaches in Donegal, and sort of escape the horror. In Derry, there was never that much of a sectarian issue the way there has been in Belfast. We always had that escape. And I think that's what comes across in The Undertones songs, they kind of have a vibrancy and a sort of happiness.

AU: Do you know what your original singer Feargal Sharkey is up to nowadays? Would I be able to find him down at the pub somewhere?

John: I really know nothing. I don't think you'll find him in a pub, but he'll be in a wine bar somewhere, probably. Feargal, he was a great singer for us and we needed a frontman. Nobody else in the band had the confidence to sing. He never wrote any of the songs, but he was able to be a frontman.

AU: Who's your new singer now?

John: Paul McLoone. When we re-formed, it was originally only just for a one-off show. We didn't want to ask Feargal, because that wasn't going to work and we knew we needed someone from Derry. It wouldn't have worked any other way. So when we tried Paul out, he was perfect for us.

AU: He's been with the band like 20 years now?

John: Believe it or not, yeah. God help us, 20 years.

AU: Have you enjoyed Punk Rock Bowling?

John: Well, this is the second time that we've done it. And both times, we've had a blast.

AU: The Undertones were the surprise guests at a club show last night.

John: That's our roots. I love playing small clubs. That, to me, is what punk rock is all about.

AU: You put a release out recently called "Much Too Late"?

John: Yeah, that was the single for Record Store Day. This is also the 40th anniversary of the first Undertones LP.

AU: Tell me about the story when John Peel famously played *Teenage Kicks* twice in a row on his radio show.

John: Well, John Peel, even though he was this famous radio DJ on BBC Radio 1 in London, he always took phone calls from young bands. So Billy, our drummer, had been in touch with him and so John Peel played the record and then he famously played it again right after. We had heard he was going to play it, but we didn't know he was going to play it twice! We were kind of jumping around, we couldn't believe it.

Our phone never stopped ringing after it was played twice. We were getting phone calls from AMI, Warner Brothers, all these different record labels, and Sire Records was one of the labels that called. And us, being Ramones and Talking Heads fans, we were massively into New York punk, so Sire Records was a no-brainer for us.

AU: You were also in the band That Petrol Emotion?

John: Yeah, myself and Damian were. And that was when I started to feel a bit more comfortable about writing about the political side of things.



There was an event that happened in the early '80s called the Irish hunger strikes where ten republican prisoners went on a hunger strike, and Margaret Thatcher allowed them to starve themselves to death. I was close to going right out and joining the IRA.

AU: That's my name. What's the story behind the album cover where you guys are wearing lobster bibs?

John: Well, it was a bit of a joke. We were recording the second LP, *Hypnotised*, it was in Holland. We were in this great hotel, and there was all these lobsters in a tank. People could pick a lobster. We were abhorred, like, what the fuck? It was just the first time we had seen real, live lobsters. So it got sort of stuck in our memories. Damian, my brother, he took the picture for the cover with the the lobster bibs.

AU: And now it's your logo. I've got the Undertones lobster shirt on.

John: It just became a kind of theme, yeah. It looks great.

AU: It's a punk rock lobster.

John: Exactly.

theundertones.com





Sloppy Seconds

Interview with bassist Bo'Ba Jam

By Ira "I Can't Slow Down" Hunter and Jason "So Fucked Up" Lamb

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

Bo'Ba Jam: I'm Bo'Ba Jam and I play bass guitar for Sloppy Seconds and most am infamous for drinking beer and eating raw meat. We're in Las Vegas at Punk Rock Bowling at the last pool party with Sloppy and Blanks 77.

AU: How's Punk Rock Bowling been treating you?

BBJ: The festival is great. Back in the 80s when Sloppy was formed, we formed at a party. So every time we play a show, it's always a party. It was nice to meet up with our friends from throughout the United States and also people internationally that we've met that had come to Punk Rock Bowling festival to see all of the great bands. It was just a big reunion. It was fantastic.

AU: What's the most craziest thing you've ever seen in Vegas?

BBJ: Paying \$15 for a lousy Ponderosa buffet. Vegas is known for awesome buffets, but I guess I got fucked.

AU: What's the best Mr. T movie?

BBJ: That's between you and I and a Budweiser, but I loved him on *Different Strokes* when he made his appearance with Gary Coleman. That's right around when the Mr. T cereal came out. And then

were was the picture of Mr. T dressed up like Santa Claus with Nancy Reagan on his lap.

AU: What does Junk Rock mean to you?

BBJ: Junk Rock is coming to a Sloppy Seconds show in the Las Vegas sun and blistering your tits. Continuing the tradition of Sloppy, which is if you love music and you love punk rock, show up. You don't have to know how to play your instruments. Fucking pick it up and just bang on it. It's all about unity and just having fun.

AU: Did you see the circle pit in the pool? It looked like swirling toilet.

BBJ: I did hear that on the third day of the Pool Party the water looks like tea.

AU: What's your favourite movie? Does Sloppy Seconds have a song about it yet?

BBJ: Well, one of my favorite films that I saw as a kid was called *Bora Bora*. My dad used to take us to a lot of drive-in movies which was awesome. He would always laugh at me, Steve, and BA in the back seat and he would say, "Yeah, you fucking kids getting your rocks off?"

AU: Did Sloppy Seconds get a bowling team together this year?

BBJ: We don't have a bowling team, but we would love to have a bowling team. We never thought about it, but that'd be cool.

AU: What's the name of Sloppy Seconds little mascot guy?

BBJ: Al Testicles. When we originally put out *The First Seven Inches* album, we did a parody of *Alternative Tentacles*, so we did *Alternative Testicles*. So our friends did the artwork and when we got it from the printer, they had put on there, "Address to: Al Testicles 1632 East National, Indiana, Indianapolis, 46227" so Al Testicles became the mascot that we now have.

AU: Final words for Canadian fan of Junk Rock?

BBJ: I love the Canadians. We would love to come back up there and play some more shows. If you guys have any specific venues within Canada that would be interested in Sloppy playing, contact our Facebook page or @sloppyofficial on Twitter.

AU: Punk Rock Bowling, sum it all up.

BBJ: Just come to the 2020 Punk Rock Bowling no

matter who's on the bill, because the communion with everyone is totally awesome. You'll find a band that you really enjoy. I'm looking forward to coming back, even if Sloppy aren't on the bill next year. I'm going to come back next year just for the environment and just the whole hospitality of everyone. It's just a really cool vibe. So I encourage everyone to come back to Punk Rock Bowling or at least visit Punk Rock Bowling if you've never been.

Interview with vocalist B.A.

Absolute Underground: Sum up your Punk Rock Bowling experience?

B.A.: It was a great experience. I was blown away at all the people that rushed over to the stage when we were playing. First time here, and I can't imagine it's going to be the last.

AU: You could feel a lot of love in the air, eh?

B.A.: It was amazing, yeah our fans are like no other, they don't forget. They carry in their hearts every time that they have ever seen us, and bring it back and throw it back at us ten fold. It's amazing.

AU: Can you explain the differences between the festival stage and the pool party?

B.A.: Well the festival, we only had 25 minutes so we had to keep it lean and tight. You only get to really perform the absolute must-play songs. This was a lot looser at the pool party today, a little more time to stretch out and have a little fun with the crowd. They were both great. This was more fun, I think the other was probably more impactful. Is that a word?

AU: It sounds painful. The mosh pit in the pool, did it look like a toilet flushing?

B.A.: No I wouldn't say that, maybe a bidet, we'll give it the benefit of a doubt there.

AU: Yeah, there was a lot of splashing. The pool water kept getting splashed in my drink. Did you add any special songs to your setlist today?

B.A.: We threw in a couple of odd ball things today with the pool party. We figured "Vacation" would be a cool one. We always have some of that stuff in reserve. Sometimes we like to play more recent songs but you know people that have been

staying with us this long I figured that they deserved to hear plenty of the classics so we played lots of stuff off the first couple records.

AU: What's your favorite Mr. T movie?

B.A.: Probably *D.C. Cab*, I mean its hard to beat *D.C. Cab*.

AU: Maybe Clubber Lang in Rocky 3? The big fight with Stallone.

B.A.: Well it's got the fight and Mr. T was a real gentleman to do that line from it for our album, so yeah, but *D.C. Cab* though, it had Max Gail in the role he was born to play.

AU: What's the most debaucherous thing you've seen in Vegas?

B.A.: I haven't had time to get into the debauchery yet. Hopefully I will get a few hours tonight so I'll see what debauch can be debauched.

AU: Are you stoked on any bands playing the festival?

B.A.: Decedents were awesome, you knew they would be. The Vandals were amazing. We were real happy to be on the day that we were. The Adolescents, a lot of younger bands too, like The Darts and The Coathangers. Drug Church, they were really impressive to me. Tomorrow I'm hoping to finally see the Undertones. I've been wanting to see them since I was 18 years old. I can't wait.

AU: Final words for punk rock bowlers?

B.A.: It was a wonderful time, thanks a lot. Let's do it again, I say go for it.

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Fear

It's always Beer O'Clock in Vegas

Interview with vocalist Lee Ving, lead guitarist Philo Cramer, and drummer Spit Stix

By Ira "Let's Have A War" Hunter and Jason "Beef Boloney" Lamb

Absolute Underground: Who are we talking with?

Lee Ving: This is Lee Ving and with me is the infamous Spit Stix of drum fame notoriety and and beside him is Philo Cramer, engineer well versed in subatomic particles and nuclear fission, but most famous for being the lead guitar player of Fear.

AU: Tell us about the Fear seven-inch that just got released.

LV: Well I've been taking beet supplements and lots of leafy greens. And it finally got to seven inches.

AU: What would be the follow up album to your Beer record trilogy?

LV: There's *Have A Beer With Fear*, *Have Another Beer With Fear*, *More Beer*, *I Believe I'll Have Another Beer*, *Free Beer*, and there's at least a dozen more.

AU: What was the origin of the band?

LV: I've been singing and playing guitar since I was four years old. I was in jazz fusion bands and other things. Then when I heard about this punk scene and I went down to see it at The Masque in Hollywood. Brendan Mullen's Masque, he was a progenitor of the scene. The first two or three nights I heard garbage, but the fourth night

I heard the Weirdos, one of Geza X's bands, and Black Randy and the Metrosquad. They were great but I felt that I could write better, play better, and make more attractive music.

AU: How did your acting career start?

LV: I was offered a part in a film called *Get Crazy* directed by Alan Arkush and co-starring Malcolm McDowell. The film was about a crazy singer that haunts this theatre. I had barbed wire across my chest and the blood running down from it and "Fear" written on me, no shirt and I'm banging my head into shit. It was the perfect way to introduce what we planned to do to the world.

AU: What about the *Decline of Western Civilization* documentary?

LV: God bless Penelope Spheeris. She puts together a series of filmed performances in Hollywood and we played one. When she finished she had footage of every band who was playing in Hollywood at the time, so it was a real historical piece and done very well. We went out touring the country right behind her film and it worked out like a charm.

AU: Tell us about the song you did with Belushi for the the movie *Neighbors*.

LV: Spit and I went to On the Rox and met John

for the first time. We're having a Heineken and talking to John Belushi, one of my heroes, I think he's a genius. May he rest in peace. Suddenly John jumps up like a shot and runs over and starts talking to this pink thing that ended up being Mick fucking Jagger. John says to Mick, "Do you want to come down to Cherokee Studios and listen to what we're doing?" So Mick says, "Will it be fun?" and the translation of that is, "Will there be truckloads of fucking cocaine?" So we're in the studio and I'm singing the track to *Neighbors*. I wrote the lyrics and the music, but John sang it with me, and Fear wound up in the film. Then Jagger steals the song within weeks, and has got a song called "Neighbors" on his record. Every fucking note, dead fucking on. No attempt to make it his own, to hide the fact that he's stealing and this fucking song from Lee Ving.

AU: Spit and Philo, what are your thoughts on Punk Rock Bowling? Have you played here before?

Spit Stix: No, this is the first time. This has been on for 20 years and they told us we weren't allowed for the last 19 years.

AU: Why was that?

SS: I think all those other bands just they didn't want to look like they were going slow.

AU: Anything to add, Philo?

Philo Cramer: Yeah me and John Belushi... and Jagger, oh God that guy.

LV: Philo, do me a favour and try not to paraphrase my fucking interview, get your own shit man.

PC: I have no life. This is how you do a fucking interview.

LV: When you do an interview do you include the subject, predicate, and object?

PC: As long as I can put the word fuck in between every other word, that's fine.

AU: What's your favourite Lee Ving movie?

Spit Stix: *Clue*. I liked his acting on the couch in that one.

LV: I played Mr. Boddy.

AU: What was your role in *Flashdance*?

LV: I was the person that tortured Jennifer Beals. I own the sleaze bar.



AU: You were in *Streets of Fire*, too?

LV: Yes, *Streets of Fire* me and Willem Dafoe and lots of folks on motorcycles. You can't do that shit on the street without being fined or arrested, but you could do it in a movie, then they'll feed you lunch and fix your makeup.

AU: You were also in the animated film *American Pop* by Ralph Bakshi?

LV: Yes, Ralph Bakshi. Amen! It was me and Derf, Spit, and Philo. We were all in it. The original four.

AU: Final words for fans of Punk Rock.

LV: Have a good time. Enjoy yourself. And more BEER!

[fearleaving.com](https://www.fearleaving.com)



Punk Rock & Paintbrushes Graphic Anarchy: Art From The Alleyways

Soma Snakeoil

Interview by Ira Hunter

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

Soma Snakeoil: My name is Soma Snakeoil, and I don't know what I'm most infamous for except for maybe my sex life, honestly. Probably mischief. But I'm an artist and an activist, and also a dominatrix. I do a lot of work on the streets with the houseless community. I have a group called the Sidewalk Project. I also do a lot of activist work, speaking up for sex workers. Just kind of progressive issues in general, both with my art and then making noise with performance art activism. Also, Dominatrixes Against Donald

Trump is another organization that I work with.

AU: How would you describe your art?

SS: It's kind of a little tongue in cheek, I like to call it trauma art. I like to talk about things that maybe we don't necessarily openly speak about. Things that we don't want to say I just like to put on the canvas. I use mixed media. I dumpster-dive for shit. The gnarlier the better. I just sort of slap it together. I don't think that we need to necessarily have methods or techniques, although I love that kind of art as well, but I make trash art.

AU: Where we are right now?

SS: We are standing in a pop-up art exhibit called Punk Rock & Paint Brushes, and we are at Punk Rock Bowling. We are featuring a bunch of artists from the punk

rock community. A lot of them are musicians or artists who have done work within the music world. For example, Winston Smith, who has done a lot of work for album covers. We also have skateboarders like Steve Caballero.

AU: I'm looking here, I can see Chris Shary, the Descendents artist, his stuff is on display. I see Tim Armstrong's artwork, a bunch of photographers' work...

SS: Yes, some amazing artists. And then on the back wall we're doing something that we're really stoked about right now called Artist Meets Artist. So we have photographers who take a picture of someone from the music world and then an artist, a painter, does a rendition of that photo. So it's been really fun, and also kind of lifting up younger artists as well as some artists who are known.

AU: And you make sweet love to Fat Mike from NOFX?

SS: I used to make sweet love to Fat Mike. For eight years, that was a thing. Sort of sweet and



savoury, I would call it. We are no longer together, but we are still friends and supportive of each others' lifespans and work. No longer doin' it, but supporting each other in all of the things.

AU: What's the craziest, most debauchorous thing you've ever seen in Vegas.

SS: I probably was doing it, I would imagine. The first thing that is coming to mind, is when we had the Vegas punk house and we used to do bondage water slides, which is super dangerous, so never ever do that at home. But we used to put ourselves, or our friends, in these latex straight jackets and then slide down a little water slide into our pool. Then at the bottom you would catch your friend, because if didn't catch your



friend they would die. So probably not a good idea to do this, because it's edge play, like death edge play.

AU: I think it's a battle between you and Warren Fitzgerald for who has the most twisted art.

SS: I don't like to think of it so much as a battle as...

AU: Complimentary styles?

SS: Yeah, absolutely. I'm a big fan of what Warren does, and I appreciate that there is someone else out in the world who is also filthy and weird and kind of almost playing in the shadowland. I think of it as Jungian therapy.

AU: There's a photo of you painting in a latex outfit. If you wear latex when you paint is it easy to clean?

SS: No it never comes off! If you wear latex when you paint then you fuck up your latex.

AU: Even if you use latex paint?

SS: Um, then you're in great shape, that's a lot of latex.

AU: Any advise for young artists?

SS: Make shit and break shit.

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Glen Matlock

Interview with Sex Pistols founding member and original bass player

Interview by Ira Hunter

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

Glen Matlock: I'm Glen Matlock, and I suppose I'm infamous for being one of the instigators to form the Sex Pistols and I am co-writer of 10 of the songs on *Never Mind The Bollocks*.

AU: What do you believe was the original spark of Punk?

GM: A lot of things of different things. There was a sound, there was a fashion. In London there was the IRA bombings, people on strike, power cuts, and a real air of despondency. Also having Johnny Rotten in the band, he was a second generation Irish immigrant, and had a real chip on his shoulder about lots of things. Sex Pistols were a good year ahead of any other band that became known as a punk rocker in England. But also, it would appear that some things were going on in New York at the similar time who were very much on the same page. So when we first heard about the Ramones it was quite uncanny. It was kind of a global explosion on both sides of the Atlantic.

AU: You worked at Malcolm McLaren and Vivienne Westwood's shop before joining the band?

GM: I used to work there, Steve Jones and Paul Cook would come in and try to nick things and it was my job to stop them. I overheard them talking that they was trying to start a band but their bass player never turned up so I said, "Well, I play bass."

AU: Is it true that you stole gear to be in the band?

GM: When I joined the band, I had a very cheap bass guitar. This was even before John was in the band. I went around to Wally Nightingale's house. He was the original guitar player in The Swankers. I got the gig and after the audition, they said "Alright, you're in, but one thing, that's not a bass," I said, "What do you mean?" And from under his bed he pulled out a bass case that had a brand new Fender Precision in it. I said, "Where did you get that?" and they said, "Don't ask." So it weren't me... weren't me, officer.

AU: How long were the Sex Pistols performing before the punk explosion?

GM: Like a year and a bit. We was learning to play, really. We were all committed to it. We were working with Malcolm McLaren and he had good contacts.

AU: When you were writing the first album, *Nevermind the Bollocks, Here's the Sex Pistols*, were you trying to be provocative or controversial?

GM: No, I think we were trying to speak the truths the way we saw it. We was just writing songs. I think they found it shocking because it was so different from what was going on in England at the time. John's crazy attitude helped our cause, too. We were looking for something different, couldn't find it, so we thought we'd do it ourselves. It transpired that lots of people were also looking for something different, and they started rallying around us.

AU: Was it swearing on the Bill Grundy show that really catapulted your notoriety?

GM: That happened because Steve Jones had

drunk a bottle of Blue Nun to himself in the green room just before we went on. And the guy that was interviewing us sort of had an attitude and he tried to take it out on us, but he picked the wrong guys.

AU: When Johnny Thunders and the Heartbreakers came over from America for the Anarchy Tour in 1976, is that when hard drugs came into the English punk scene?

GM: Pretty much, yeah. I remember we were doing rehearsal for The Anarchy Tour, and The Heartbreakers had just arrived. Later, Jerry Nolan came and sat next to me and I say, "Hey, I like that song 'Chinese Rocks.' What's that all about?" And he looked at me like I was an idiot and said, "Heroin, boy." But none of us knew because it wasn't on the scene until they arrived.

AU: What was the reason you originally left the Sex Pistols?

GM: I left the band because John became something different. He's very hard work and for me it was more trouble than it was worth. When I quit the band, Malcolm sent a telegram to the New Music Express and said I was sacked because I liked the Beatles, but it wasn't true. He wouldn't dare say that to my face, and in fact he even called me up and begged me to rejoin the band and I was so annoyed by that, I said no.

AU: What was your initial reaction to Sid Vicious joining the band in your place?

GM: It just became a certain exercise in inevitability. He looked good, but I thought he was an idiot, really. It became whole cartoon strip. When I was in the band, it was a band for the kids by the kids. When Sid was in the band it was like a punk rock version of The Archies.

AU: What were your other musical projects after you left the Sex Pistols?

GM: I had a band after that called Rich Kids. It was a bridgehead between punk and new wave. Then I played with Iggy Pop for about a year on an album called *Soldier*. I've got a few songs on it, including "Ambition," which I had originally

PURE PUNK

written for the Sex Pistols second album, which we never made.

I've done loads of things over the years. Just sessions with people, mates helping mates out. Throughout it all I've kept writing, I put out about five albums under my name over the past 15-20 years. Then I had a band called the Philistines. Now I've got an album that just came out called *Good To Go*. It's got Slim Jim Phantom on drums, Earl Slick on guitar, and produced by the guy who did Bowie's last album. That's my slightly rockabilly album. A few years back I also got to play with my all-time favorite band the Faces.

AU: Do you think punk rock will ever die?

GM: Doesn't seem like it. It seems to mean a lot to people all around the world still. In fact, I was in Palestine a week ago and they were all very interested in punk rock. They've got a lot to sort of rally against over there and I see it as some kind of rallying point. If I've had a hand in that, that's not a bad thing.

AU: Any upcoming shows?

GM: I have got three shows coming up in June. I've got Joe's Pub in New York, June 11th. I've got a show in LA at The Hotel Cafe, June 13th. Then one in Long Beach at Alex's Bar, June 15th. It's my one-man show. I've been doing it all around the world. I've got some good songs and there is a story behind each song, so if you want to come and partake in that, I am your man.

AU: Final words of wisdom for Canadian punk fans?

GM: "Keep On Pushing." It's a song on my album. If you like punk rock, the Sex Pistols, and the tunes behind them, check out what I've done. It can only do you good.

glenmatlock.co.uk

PHOTO CREDIT: Tina K

For full interview, please visit www.absoluteunderground.ca

Alley Encounters



CHILI MUTINY

Absolute Underground: What's the name of your bowling team?

Chili Mutiny! We're all about not giving a damn fuck about anything.

AU: What's the craziest thing you've seen in Vegas?

CM: For \$20 I got my ass whooped by two "cops" who were in plaid, leather and lace.

AU: Are you good bowlers?

CM: Terrible...terrible.

AU: What bands are you excited to see this weekend?

CM: Rancid, The Specials, Fear, Teenage Bottlerocket, and Nerf Herder.

AU: How would you explain Punk Rock Bowling?

CM: It's a punk rock convention. People come from all over the world. Hardcore boys, street urchin kids, and middle aged guys. It's just a fucking awesome place if you're into the punk scene. This is the Mecca for us. One big family.

AU: Is Chili Mutiny a band?

CM: Yup, we're here repping Bremerton, WA. We try to be old classic punk rock. The Puget Sound area is popping with good music.

www.reverbnation.com/chilimutiny



WE BOWL 138 – L.A. GUTTERPUNX

Absolute Underground: What's the name of your bowling team?

LAG: We Bowl 138.

AU: Is that your bowling average?

LAG: Yeah, actually pretty damn close.

AU: Where are you guys from?

LAG: We're friends from L.A., originally Massachusetts.

AU: What's the most debaucherous thing you've seen in Vegas.

LAG: Passed out punks everywhere and people having sex in the street, in the butt.

AU: Nice! What bands are you stoked to see?

LAG: Sick Of It All, Iron Reagan, and Go Betty Go.

AU: Any advice for new bowlers?

LAG: Just have an open mind and have fun.



WHITE TRASH 2 HEEBS AND A BEAN

Absolute Underground: What's the name of your bowling team?

WTTHB: We are White Trash, Two Heebs and a Bean.

AU: Have you ever bowled against NOFX?

WTTHB: No but one time we bowled next to Bad Cop / Bad Cop. We haven't seen Fat Mike yet.

AU: He's taking a year off. Are you guys day drinking?

WTTHB: You can't day drink without starting in the morning.

AU: What's the most craziest thing you've seen at PRB?

WTTHB: Nothing surprises me at Punk Rock Bowling.

AU: What bands are you stoked to see?

WTTHB: Pennywise, The Lillingtons, and of course Rancid.

AU: Are you guys good bowlers?

WTTHB: Depends on how much we've had to drink.

AU: Any advice for first timers to PRB?

WTTHB: Get your ass here. The people are awesome, the experience is fantastic. Remember water and naps! Proper hydration and vape pens can save lives.



THE PHENOMENAUTS

Absolute Underground: What bowling team are you with?

PRR: We're The Phenomenauts Rocket Rollers.

AU: Do you bowl with the masks and helmets?

PRR: Yup. We bowl in what we live in.

AU: Explain your band.

PRR: We're a space and science themed punk rock, new wave band from Earth's capital, Oakland California.

AU: Are you going to be doing some day drinking?

PRR: Yeah probably and then I'll do some day napping and then I'll do some night drinking.

AU: It's those buckets of beer that get you.

PRR: Yeah, and the morning margaritas.

AU: Excited to see any bands this weekend?

PRR: I'm really excited to see The Stranglers.

AU: Are you good bowlers?

PRR: We got third place one year.

AU: Sum up the event.

PRR: It's not really even about bowling, it's just a really super fun event.

www.thephenomenauts.com



AU: What's the most craziest thing you've ever seen at Punk Rock Bowling?

K: We've been coming like 19 out of the 21 years, and there's some stories that I don't even want to tell you. Good times, man. We look forward every year to coming back. So I recommended it highly.

AU: Any bands you are excited about this weekend?

K: Fuck yeah, last night was really amazing with the Dils, Greg Antista, and The Stitches. Tonight we're stoked to see FLAG, Fear, The Damned. Every night is incredible.

AU: Advice for young bowlers?

K: Don't be hungover and make sure you are on time at the bowling alley.

AU: Do you think CH3 will play next year?

K: Yeah, hope so. We have a new record that just came out on Record Store Day called *The Bellwether*. It's on Hostage Records and you can



6 BALLS AND A SPLIT

Absolute Underground: What's the name of your bowling team?

SBAS: Six Balls and A Split.

AU: What does that mean?

SBAS: Just use your imagination, three guys and one girl.

AU: What's the craziest thing you've seen at Punk Rock Bowling?

SBAS: We started bowling our first round and this guy beside us was taking off a piece of clothing every time he bowled. When he got to the end he was wearing the smallest G-string, it was pretty much showing everything. He had nothing on. It was bad, it was the worst. Or was it the best!?

AU: What bands are you stoked to see?

SBAS: Mainly Rancid, Drug Church, and I'm excited to see FLAG.

AU: You've got a Podcast?

SBAS: It's called "Huntsman Hill." We talk about all sorts of records. We've done everything from Slayer to Hall & Oates. Give us a listen.

huntsmanhill.libsyn.com



CHANNEL 3

Absolute Underground: So here we are at Sam's Town Bowling Alley. Who are we talking with?

K: This is Kimm with Channel 3.

AU: You've got a bowling team?

K: We do actually. We're still looking for one of our stragglers. Where are they? Do you know?

AU: He's not a ringer, he's a straggler.

K: He's a straggler, lagger, a hungover lagger.

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BUSINESS PROFILE



Howl Brewing

Absolute Underground: Who are we talking to today?

DVN: Dan Van Netten, company director and brewer.

AU: How long have you been involved in the world of beer?

DVN: I have been serving beer in Victoria for 20 years, I began home brewing in high school 25 years ago.

AU: What was the genesis of Howl Brewing?

DVN: After years of home brewing in my garage, I put an ad on Used Victoria looking for a space to open a nano brewery. I found the location in 2016, and started building from the ground up, so many awesome people helped out along the way. Me and my cousin Ben brew the beer, and then me, my wife Alayna, and Ben run the company

AU: What are some of the types of beer you brew?

DVN: Lagers, ales, saison, lambic, historical beer styles such as Brunswick mum, purl, Chicha, koyt,

cost for quality.

AU: Where are you located? Can people stop by to sample your beer?

DVN: 1780 Mills Rd North Saanich, we have a tasting room and licensed picnic area

AU: Where can Howl Brewing currently be found on tap?

DVN: Spinnakers, Hanks, 328 Taphouse, Grad House, Fireside Grill, Smiths, Garrick's Head.

AU: Do you plan to attend any events this summer like the Great

Canadian Beer Festival?

DVN: Beerfest.

AU: What do you like best about brewing beer?

DVN: It is satisfying and rewarding to make something people enjoy.

AU: Anything else you would like people to know?

DVN: Look forward to ever changing unique/historical brews come join us on the adventure
www.howlbrewing.ca



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Hellnite

Interview by Roger The Shrubber

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

Mauricio Salas: I'm Mauricio Salas and I'm the drummer in Hellnite.

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

MS: I met Paolo at Chaps' (bass player) birthday party and we started to talk because I started to play the drums and he had a band, so we had something in common, it was a brief talk. I don't remember how much time passed since that birthday party but I formed a band with Chaps and another friend, then Paolo started to play with us just for fun, until his other band went inactive.

AU: You're heading out on your first Canadian tour this summer, tell us about it!

MS: I'm very excited and at the same time I'm scared to play in a foreign country, but I know it will be an epic tour!

AU: Are there any cities you're particularly excited to play?

MS: I'm very excited to play in every single city!

AU: What will life on the road look like with Hellnite? Have you all toured together before?

MS: I have never been in a tour with those guys, but man, I know those guys from years! We are going to have a pretty good time. It will be fun!

AU: What happens after the tour? Any other dates booked, recording, videos?

MS: We don't have any more dates but sure we have plans when we talk about recording new stuff.

AU: How has the reception been for your new album, *Midnight Terrors*? If we haven't already checked it out, what can we expect to hear on it?

MS: It was better than expected, even better than our EP! You can expect the evolution of Hellnite over the years. Every song says something of our influences, so you can expect what we like to play and how each of us will sound.

AU: What are your goals for the future of Hellnite?

MS: My first goal is to accomplish this tour successfully and of course, to set the stage on fire during the tour, haha.

AU: Any final words for our readers?

MS: See ya soon and wait for the news from Hellnite

[facebook.com/Hellnite.Mx](https://www.facebook.com/Hellnite.Mx)

PHOTO CREDIT: Samantha Francoeur

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THE PUNK SHOW



against the absolute craziness and political negativity that's going on in your country right now.

RA: Someone has to be. What I don't understand is that I will go to a rally, or a protest, and there will be no other musicians there. I'm not the most famous musician, by a long shot, in Philly. There are people that should be here, should be protesting. If you don't point this out - I don't care, people are free to unfollow me. They're free to go find some happy-happy band. How do you think we got to this point? Because people wouldn't talk about the bad stuff. I'm just like, screw it, I am who I am. You can't live in this country and see what's going on and just sit there with your mouth shut. If you see something that's a problem, you should speak up. I wish things were better, because then I could stay home. I wouldn't have to march. I wouldn't have to be up writing postcards and doing all that stuff.

AU: Are you working on any new Dead Milkmen material?

Hopefully I will get some other songs out of the way, and then work on some Milkmen stuff. I've just got some stuff in my head that I need to get out.

AU: I love that photo of you in the graveyard. Is that the *Night of the Living Dead* graveyard?

RA: No. We played there actually, we did go visit the *Night of the Living Dead* graveyard but here in Philadelphia we have a graveyard that we play occasionally called Laurel Hill. It's beautiful. My wife and I go there to relax sometimes. I love cemeteries, I could spend days there. I would visit all the time, so I wrote them, "Hi, you've probably never heard of us, but is it possible to play your cemetery?" They wrote back and said yes, and I

realized where we were playing was like a natural amphitheatre. Dean was excited, our dressing room was the receiving vault where they put bodies until the ground is thawed enough to bury them. The thing is, I'm on their audio tour. I narrate one of their audio tours. They have different things, and one of them is a pop culture tour. I narrate that and I'm hoping that after I die, some sort of app is out so I can record it and I am like, "And here's me!"

AU: I personally would love to get the Dead Milkmen back to Victoria sometime.

RA: I would, too. We played Vancouver a couple of years ago. There are so many good Vancouver bands. There is a the band Actors that I freaking love. There is all this great stuff. Six Alley are also technically Vancouver because Courtenay also plays in Lié. So much great music up there.

rodneyanonymous.com

PHOTO CREDIT: Karen Kirchoff Photography

The Punk Show:

Rodney Anonymous

Interview by Jason Lamb
Transcribed by Tara Zamalynski

Absolute Underground: I haven't heard a lot from The Dead Milkmen camp lately. Have you guys got anything new on the horizon?

Rodney Anonymous: We started sort of writing some stuff, I have a bunch of ideas. I was writing purposefully vague angry rants. Albums should have a theme, and they should be based in anger.

AU: You seem very invested in protesting

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This deluxe 10 song, 180 gram 12" LP comprises of the 7 song "Silence In Grave" demo '87, three songs from "Demo '89", plus a bonus 7" flexi EP featuring 4 songs from their '86 rehearsal demo. Remixed by critically acclaimed engineer Kurt Ballou and remastered by Brad Boatright and Audu Obaje for wider dynamics while maintaining vintage authenticity. MOC included a member of the Neos and also future Black Mountain leader Stephen McBean. Includes a generous 16 page booklet with interview, flyers, art, photographs & lyrics. Canadian speedmetal / thrashcore legends!

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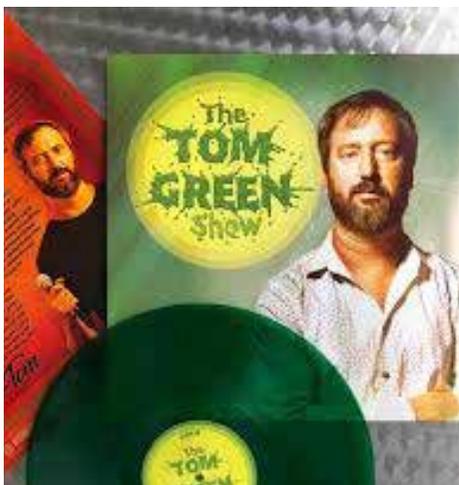
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Tom Green

Interview by Ira Hunter

Absolute Underground: Tell us all about your new record.

Tom Green: Well, I'm sitting in my recording studio right now that I built. I've recorded a lot of music in there. I've been working on this studio for the last couple of years, taking advantage of the cool new tech. I made this record, it's pretty cool, it's on vinyl, it's got all types of sounds, it's got some rock songs, some EDM, and I've sampled sounds from the *Tom Green Show*, and from some of my movies, I've used those and incorporated them, so it's got a lot of different styles of stuff on it. I used all the technology. I did the recording, programming, and the music myself. So I've really been literally like plugging cables into preamps and compressors, and really getting into the nitty gritty of producing, so it's been kind of a fun experimental project.

AU: And does it have some stand-up comedy on it, too?

TG: A little bit, just clips from some of my stand-up shows. But really it's a music record, but in between songs there will be funny clips of audio

comedy stuff that people might remember from the *Tom Green Show*, or from my stand-up, things like that.

AU: What makes this record special?

TG: I think this will kind of be the first [fully] Canadian comedy record, not only did I write the music, I also literally recorded it in the sense that I built the studio, ran every sound through different inputs and different components that I assembled on my own, so it's got a unique sound. It's definitely a passion project for me to just be recording music like this, so I think it turned out pretty great. It's available on digital as well, but I encourage people to go get the vinyl because it's meant to be heard on vinyl, because the album is the way old albums were done, where there's a beginning, middle and end to the album. The songs weave into comedy singles that weave back into other songs, and it's all put together in an order that's a fun ride to listen to.

AU: Is it a collector's item kind of thing?

TG: We did the first pressing and it's not a huge number. They're really cool collectible album covers, it's got a cool four-page spread on the inside of some photos and some fun stuff. People can get it at shiptoshoremedia.com, that's the label that put it out. It's available there on vinyl. There's also a music video out for the first single, for a song called "I Want To Be Friends With Drake," we shot a music video for it on my recent tour, it's kind of a ridiculous song, because I'm going to be friends with Drake, right, that's something I'm really excited about, when Drake hears my production, he's going to want to be friends with me. The video turned out real good, basically I was on my Asian tour and I went out on the street and was singing to people on the street.

AU: So it's not like a sarcastic song, you really do want to be friends with him?

TG: Yeah, absolutely. I rapped with Organized Rhyme in the 80s, I was nominated for a Juno... I think it's logical that Drake and I should be hanging out. I live in LA, I want to go party at his house. It's gonna be fun.

AU: I feel like you must've had a time machine

because you were so far ahead of the curve. You pre-dated all the Jackass stuff, and podcasts, and live streams.

TG: I've always been really interested in technology, and video and editing. It led to me starting the *Tom Green Show*, at a time when people weren't out shooting with video cameras yet. When I first heard rap music in the 80s, when I first heard The Beastie Boys, I was like, how did they make that? I figured out how to get my hands on some of that equipment, and just started making beats.

AU: Are you going to tour to promote this new album?

TG: I'm in a constant state of touring. Basically for the last ten years, I've been on tour, pretty much consistently. So it's a stand up comedy tour that I'm doing, but I may incorporate some of the music into the performance. If people want to get a signed copy of the record, I'm selling it at the show. I think maybe sometime next year I may do a music tour. But honestly this isn't really a rap record, this was a studio album, there's a lot of rock on it and I don't have a band that I tour with. But I might bring a DJ next year and start performing the hip hop stuff.

AU: Any new movie projects or TV things?

TG: I have a movie called *Iron Sky* that's coming out right now, which was shot in Belgium, and it's a fun movie, I play a crazy character on that. And then I was just guest hosting Larry King, while Larry is recovering from a medical procedure. I love Larry King, he's one of the all-time great legends in broadcasting and one of the greatest interviewers that there's ever been.

AU: Final words for Canadian fans eagerly awaiting this new record?

TG: I would just say, first of all I'm super grateful for the ongoing relationship I have with my fans out there in Canada. I started my show in Canada, I started Organized Rhyme in Canada when I was a teenager. I've always been doing things there... it's kind of a unique relationship I have with Canada, because my comedy sort of took off internationally after it went on MTV in 1999...



I love touring, I have fans that come out and see me all over the world, but whenever I'm back in Canada it's always amazing because there are people that have been coming to my shows for a long time, as long as people keep coming to my shows and supporting what I do, I'm going to keep this up. I'm enjoying this business, I enjoy making comedy, I enjoy making people laugh and being creative, I'm super excited to be able to interact with everybody. And people can interact with me on social media, Instagram is probably where I'm most active, I'm on Twitter and Facebook also.

AU: I really enjoyed the beer you put out.

TG: Yeah, I've got a beer and a moonshine as well. Those are both out of Ottawa. So Beau's brewery does the Tom Green beer. Then I have my own moonshine now, Tom Green's Canadian Maple Bacon Moonshine. You've gotta try that too, it's really good.

tomgreen.com

shiptoshoremedia.com

PHOTO CREDIT: Troy Conrad Photography

VCBC Forms New Processing Company

By Ted Smith

The pledges to purchase shares in The Club Bakery, the processing company being created by the Victoria Cannabis Buyers Club, will start being accepted on June 11. As outlined in the Strategic Plan 1.0 released by the club earlier this year, this new business will eventually take over the production of edibles and concentrates from the VCBC when it switches over to the legal scheme. Once this capital has been raised, it is the club's intention to partner with a First Nations community to build the facility.

The club will retain 51% ownership of The Club Bakery. Shares will sell for \$10 each. There will be 99,000 shares available for sale, with members getting an opportunity to purchase for a month before the rest are sold off to the public.

The Club Bakery will produce a wide variety of products, with many based on recipes developed by the late Gayle Quin. Of course the VCBC cookies, brownies, Kamut puffs, capsules, cannolis, massage oils, salves and other products traditionally made by organization will be available. The Club Bakery will also expand into producing everything from chocolates to dog biscuits to suppositories.

At the same time The Club Bakery will also build the capacity to produce the full range of cannabis extracts patients are accustomed to. Making shatter, rosin, hash, and others extracts will give the organization to ability to offer patients and recreational consumers the complete range of products they have relied on for years under prohibition. With its commitment to high quality medicinal products, The Club Bakery has enormous economic potential.

Perhaps the most exciting aspect of this expansion is the opportunity to sell products to adult recreational consumers while giving patients a discount. Once the switch to the legal system has been made, both the VCBC and The Club Bakery will be able to open their doors to the recreational market, dramatically expanding their customer base. Patients with proof of illness will be given a 10% discount, with plans to offer a deep discount to cancer and palliative care patients also in the works.

There are still a few hurdles to overcome before the VCBC is ready to completely comply with the law and join the legal scheme. By far the biggest problem is the low THC content the government is forcing companies to comply with. Since many of the club's patients rely on strong cannabis products with high THC content, this will have to change before the club is ready to transition into the new system.

Another hurdle is the regulations that forbid a producer to own a retail store, too. This roadblock is also stopping small-scale licensed producers from selling their product on-site. While it might sound like an easy way for the government to stop large companies from attempting to

CANNABIS CORNER



monopolize the industry, this policy hurts small businesses and non-profit societies that want to provide specialty products.

Thousands of patients are relying on the club's edible and topical products to maintain their health. It would be irresponsible for the society to quickly switch over to the legal system without being able to ensure a consistent supply of the same or better products. Indeed, providing high quality, low-cost edible and topical cannabis products has always been the foundation of the VCBC.

While the Victoria Cannabis Buyers Club prepares to move into the new legal scheme, it is remaining a compassion club, requiring new members to provide documentation of a serious medical problem. Hopefully government officials will continue to show restraint by giving us ample time to make this huge adjustment. The club has a strong base of support in the community and solid record in court, including a unanimous Supreme Court of Canada victory in 2015 that made cannabis concentrates legal for patients.

The VCBC is only taking pledges at this time to ensure members have ample opportunity to learn about this opportunity. With so many billions of dollars being invested into Canadian cannabis companies these days, we anticipate raising less than one million dollars will not take long once we have actually started selling shares. We want to make every effort possible to allow our members to be a part of this historic development.

On June 11, the Victoria Cannabis Buyers Club will be hosting a picnic in Beacon Hill Park to mark the Smith decision at the Supreme Court of Canada in 2015. As is custom, we have also received a proclamation from the city of Victoria declaring June 11 as International Medical Cannabis Day. The picnic will include a BBQ, games and prizes and will be hosted by the baseball diamond behind the petting zoo.

www.vcbc.ca

PHOTO CREDIT: Rick Collins



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Karrion

Canadian speed / thrash metal legends

Interview with Shawn Pitts (guitar) and Chris Bayes (Drums)

By Jason Flower

Absolute Underground: So I understand you were in Witches Hammer at their very beginning. How long were you with them? When you left, were you inspired to form Karrion?

Shawn Pitts: Yes, Witches Hammer was my first band. I think it was through friends in school a long time ago in Delta, likely 1985. I can't really remember how long, maybe six months. I never wrote or played live with them. It was a great inspiration to create my own sound after leaving.

AU: Tell us how Karrion formed.

SP: I met Duncan Stuart through friends one night

at a Delta school thing. We hung out and started writing songs together thereafter. Duncan was a huge Motörhead fan like me, then I showed him heavier stuff. We put an ad in the Buy and Sell and Lorne was the first to respond. Then we found Blair, who lived ten blocks away, he came to my parents' place and we all got along great.

Chris Bayes: I was 19 and still living with my family in Surrey at the time. I had my kit in the garage and was allowed to bash every day after school until around dinner time. One day I saw an ad, I think in the Georgia Straight, looking for a double-kick metal drummer. I called and talked to Shawn, then pulled the phone into the garage and literally did an audition right over the phone. Pretty sure I got the gig on double-kick alone.

SP: The thing that we all had in common was Motörhead. Karrion was Duncan Stuart (25), Blair Hagen (20), and myself (19), all from Delta; Lorne Cucille (21) and Chris Bayes (19) were from Surrey.

AU: Karrion was quite extreme for 1986, so what groups were influencing you? Did you find your footing in the crossover scene? What

scene did you identify with?

CB: I was a metal kid, heavily into Slayer, Dark Angel, Venom, Kreator... Lombardo and Hoglan were my idols. Up until then, the metal and punk crowds were pretty polarized, but gradually we all became one big extreme-music family. Lorne introduced me to so many awesome punk and hardcore bands like the Misfits, Discharge, Subhumans... it was an amazing time for heavy music.

SP: Mostly Slayer, Kreator, and Destruction. I just basically wanted us to be the heaviest out there. Locally, it was only Witches Hammer, Armoros, and Karrion — it was tough being new. I don't think a lot of people had heard stuff that heavy before. At first, our crowd was mostly hardcore, then the heavier music was starting to grow up here, so after a while we started seeing more metalheads at shows.

AU: Tell me about the progression between the first and second demos – any major influences?

SP: The first demo was kinda the band coming together as one. The second demo ("Free in Death") from 1987, was us pushing what we could at that time in our music.

"Forsaken World" was a leap in our progression, where we were trying to make better and more interesting songs. I was planning to do a better demo with a whole different style, better sound, more professional, then shop that around to labels.

AU: Did the demo tapes garner any label interest?

SP: Not much interest until the second demo. Sub Pop was interested at one point, but the grunge stuff was starting up and they changed their mind, and their contract was shit. Then, Metal Blade signed us for their *Complete Death Vol. II* compilation album, hence the smoother version of "The King's Exile" that appeared there. That one song cost \$1500 to record but lost the rawness of the original demo version. Capitol Records sent a letter of interest at the end of the band's life.

AU: Why did you leave Karrion? How did the third demo ("Flesh Circus") come about?



SP: We had egos and were too young at the time to realize what we had. I left because of the unprofessional attitudes of certain members of the band. Blair and I didn't get along at the end because of different musical tastes and he was tone-deaf, always out of tune live. When we won the Battle of the Bands at the PNE (Pacific National Exhibition), Duncan and Blair used the money to make "Flesh Circus," but without involving me.

AU: How do you look back upon Karrion now?

SP: Being in Karrion was the best time of my life. All the ups and downs were an amazing experience. Meeting all the great people that came along with it. I would also like to thank all the great metal and punk bands in the scene back then and everybody who helped us. RIP Lorne, you crazy motherfucker.

CB: Karrion was my very first band, and although I can't remember many details from those days, I remember the feelings. This was the beginning of my entire identity as a teenager and young adult. It was the beginning of many amazing friendships with people I still respect and admire. It was a family of friends for a teen who never felt like he belonged anywhere, and a source of pride and confidence that was missing through my childhood.

Thanks to Jason for bringing classic Vancouver music into the digital age for everyone to appreciate. Never forget your roots!

supremeecho.bandcamp.com/track/karrion-necro-nightmare-1986

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 JULY 12 - ARMSTRONG, BC - ARMSTRONG METAL FEST (CENTURIES OF DECAY)
 JULY 13 - EDMONTON, AB - RENDEZVOUS PUB
 JULY 14 - SASKATOON, SK - BLACK CAT TAVERN



Bricin "Striker"

Lyons

Interview by Malcolm Hassin

Absolute Underground: Who are we speaking with here today?

BL: Bricin Striker Lyons.

AU: How long have you been skating?

BL: Fuck, you know what man, I got this line on the top of my nose, it was one of those blue California boards, with the huge circular foot break thing, I wasn't standing on that skating, but was going downhill on my stomach and hit a fuckin' peach nut and skinned my nose, that was probably Grade Two, fucking around there anyhow, ya know? 'Cause we were bombin' hills in wagons before that, we were hiking up Opel Street with a red wagon and a skateboard, and we would take turns. We'd race down to the bottom, and Mr. Brown would be yelling at us, "Get off the fucking road!" That was as far back as I can think of gravity, we had that red wagon and I dunno if you would call it skatin', but we were playin on skateboards that long.

AU: Where did you grow up?

BL: I spent most of my time in Vancouver, grew up in the Caribou, Williams Lake, tough fuckin' town, one of the most dangerous towns in Canada, they say. Spent half my life there, then went to the Sunshine Coast, ended up graduating there, then Vancouver for 20 years downtown. And now, Cape Breton Island.

AU: What has been your role in skateboarding?

BL: Antagonist, creator, lot of creation, lot of pushing people out of their comfort zones. It started off just leading the way, but as I got older and got beat up, I couldn't really skate as

fast down hills as these young motherfuckers,



just been creation and blood and fuckin' pain and a lot of helmets.

AU: What was the scene (downhill longboarding) like 20 years ago compared to now?

BL: We were the originals, breaking 100km. Now 100 is simple to everybody, eh? They're doing like 145km now and shit, the difference back then, you didn't have to fly all over the world to find a hill to go that fast. Seymour and Cypress, that was our stompin' grounds, now ya gotta fly around the world for steeper fuckin' hills. Fuck, it's like a way of life, before everything was

new and now the kids just fucking expect it all. They don't know what we went through.

AU: Do you think longboarding/downhill is on a decline?

BL: No way dude, I think it's all going to be shooting through the fuckin' roof here pretty soon. China's blowing up right now, everyone's goin to China, Philippines are blowing up, Aussies are fuckin' back, California has blown up again and our community is tight as fuck. People come here from all over the world, we still have events almost every weekend. Maybe for the people who are trying to make money, and all these greedy motherfuckers, but no it's good. Just a lot of good products out there, you don't need to be buying shit all the time. Everyone's been flooding the market with all kinds of shit and kinda bit themselves in the ass.

AU: What's your stance on longboarding versus "shortboarding"?

BL: Shortboarding, eh? My stance is whatever, I don't give a fuck, I do what I like to do and I love watching skateboarding, going down hills. And short boards, I respect it, both sides whatever

SHRED SESSION

extreme. If it's shortboarding or longboarding, whatever extreme you're taking it to, you've gotta respect it, it's painful and deadly.

AU: What's Striker been up to these days?

BL: Gained a few pounds I think, over the last Cape Breton winter, but doing some snowboarding, thumping around in my snowshoes in the bush, getting fuckin' baked and building a museum of downhill in the east. We bought an old church, basically it's our fuckin church of skating here in Canada. This church is arguably on top of five of Canada's most beautiful hills. This church is surround by these five hills and a national park, we run from these park cops all the time. We're building the museum of downhill there basically that will tell the 20 years of our story in Vancouver, and if we're going to talk about PD, then it's even longer, he's definitely a huge part of it. And there will be a hostel, so it's a museum of downhill skateboarding from coast to coast, it will tell you about legends worldwide, it will be a place you can come and heal, bomb some motherfucking hills, get back into nature, go swimming with the lobsters, go playing in the sand, it's a beautiful spot, Highlands Hostel on Instagram, get ahold of us.

AU: Any other pivotal points that you knew this was how your life was going to go?

BL: I moved to the city, I started working with this guy who had a longboard, I was like, I am a big guy, so short board, small wheels, my balls are out my mouth. I needed something I could cruise on, and started pushing around on this board, and I started doing downhill by myself, because I heard about this race in a cemetery, Skull Skates was putting on this race. I moved back to Pender Harbour lived in the bush, worked at a fish plant, lived in a fucking tent in the woods, and after work I would hike all these hills, in Eggmont and the Sunshine Coast, getting ready for this big race. I showed up to PD's, they did a cruise, a

manual competition, it was fucking sweet. Bunch of old Skull Skates riders, then they took us to this cemetery, and I raced some fucking long-haired guy with same fucking board as me. I was riding a Luke Nosewalker five-foot downhill board, got beat in the first round. I was eliminated and so fucking pissed. I was like, what the fuck, I waited a whole year for this, then I was like, no way, I gotta show people downhill! It was PDs event that fired me up, so I started chasing fuckers down in the street, taking their numbers, getting their mom's numbers, their grandma's numbers, cell numbers. I had a book and would hunt fuckers down, I was insane back then. Once I had all these numbers, I called them up and organized a downhill tour. That tour I took people on 18 hills in nine hours on the Sunshine Coast, it's called the Coast to Coast tour. Then I had all these stranger meet up together and we did a lot of fucking wiping out, and that was the start of it for us. That was the pivotal point, hiking those hills and hearing about this race, that's where I got the bug for downhill.

AU: Any advice for the kids?

BL: For fuck sakes, just a bunch of pussies, eh. Fuck, you can't say anything anymore without getting fucking ripped in fucking half. So I dunno, if you're in Vancouver downtown, get to the SBC, it's real, it's a real fucking place, you can do real skateboarding, not on your computers or whatever. Support your local skateshops because Amazon's trying to take that shit over. Once skateshops and skate fucking ramps and community disappears, we're fucked. Don't be fucking lazy and buy a cheaper board online, make sure you go to your skate shops!

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PHOTO CREDIT: Adam Balls



JUDAS PRIEST

interview with bassist Ian Hill

by Ira "The Hellion" Hunter

Absolute Underground: Who are we talking to?

Ian Hill: My name is Ian Hill, and I'm the bass player for Judas Priest.

AU: Can you give me a brief history of the early days of Priest and how you met Rob Halford?

IH: We formed in 1969, Ken Downing, John Ellis and myself. There was a band called Judas Priest at that time that split up not long after we formed our little group, and the vocalist came and joined us. And that's really how we got the name Judas Priest. We were travelling around Britain playing bars and clubs. Then Allan's wife became pregnant, and he had to go and get a job, so we had to find a new vocalist. And it just so happened at the time that I was going out with Rob's sister, Sue, and she suggested we try him. So we did, we met up with him, Ken and myself, and the rest is sort of history. That was in 1973.

AU: A lot of people talk about the New Wave of British Heavy Metal, but you guys were part of the first wave and the second wave. You've been through it all.

IH: We're probably the last of the first wave, you had Sabbath, Zeppelin, ourselves, the second wave came along, Def Leppard and bands like

AC/DC. We've been fortunate enough to be there throughout, and we're more fortunate to be able to be here and still doing it.

AU: With albums like *Painkiller* and the new album, *Firepower*. How do you keep upping your game and pushing metal forward?

IH: That's what we've always tried to do, with each album in turn, we've always tried to take a step forward and make it different from the last one. It's important, because it keeps everything current. Keeps it fresh and relevant. It's a testament that nearly 50 years after the band was formed, we get the highest charting album that we've ever had in the States, and probably the world. We were amazed, we couldn't believe it.

AU: You did a brief retirement tour there for a second, and then you guys were just back at it full steam.

IH: We tried to slow down! It was Richard Faulkner, he was responsible for the resurgence really. Obviously, you can't ignore age, and we were planning on having one last tour throughout the world and then slow down and do bits and pieces here and there, then Richard comes along, he's 30 years younger than me, he's got boundless energy and enthusiasm and it rubbed off on us, so by the end of that Epitaph tour, within a few months we were back in the studio and did another record. And two records later, two tours later, we're still loving it. There's no end date anywhere on the horizon.

AU: You're going to be coming through Canada on the *Firepower* Tour, do you like playing Canada?

IH: Oh yeah we love Canada. We love coming back and playing for you guys. We're changing the set list around a lot, changing the staging and production, they're all really different. So, if anyone has seen us before, it'll be a fresh experience for you. We have lots of old songs back that we haven't played for a long time. Three or four songs maybe from the new album that we haven't played, and of course the fan favourites are in there as well. We've got a great special guest as well, in Uriah Heep, they've been around for at least as long as we have, and I'm a big fan of their music. I'm really looking forward to it.

AU: Of all the 18 studio albums, do you have a favourite time or era?

IH: I've probably got two; everybody says this about the new album, but genuinely it says a lot about the band, it's got a little bit of everything there, fast, slow, heavy,

light... all the things we've been known for over the years, brilliantly produced by Tom Allom and Andy Sneap, and engineered by Mike Exeter. Everything just gelled and came together, it's genuinely probably my favourite album, other than *Defenders of the Faith*. It was the culmination of all those years, starting from *British Steel*, where things started to click with the heavy metal. Up until then, heavy metal was in its infancy, it's something that evolved over years, it didn't happen overnight. But *British Steel* clicked, and *Defenders of the Faith* is the culmination of that. Of course, after *Defenders*, it was the more experimental *Turbo*, which had a mixed response. Some fans didn't like it, but it made us a lot of new ones, so that rounded out. And then we tapped into the harder edge with *Ram It Down* and then on to *Painkiller*. So yeah, I've got two favourite albums, *Firepower* and *Defenders*.

AU: Was everything kind of rock at the start and it progressed and became heavy metal?

IH: That's right, yeah. Back in the early 70s, it was all very blues-based, blues and jazz even. And of course those influences were still there in the early days, Ken had nice progressive influences, big Jimi Hendrix fan, and I was a Cream fan. But we wanted to be different, we didn't want to be another blues band, so we leaned on the rock side of things, and as time went on, we got heavier, and then sort of evolved into what was suddenly recognizably heavy metal. But it did take time for it to be that different, I think by *British Steel*, the music, the direction, became definable into heavy metal from that point onwards.

AU: It's almost like going from denim to leather was the transition.

IH: Haha yeah, in the early days it was satins and

velvets and things, sort of hippie style.

AU: What do you do in your spare time, things that people might not know about you?

IH: I play a bit of golf, fly a light aircraft, collect old cars. On top of that, I'm a domestic man as well, I've got a great family, four kids, a wife.

AU: Any update on Glenn Tipton's health?

IH: He's about as good as anybody can be, given the circumstances, he's still struggling a bit at the moment, but there's new procedures, new medical things coming out all the time, new meds. We're all rooting for him, we hope we can see him on stage again in the not-too-distant future. He's a fighter, if anyone can get out of this, he can.

AU: Anything else that you'd like to promote?

IH: Just that we're really looking forward to seeing you guys, genuinely looking forward to this next leg of the tour. We can't wait to get out there and play these new songs and put the new production out there.

AU: Do you guys do meet-and-greets? Do you like interacting with the fans?

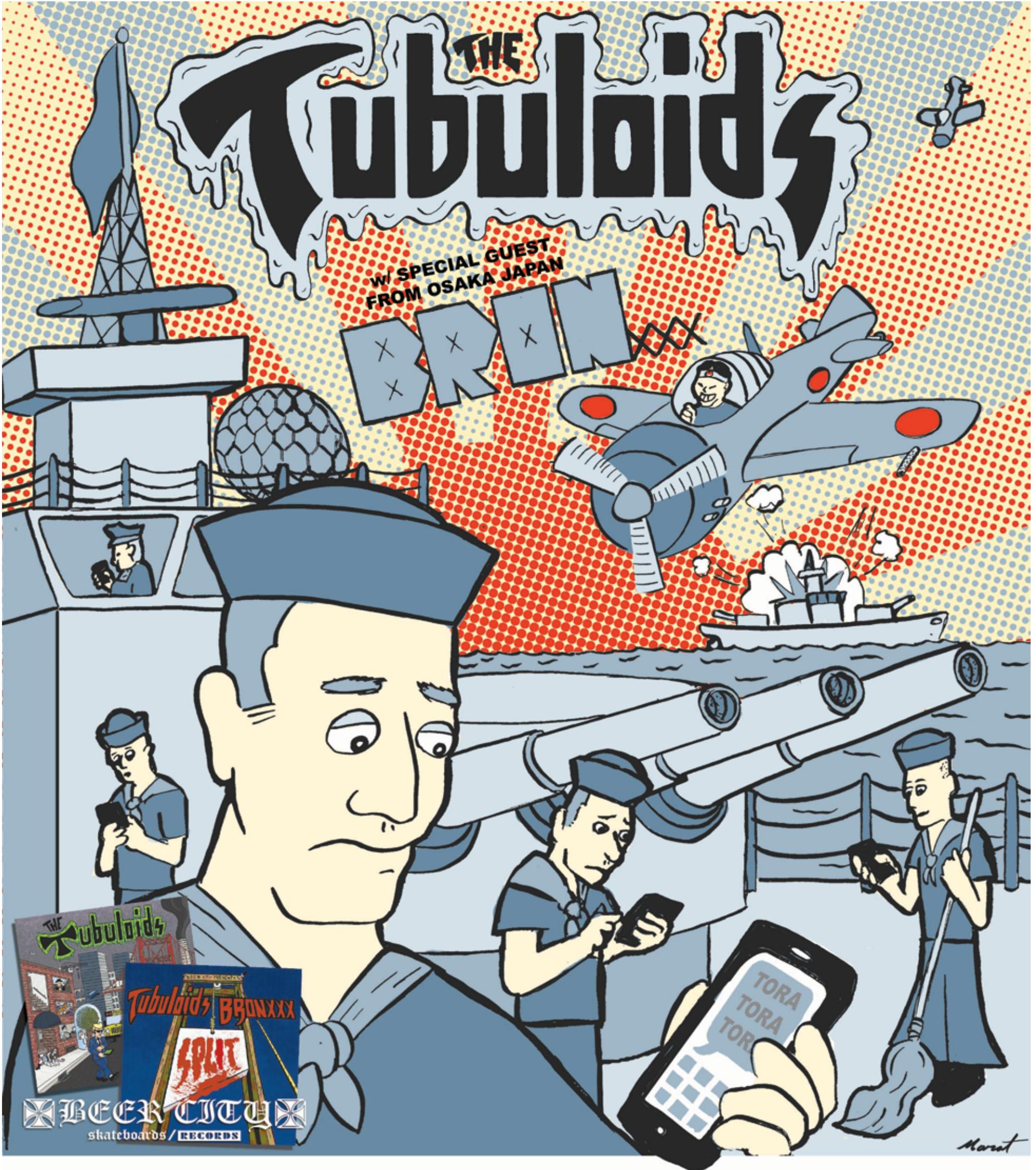
IH: We don't do any official meet-and-greets, we did it once, but it's a bit tacky. We do what we can, we get out there afterwards, go meet the fans in the parking lot and what-have-you, sign autographs, take pictures.

AU: Any final words for Canadian metal fans?

IH: We're looking forward to seeing you, we'll see you when we can, and we'll all have a great time together!

judaspriest.com

PHOTO CREDIT - Travis Shin



VICTORIA
JULY 4 - CARLTON CLUB

VANCOUVER
JULY 6 - SBC RAMP

UCLUELET
JULY 5 - ANAF CLUB

SQUAMISH
JULY 7 - KNOTTY BURY

Absolute Film Reviews

Redcon-1

Intense Productions

Redcon-1 is the latest zombie thriller to emerge from the United Kingdom. Shot in Glasgow and London, this is a martial arts actioner, from director and producer Chee Keong Cheung (*Underground*). The film was developed by a team of writers. But, you might not notice this in the story, which is paper thin. Borrowing from a few other movies like *Escape from New York* (1981), *28 Days Later* (2002) and a few others, *Redcon-1* forgets about some of its characters and their dialogue. Still, there is a lot of dazzle on the screen as the film's crew focuses on the many action elements. In the end, *Redcon-1* is an interesting zombie action tale, which is built on a thin layer of plot. You may have heard of some of these plot points before. However, the story involves the release of an infection, in the United Kingdom. Millions are infected or killed by a bloodborne virus. Meanwhile, a scientist hides in seclusion - from the responsibility of his misdeeds. A special forces unit is sent in to extract him and they must venture

is guarded by a different criminal gang. As well, these infected utilize higher brain functions. Infected meter maids are still handing out tickets and newspaper boys are still delivering the morning news. This usage of smart monsters is similar to George A. Romero's intelligent zombies in *Land of the Dead* (2005). In both films, these creatures are not completely mindless and can still go about some general routines. One other comparison is worth noting. There is an homage or two to Danny Boyle's work on *28 Days Later*, being similar shots of London in both films, or shots of quiet English streets. As well, on a wall it is written: "The end is fucking nigh," and most will appreciate the look back to another pivotal infected movie. All-in-all, the writers on this film borrow from some of the better horror films to grace screens in recent years.

Still, the plot is very light here. The writing is really limited to the premise of saving the world - by rescuing a scientist. Meanwhile, the characters are given little backstory. Only the protagonist Marcus (Oris

exclusively shot outside, there are interesting scenes of characters navigating a minefield. Later, there is a grand finale as the remaining survivors square off against a huge horde of the infected. Children carry guns, while women use chainsaws. These scenes are truly over-the-top and the filmmakers offer lots of flash and bag to keep your eyes on the screen. But, where is the deeper meaning in all of the bloodshed and murder?

Redcon-1 had a theatrical showing earlier this month, in Santa Ana, California. The film has also recently released on Digital and a Blu-ray format. The film reviewed here is of the Blu-ray variety and the transfer looks excellent. The sound is also good. And, there are lots of extras on the disc (behind-the-scenes, deleted scenes).

In the end, *Redcon-1* borrows from some of the best films in the horror genre, while still coming across as original. Built on a quicksand of muddy plot, the story is a bit lackluster, while action sequences are top-notch. Overall, this is not a very memorable infected thriller. Instead,



into the hordes and city streets. But, Dr. Raynes (Robert Goodale) is a difficult person to find, in all of the dead bodies about. Eventually, this crack force finds him, in an infected prisoner camp, yet there is still a conniving general to deal with, along with street gangs and hundreds of infected. These SAS soldiers could have used a helicopter for a better in-and-out rescue.

This film has been influenced by many others. While watching this title, this viewer was reminded of John Carpenter's *Escape from New York*. In this earlier movie, Snake Plissken (Kurt Russell) is sent into an island sized penitentiary. Behind the walls, everyone is an enemy. The same goes for *Redcon-1*, in that there are tonnes and tonnes of villains. There is more than just the infected to worry about in this recent release; each neighbourhood

Erhuero) receives any complexity. All of the other soldiers are flat characters, or just caricatures. Strangely, the film utilizes sombre music when one of these cardboard cutouts is killed in action. There is almost no one to empathize with here. To distract from the weak story, #Redcon-1 relies on action sequences to carry the film. And, there are hundreds of scenes, many with lots of explosions or gunfire to keep the viewer distracted. However, it would have been more impactful if the writers had developed their characters more, through dialogue or the use of more flashbacks.

The action does stand out, however; there are a lot of choreographed martial-arts sequences. Kicks break the faces of the infected, and the team uses tanks to barrel through body-filled streets. Almost

this is more flash and sizzle - with *Redcon-1* only really standing out for its long runtime of two hours. The film is a bit of a slog for the soldiers, and sometimes even for the viewer.

-Michael Allen
28DLA.com

Remastered: Devil at the Crossroads

Netflix

Documentaries or biopics about musicians have really taken off since the release of *Bohemian Rhapsody*. Whether on the big screen or small, Netflix is ripe with them. They have *Dirt* and *ReMastered: Devil at the Crossroads* - to name a few - and I'm sure there's more. *Rocketman* is due in theatres May 30th.

Fictionalized takes of these musicians are not always accurate, and I found the look at Robert Johnson's life not only the most concise in uncovering his legacy, but also intoxicatingly beautiful with the style of artwork used to bring to life his legacy. The drawings are sublime, using charcoal sketches and watercolours to convey a sense of mystery. Historians that have traced his life have reasonable suggestions as to how he got his talent. They say he went home and learned everything again from the ground up, under the tutelage of Ike Zinneman.

Folklorists believe he made a bargain with a devil at the crossroads to gain the talent. I have my own theory, that he meditated on what works and what does not. He also rediscovered the sound that his ancestors brought to the New World and sought to understand the Hoodoo tradition even further. With all three in combination, he was making his own music, and expressing to the world his song.

Playing the guitar like Johnson is not reliant on skill alone. His music has an eerie vocal quality which draws you in like a sailor to a siren's call. These explanations are additional suggestions as to why his music is revered.

Director Brian Oakes made sure no stone was left unturned. No later reference to discovering his parentage is skipped either, including the fact he was one of the early members of the 27 Club, about which a new movie is coming out on home video very soon.

-Ed Sum

The 27 Club

Cleopatra Entertainment

Soundtrack includes original songs by Evante, Knox, Jürgen Engler (die Krupps), Geri-X and Todd Rundgren with Trent Reznor.

Not to be confused with the 2008 film of the same name, *The 27 Club* is a 2019 horror flick exploring the urban myth of why some rock stars died at a specific age. Patrick Fogarty (*Legion of the Black*) wrote, directed and

edited this modestly budgeted work, and Maddisyn Carter played Lily, a singer-songwriter wanting fame. Her initial plucky naivety is charmingly cute. She learns about the world she's in from student filmmaker Jason Reeve (Derrick Denicola), and it paves the way to making bargains with occult forces



for fame.

Professor Crawford (Todd Rundgren) may well know more and the young lad makes the mistake of not investigating the right people. Had he played hero, he may have saved a soul.

The mysticism involved is near John Dee levels. The boy is treading on dangerous territory, and as for what's summoned, it has no name. The creature is no muse, either. It can possess, and this mystery kept me interested in this film. Will the figure be identified? In literature, we all know who he is: Mephistopheles. I loved how Fogarty made use of dreamlike interludes with the ghosts of Jimi Hendrix, Robert Johnson, Janis Joplin and Jim Morrison to move the narrative forward. Their poetic moments are the highlight, and I'm fairly sure this filmmaker intended Johnson's forward to intone Wilson Pickett's song, "Mustang Sally" (interpreted in a different context) to introduce Lily.

I've explored the history of the

devil's music (Robert Johnson specifically) years ago and Fogarty's film only reminded me of what I learned then. The narrative was very engaging for those who know their folklore. While Jason knew exactly what I knew, I found it strange he did not warn Lily of the road she was taking to fame. He is just as much of a victim as her. The kid was digging for the truth and what he has captured with his camcorder can turn the music industry upside down, had he been smart, and reviewed the footage sooner rather than later.

Despite knowing the outcome, Fogarty's tale is a reminder to never take an easy solution in the road to success. He borrows from Marlowe's classic work, where the chorus is simply replaced with members of The 27 Club, giving us reminders of why they took the path of sin for fame.

-Ed Sum



Absolute Book Reviews

Geddy Lee's Big Beautiful Book of Bass

Harper Collins

If Geddy Lee of Rush were to open a museum to showcase his huge collection of bass guitars, I'm sure people will want to visit. I do not think the Museum of Pop Culture (formerly known as the Experience Music Project) in Seattle, Washington has room. I'm glad he's worked with Arts journalist Daniel Richler to bring *The Big Book of Bass* to life. It's a gorgeous coffee-table book featuring photographs of vintage instruments dating as far back as 1952.

From Jeff Tweedy (Wilco) to John Paul Jones (Led Zeppelin) to Bill Wyman (Rhythm Kings) - along with six others - this book explores their relationship with music and why they love playing this four-stringed instrument. Lee interviewed these talents, and their candour is very evident. If this book came with a CD or vinyl record of their impromptu jam sessions, I'd be willing to pay money to hear them!

The sound these bass instruments create means everything to song. They provide a deeper harmony, a rhythmic pattern that fellow musicians fol-

low. At the same time, there's more to how the sound gets constructed. As these precision instruments age, so too, will the quality change. It'll have a soul ingrained into it. These authors are well aware of this fact and they do not dwell on the science of things, focusing on the passion of why the bass guitar is so revered. Some discourse is offered regarding how this instrument evolved since its introduction in 1935, and I enjoyed learning how it continues to evolve.

Lee is hooked on a feeling. He appreciates the art and design of each instrument he's found when visiting shops all over the world. On tour, he brings at least a dozen basses to play, and he explains why he favours one over another for particular tunes. I doubt anything is overlooked. I feel like I'm in his mind when he talks about this favourite instrument, and he's just as passionate when talking to the talents who agreed to be interviewed for this book.

Ultimately, it's the pictures that make this book worth admiring. Richard Sibbald brings out every detail of the instruments Lee offered to get photographed. It's like visiting a museum and you can't be rushed when appreciating music history.

-Ed Sum



Absolute Live Reviews

Children Of Bodom
Vogue Theatre Vancouver, BC
March 28, 2019

Bathed in an ominous blue light, the first four band members took to the stage with a roaring crowd chanting, "Bodom!" Out of the shadows crept the skeletal figure of guitarist-vocalist Alexi Laiho, saluting metalheads with horn-fisted respect. Armed with a set list that spanned much of their twenty-year career, the band proved to be a lean, mean metal shredding machine.

Using minimal stage effects, the band members literally took centre stage and proceeded to rip shit up with their brand of melodic death metal which quickly initiated a seventy-five minute long continuous mosh pit. Complex shards of heavy guitar riffs punctured by dramatic keyboard bursts were laid end to end without mercy during the pummeling set. Well-known songs were used to warm up the newer material, dazzling the audience into spontaneous fits of head banging and showing that the new tracks not only fit well but came off as even more inspired.

Vocalist Laiho with his haunting death-like stage presence relished in the adoration of the writhing and energetic crowd. Frequently posing with macabre intensity, he would use his bony fingers to carve

terrified squeals out of his blade shaped guitar throughout the set bringing his classically trained skills to the torture table. Ganging together with the keyboardist and offering up solo pyrotechnic performances that only the most Olympian of instrumentalists could pull off are what you would expect at a COB show, and no one was left disappointed.

The crystal clarity of the band's live performance was a thing of dark beauty and as "Vancouver Hate Crew" would find out, Children Of Bodom sliced off the traditional encore for a set of pure unadulterated aggression.
 -Dan Potter

Dayglo Abortions
Austringer
RONG
ft. Reading From Chris Walter
SBC Restaurant, Vancouver BC
Friday, April 15th, 2019

On Friday, April 15th, world famous long-running punk band Dayglo Abortions took the stage with guests at SBC Restaurant, a local punk skate hangout / venue that features awesome drinks, live music, and a massive skate ramp.

Opening the night was RONG, a sonic attack squad that jumped straight into the action with driving drums, a tight bass line, some really catchy guitar licks,

and a ferocious roar. RONG describe themselves as, "A rock band with a tasteless amount of riffs and fills," which I don't think is a bad thing. The band also includes members from local groups such as the Pavel Bures, Pet Blessings, Miss Quincy & the Showdown, and Queer as Funk, as well as doing session some work around town. This talented group of rockers is not to be missed. Their next gig on July 12th at The Astoria, where they are releasing a freshly recorded 7-inch that will blow you away.

Next up, we had Austringer, which may be the loudest band I'll ever see live; even if they aren't, I won't be able to tell because these dudes know how to crank the decibels. The band includes members of local acts Seconds Flat and the Strugglers, which often play around the city. During their set, they played a solid chunk of original songs and also threw in a few covers, like "Alcohol," by Gang Green, which you can definitely tell is an influence on Austringer (both alcohol and Gang Green). They also played, "It's Gonna Be A Long Night," by Ween, which they nailed. I didn't see a single head not banging. Austringer performs frequently around Vancouver, and recently finished recording a new six-song EP with plans to release it later this year. These thrashy punks are on my radar, they should be on yours, too!

Between acts we were greeted by our excellent MC, Russian Tim, who didn't so much give order to the chaos but more put the chaos in order. We also got to hear some excerpts from Chris Walter's book *Argh Fuck Kill: The Story of the Dayglo Abortions*. Chris Walter is a Canadian writer and a true punk rocker whose work includes musical history, social and political issues, and some fiction pieces. He has written many biographies



for bands such as Dayglo Abortions, Personality Crisis, Randy Rampage, The Real McKenzies, and SNFU. After some heartwarming words from Chris on the current climate of the Canadian punk movement, preparation began for Dayglos to take the stage.

Dayglo Abortions, legendary Canadian punk band from Victoria, BC, needs no introduction. With eleven albums and countless tours under their belts, calling them accomplished would be an understatement. Fronted by founding member Murray Acton "The Cretin" on guitar and vocals, and joined by Matt Fiorito on bass as well as Blind Marc on drums, the Dayglos are an explosive cocktail of raw sound. The set started off

with a mock interview that got a few laughs, but it was pretty brief and they got right to the music. This was my first time seeing them; as I was about to see Canadian punk history, my expectations were high. I was not disappointed, each member was great in their own right. The Cretin sings all the new songs perfectly and breathes new energy into the classics. Matt was very active on stage, jumping around keeping the crowd engaged. He looked like he was having a great time up there. Blind Marc's playing was impeccable- the speed and accuracy he was maintaining really drove the tunes. They played a wide selection of songs spanning their career, while also including some new ones off the latest

album, *Armageddon Survival Guide*. They finished the set and the show was sadly over.

After the show I was hanging with fellow show-goers; everyone seemed in great spirits, I'm sure with a similar ringing sound in their ears. I met a couple that was saying they have probably seen them over ten times and every gig is better than the last. It's obvious that Dayglo Abortions is beloved by many, and that you don't have to go too far from home to see great punk rock, it's in your own backyard!

-Malcolm Quick
 PHOTO CREDIT: David Jacklin



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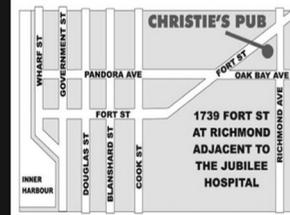
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Absolute Album Reviews



Botis - Grand Abominations
Independent

An amalgamation of metal takes place on "Descent," the opening track on this chameleon of a debut album. There are lots of black metal tremolo dirges but what's unexpected is the jilting math-rock purges that use loops of crazy rhythms to seduce the smarter version of yourself.

The whole record sounds as if it was recorded in an underground, sewer-like chamber as the grit and abominations are held as cherished artifacts. "Serpentine" lurches forward like some creation of the dark crawling and mutating as it gets closer and closer to you. Creepy backing vocals heckle behind the barrages of dissonant guitars like disillusion of a fever dream; plenty of surrealism for the reality haters here.

A pitch-black offering from some unknown crypt of horrible secrets is what comes to mind while listening to these eight piercing tracks.

-Dan Potter



Age of the Wolf - Oorboric Trances
Aural Music

This Costa Rican doom metal band plays a twisted form of southern sludge that is dark and mysterious. Lots of foreboding energy on opening track "Herald of Abyssos" with its cavernous chugging riffs and screeching nightmare vocals set to get you high on death.

Sabbathian grunge spews forth en masse, as deep bluesy vocals also grip the wheel of this crazy dragster proving that the farther south you get the more hellish the riff. "Unholy" comes out the gates like the anti-Christ on bath salts, with an unrestrained groove bathed in gallons of reverb for that extra haunting feel.

This band also has the ability to turn on a dime, unleashing some soulful

Floydian clarity on "Goliath," before throwing down the heat seeking riffs once again.

-Dan Potter



FireWalkWithMe - The Eternal
Black Rainbow
Independent

A jilted-sounding voice sings out emo-related topics of discussion overtly intriguing post-rock orchestrations that avoid clichés like the Ebola. Thankfully things get loud and heavy quite often, thanks to the stellar drum performances that smash the kit into a heap of twisted wood and metal.

The drums are consistently the most metal thing, as the relentless crushing hits propel the punk infused noise rock into severe overdrive each and every time. "Antikythera" blasts away like a post hardcore-meets-black metal track; overflowing with dissonance and screaming vocals like pure energy on fire. This accelerant later gives way to introspection with guitar dirges playing abstract instrumental passages reminiscent of the most experimental groups among us on the epic "Still Life in Photography."

A supergroup of sorts, combining Austin Texas' craziest rock minds, this debut album is familiar yet branches out in far more extreme ways capturing the heaviest loads that imagination has to offer.

-Dan Potter



Stellar Master Elite - Hologram Temple

Unholy Conspiracy Deathwork Opening track "Null" is surrounded by crushing doom riffs and blackened atmospheric suffering. Ominous and yet still tantalizing, their unique sound is the perfect backdrop for investigation into the outer worlds of reality. Referencing Philip K. Dick and the hologram many believe life to be, this five-piece blazes a scorched trail into the

back woods of extreme metal.

Calling to mind Behemoth at their most sinister, the hellish "Apocalypsis" swarms outward with relentlessly blackened soundscapes. The density of each track is phenomenal which "Ad Infinitum" proves with its old-school synth-meets-Wolves in the Throne Room black metal blitzkrieg.

Slow tempo grooves almost act like ambient washes of white noise, providing multi-layers of sonic life to be investigated and admired. Overall, the sound design lives up to its conceptual counterpart by being super complex and filled with spiraling intrigue.

-Dan Potter



Sludgehammer - Antechamber
Independent

Imagine the severed body of the Black Dahlia swimming in tar pits of the great below and you'll get the soundtrack that is "No Control," the opening trip into death metal insanity. Sludge beast approved riffs are spewed out at deafeningly low tunings, swirling themselves around the brain-damaged caveman screams.

When the low string on that guitar doesn't sound like it's going to snap and take out an eye, the guitarist rips up the fretboard with some super clean shredding to show you that there must be a method to the mayhem. Believe it or not, there is even some melody here, but in a Cattle Decapitation sort of way. Bluesy pipes punch through the insidious catastrophe that is "Broken Sea," bringing old-school Dio sentiments to the slaughterhouse.

This album is chock-full of brutality. Every track is tweaked to destroy as "Eternal Darkness" proves late in the show, with crazy stoner rock guitar riffs pared along side staccato slabs of pure death strong enough to rot out an aircraft carrier's massive steel hull.

-Dan Potter

Plague of Carcosa - Ocean is More Ancient than the Mountains
Sludgelord Records

Grinding heaviness like the core of a nuclear plant gone into a state of meltdown, this first track on the two-song EP, "Crawling Chaos," garbles away with horrific consequence. As a duo this group clearly worships at the altar of the sludgiest doom imaginable, and they don't even add vocals to the mix, instead



keeping the frying tube amps as the main attraction.

As instrumentals, these two long-playing tracks spew noise and repetition to induce metallic trances that can best be described as metal psychiatry of the most urgent. The other half of the EP, "Madness at Sea," pays tribute to the "Call of Cthulhu," as wailing monster sounds are conjured up with guitar feedback and the drawn-out, ever-evolving riffs circle around in fits of destruction as if all sanity is lost.

Take this short, heavy trip through the nether-regions of experimental doom metal and you won't want to leave.

-Dan Potter



Helion Prime - Terror of the Cybernetic Space Monster
AFM Records

Highly melodic with a taste for the epic, this American band is enthralled by the glory that is power metal. On "A King is Born," raging guitar chords shift with confidence as wailing vocals yearn for positivity. The vocals sit interestingly as they have an emo/proggy feel with the airy serenade flying over top the crushing riffs and scorching lead like a blizzard of intensity.

"Atlas Obscura" has a folk-metal approach, but still rages like a thrash explosion with its jamboree chorus

melodies coupled with some really noteworthy guitar solos and chord progressions stolen right out of the triumphant marching army song book. Lots of classic power metal tropes throughout each track, as "The Human Condition" makes clear. Anthem meets ballad meets crazy moshpit is what this track acquaints us with and it's definitely the highlight of the whole album.

The dynamic range found on this new disc is exceptional as softness and sharpness each get their time in the sun.

-Dan Potter

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Centuries of Decay

Interview by Roger The Shrubber

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

Devin Doucette: My name is Devin Doucette and I guess I'm most infamous for being the vocalist/rhythm guitarist of the Toronto metal band Centuries of Decay.

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

DD: Centuries of Decay started back in 2013 with my brother, Derrick Doucette on drums and Rob McAllister as our lead guitarist. Derrick and I are both originally from Prince Edward Island and moved up to Toronto for work, and to experience its thriving music scene. We spent a lot of time trying to find the right bassist to finish off our lineup and eventually found the very talented Anthony Zhura (Caym, Decatur). He performed live and on our debut album; *Centuries of Decay*. He stepped down in 2017 and was replaced by our current bassist (and lead windmill) Matt Hems (Fragile Existence).

AU: Can you describe your sound, for those of us who've never heard you? What is your music all about, lyrically or otherwise?

DD: Each member has a very different taste in music, and it really shows in our songwriting.

We like to mix very heavy and brutal riffing with melodic and atmospheric passages. We really enjoy playing with contrast. If you could mix Enslaved, Meshuggah, Strapping Young Lad, and older Opeth together, then you might have something close to us.

Lyrical, at least for this album, was written as a full concept. I wrote the lyrics to tell a story about the dawn of civilization, its corruption and eventual collapse. A continuing cycle of creation and destruction.

AU: You guys are heading out on Canadian tour this summer, tell us about it! Who are you touring with? Are you hitting any festivals along the way?

DD: We are actually heading out on our very first tour, and we are really excited to finally hit the road! We will be touring with our friends from London Ontario, Tortured Saint. We've had the pleasure of working with Sloan Voxx of Voxx Promotions, who played a huge part helping us put this tour together. As far as festivals go, we have the great privilege of playing two festivals out West this summer. First is the Decimate Metal Fest, which takes place July 5th to 7th in Calgary (hosted by Voxx Promos) and the second is the Armstrong Metal Fest happening July 12th and 13th in Armstrong, BC. Centuries of Decay will be performing on the first day of each Festival.

AU: Are there any cities you're particularly stoked to play?

DD: This is our very first tour out West, so we are excited to play to any new audience. Both festivals are chock-full of amazing bands! We got to share the stage with Calgary's Hammerdrone last year during the Wacken Metal Battle, and it will be great to play with them once again. We are also excited to play Vancouver on July 7th with the incredible Gross Misconduct.

AU: What does life on the road look like with Centuries of Decay, do you have an essential

tour survival package?

DD: We are going to try our best to keep a well-stocked cooler of actual healthy food, as well as a massive library of music!

AU: What does the rest of the year hold for you as a band? Will you be doing any further touring or recording?

DD: We've been writing some new music this past year. After the tour, we are going to start working hard on a new album.

AU: Are you all part of other musical projects you'd like to tell us about?

DD: Our lead guitarist, Rob McAllister, is also an incredibly talented composer/multi-instrumentalist. He has written music for a few commercials and some documentaries. You can find his music on Spotify under the name Music Within.

AU: What the music scene like in Toronto these days, any up and coming bands we should be on the lookout for?

DD: Toronto and its surrounding area have a wealth of very talented bands. Everything

from power metal, to black metal, death and everything in between. Lutharo, Astaroth Incarnate, Crimson Shadows, The Slyde, just to name a few.

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

DD: I've never seen a giant mountain before. Prince Edward Island is basically a sand bar, and the drive up to Toronto doesn't have much in terms of visible mountain ranges. The farthest west that I've been is Windsor, so I'm pretty excited to see the Rocky Mountains up close!

AU: Any final words for our readers?

DD: Catch Centuries of Decay and Tortured Saint on tour from July 1st to July 13th. For more information on dates and cities, check out our Facebook page. Hope to see you out there!

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STEEL PANTHER

Steel Panther

Interview with bassist Lexxi Foxx
By Ira "Young Cougar" Hunter

AU: Absolute Underground!

LF: Hello? This is Lexxi Foxx calling in.

AU: Lexxi Foxx! No way! Did I win something on the radio?

LF: Ha ha. I'm Lexxi Foxx. I'm in Steel Panther... Woo!

AU: Are bassist jokes hurtful?

LF: Yeah, those strings are really, really, really thick and I have little fingers so... but I seem to figure it out somehow.

AU: What does it say on the Tinder profiles of the rest of the band.

LF: Michael Starr, lead singer, likes pussy. Satchel, guitar player, loves pussy. Stix Zadinia, drums, really, really loves pussy.

AU: Lexxi Foxx's Tinder profile?

LF: Lexxi Foxx, bass, likes pussy more than anybody else.

AU: How was your last set of shows in Vancouver?

LF: Man, that was bad ass! We love Canada, first of all. Especially Vancouver, shit, three sold-out nights. It's unbelievable. Canada is so damn good to us so we're excited to get back up there in the next couple of weeks.

AU: What is this new Canadian tour called?

LF: Steel Panther - Sunset Strip Live! featuring songs from the 80s that we dug. We all picked out songs that were influences of ours to share them with the younger generation. Maybe some kids that haven't heard of these bands before and can start getting into more metal. We're bringing back a time and an era of what the 80s were like.

AU: Is it similar to your early L.A. cover band, Metal Skool?

LF: That's exactly what it is. But it'll be the majority

of Steel Panther songs. We'll probably do three or four cover songs but change it up a bit from night to night.

AU: What's a song that you have chosen?

LF: "Naughty Naughty" by Danger Danger.

AU: Is there a new Steel Panther album in the works?



LF: Yes there is. We're about to finish it. It will be out in a couple of months. We are super excited to start playing some new songs. We just got done with our first video, probably one of the coolest, most expensive videos we've done so far.

AU: How did you feel about coming up to Canada now that it's fully legalized cannabis?

LF: I'm so excited about that. That means everybody can get way more fucked up at our shows.

AU: What was the experience like recording the acoustic concert video "Live from Lexxi's Mom's Garage"?

LF: Oh, it was fantastic. Yeah, we recorded it in my

mom's garage and it was basically acoustic versions of our songs off of all of the records before *All You Can Eat*.

AU: So your mom was ok with it?

LF: My mom is a whore. She probably just wanted an excuse to fuck the guys in the band. My mom knows I'm not cool with it, and the guys know I'm not

cool with it, but they fucking did whatever they did. You'll have to check it out.

AU: I think everyone in the band has fucked ever other member of the band's mom.

LF: Exactly that. We like to share. That's what's fun about being a bitchin' heavy metal band. That's how you keep a band together. You share.

AU: What city has the easiest groupies?

LF: Probably Russia. They'll do anything just so you'll put them in the back of the tour bus to get out of fucking Russia. Russia sucks.

AU: A city with the best STD clinics?

LF: Probably San Francisco. We usually visit that every time we're up north.

AU: Who's your favorite bassist?

LF: Rudy Sarzo (Quiet Riot) has always been my favourite bass player. I love Rudy Sarzo. I was lucky enough to have him play on our last record, *Lower the Bar*. We did "Wrong Side Of The Tracks (Out In Beverly Hills)" together and he ripped it up on that song.

AU: How many cans of hairspray do you go through on a tour? Have you ever thought of a sponsorship?

LF: We're actually doing something with Aqua Net and Monster drinks over the summer. If it's a long European tour I'll go through three or four cans. If the other guys want to use my hairspray they have to ask, and they can, but they can't use a lot of it. I actually mark it, and can tell by shaking it how much they use, so I'm very careful with that.

AU: Has Steel Panther had any special guests join them onstage?

LF: We got to jam with Ted Poley from Danger Danger, and with Steven Tyler.

AU: How about the guy from Cheap Trick?

LF: Robin Zander would be fun to get on stage, he was in our video.

AU: What's your review of *The Dirt* movie?

LF: Why watch it, when we are already living it. We know the guys in Mötley Crüe, so if I have any questions, I'll just ask them.

AU: Who would play Lexxi Foxx in the direct-to-video Steel Panther movie?

LF: Christy Turlington or Elle Macpherson.

AU: Tiger Woods won this year's masters tournament. How much should he attribute that win to Steel Panther?

LF: A lot of it because he lives kinda like we do. Like back in the 80s when you could just fuck as many bitches as you want. What sucks is he got caught, and he got married. So that's kind of a fucking sucky thing.

AU: Do you have any hobbies?

LF: I get my hair done and getting a manicure and pedicure and I like to go to the tanning booths.

AU: Is that sort of like a day in the life of Lexxi Foxx?

LF: That's exactly what it is.

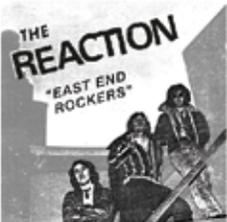
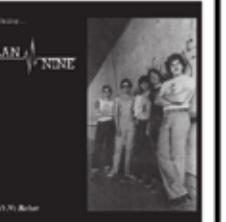
AU: Anything else you'd like to promote in this Canadian magazine?

LF: We love Canada. We're happy to be up there again, it's like one of our favorite countries, upper North America is kick ass! Look forward to being there and having a whole new show for you guys.

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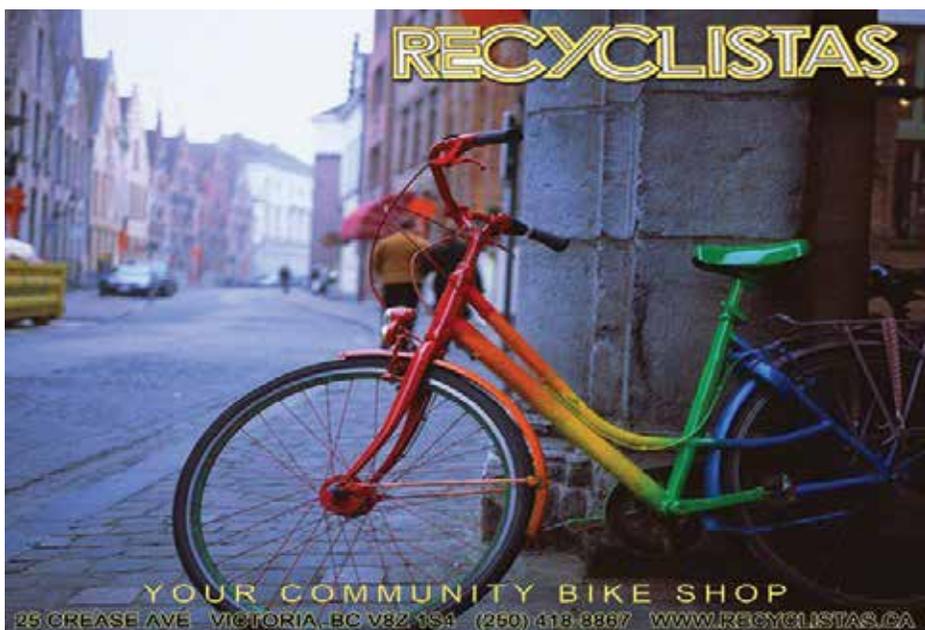
One of the awesome things about working for Ira at Absolute Underground is doing all the rad stuff we do to bring you these stories. People say to me, "Man, how do you get to do all this rad stuff all of the time?" And I simply reply, "When you work for Ira at Absolute, you can just dream up something to do and reach out to the event and ask to come there and write about it." Nine times out of ten, they say, "Sure." This

is the case with Whistler. Over the years, we have developed a relationship with the WSSF, covering their event. We are now running video for the event, and this year we were invited back with a slight twist; not only did we get passes to ride all day, and paid to video all the best events, at night we also got free hotel rooms. My hotel had a great free breakfast every day, and it was ski in, ski out to boot. (Thanks Cheyenne!) The WSSF event has great sponsors who give away free stuff. SiQRocker was one of those sponsors, this is a brilliant invention the turns a regular camber snowboard into a reverse camber snowboard and back again, with a single twist

of the wrist. Stoked! The WSSF has the steepest and most dangerous ski and snowboard race in the world, it is held on Blackcomb Mountain and is called the Saudan Couloir, named after Sylvan Saudan, a crazy Frenchman who skied it ALL before I was even born. Super fun to watch and my favourite event, but it's up against Big Air, Slush Cup, all the live music every year. WSSF is the highlight of my whole snowboarding winter. So start making plans to come up for WSSF 2020, and I will show you how to get free breakfast.

-Brydon Parker

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BC Bud Radio

Absolute Underground: Who are we talking to today and what are you all about?

Matt: Hey, it's Matt from BC Bud Depot and BC Bud Radio. I've been balls-deep into cannabis breeding for the better part of two decades now.

AU: What first got you involved in the marijuana movement/industry?

Matt: Back in the 1990s, I started out as your everyday, alternate-schooled, cannabis-smoking skateboarder. I also loved my LSD and soon thereafter, I started to grow. My first grow-shows were laughable by today's standards, yet I showed a remarkable green thumb and knack for growing the best cannabis available to my immediate circle of peers and then their friends and so on. Inevitably, as demand grew, I developed a fascination for cannabis genetics and what was making these different strains in my garden unique. That was about the time I embarked on my quest to start breeding the world's best cannabis. It's been a long journey and a fun ride!

AU: What was the origin of your BC Bud Radio Potcast?

Matt: The Camel and I were rolling out to Maple Ridge to meet with our friends at Remo Nutrients, with the CEO of Arev Brands International Ltd. The Camel is a loud motherfucker - his voice makes dogs bark and babies cry - and through no fault of his own, his voice is just like that. So anyways, Mike, the CEO of Arev, said, "You sound like the Wolfman Jack - you guys should start a radio show!" So we did.

AU: Who else do you host the show with and what are some of the subjects you discuss?

Matt: The aforementioned Camel hosts the show while I'm the co-host right now, though I might fire myself soon. We discuss everything cannabis, as well as current events happening that are relevant to the cannabis world.

AU: Who have you had on the show so far? Any future guests planned yet?

Matt: We've had some great guests so far. Remo from Remo Nutrients (and the bass player for Antipolitic), JB from Medtainer, Kit from Shadow Mountain, Loopy's Joints, Neil Magnusson singing 'Oh Cannabis', the list goes on! We just had Mae Moon on from *Twelve High Chicks* magazine and Carrie Carebare from *Kick Cancer's Ass!* So yeah, check out BC Bud Radio. Oh shit, I almost forgot, the legendary Sendog from Cypress Hill made an appearance in our 420 Episode - Episode 6! As well as our potcasts,

we now have an epic new radio station playing killer tunes there now, too.

AU: What is your mission statement for the BC Bud Radio Potcast?

Matt: To serve and protect cannabis worldwide and to boldly go where no man has gone before.

AU: Any plans to organize another weed related music festival? Your original Legends Valley Music Fest was so awesome.

Matt: Never say never! We had so much fun at the Legends Valley Music Festival, and it really brought out a solid contingent of the cannabis community. It's funny how it all

started out, too. We essentially started a massive music festival so that our band Antipolitic could open up on stage for our childhood heroes The Forgotten Rebels. Next thing you know, Sublime with Rome was there and Biff Naked was seriously rocking the stage. That was fun as fuck!

AU: How would you rate the government's plans for legalization so far and what still needs to change?

Matt: As it stands, I think we are half-way there. We have definitely seen some progress in breaking the stigma around cannabis, both on a social and political scale. On the other hand, there are also a lot of opportunities within the new laws to be even more harshly penalized when it comes to charges related to cannabis. The new-found acceptance is a good start, but ultimately cannabis is an amazing plant that benefits so many people that it's a shame for it to have so many regulations about it. I hope that someday we can find a balance.

AU: What is your favourite strain to grow or to smoke?

Matt: The BC God Bud will always be my personal favourite. Her pink pistils and fragrance are so familiar and dear to me. I'm sure a lot of veteran growers out there can relate to the way a favourite strain, cultivated lovingly for years upon years, becomes like an inseparable lifelong companion.

AU: Plans for 720 this year?

Matt: I can't fucking wait! Antipolitic with Remo is playing at the Kick Cancer's Ass Wet N' Wild 720 Festival. This is all happening at Big Splash Waterpark in Tsawwassen right by the ferry terminal. This is super awesome because for the first time in history we have a live music charitable fundraiser going on with water-sliding at night! There will be beer gardens and food and come early if you want to slide all day. Funkdoobiest is headlining and it is Carrie Carebare's birthday! We have cannabis sponsors. This is definitely a July 20th that we are looking forward to!

AU: When are we going to make the Hemp Island movie together?

Matt: Send me the script! What part do I play? Can there be BCBD girls there in bikinis on the beach?

AU: Words to live by for our readers?

Matt: Do what you love and have fun doing it!

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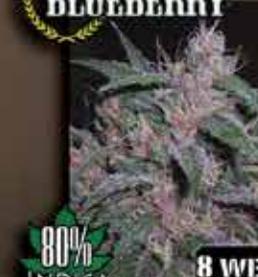


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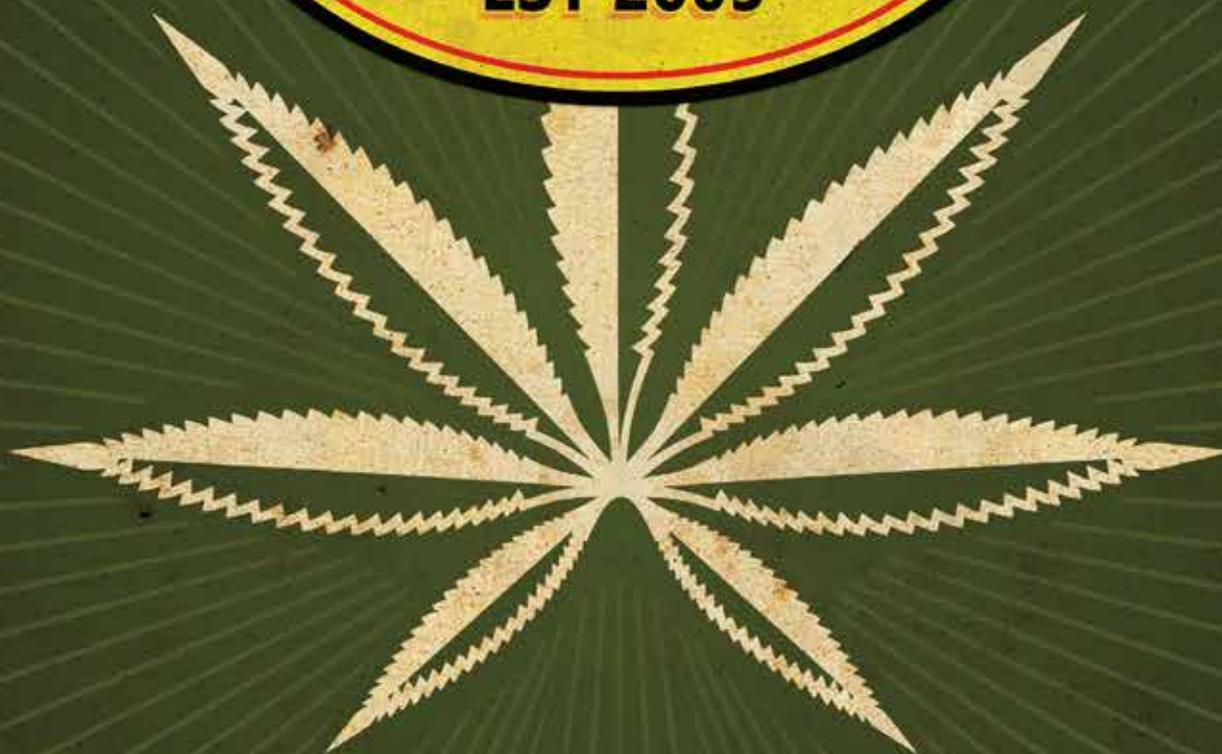
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