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# ABSOLUTE UNDERGROUND

Vol. 15-#6-Issue 90-Oct/Nov 2019

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**MONSTERELLA**

**THE DAMNED**

**BUTCH PATRICK**

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*INTERVIEW WITH PATTY MULLEN*

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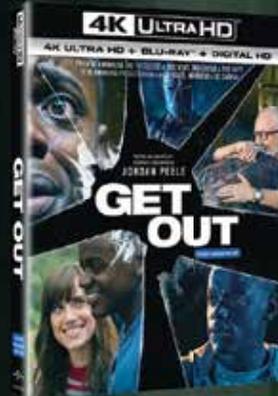
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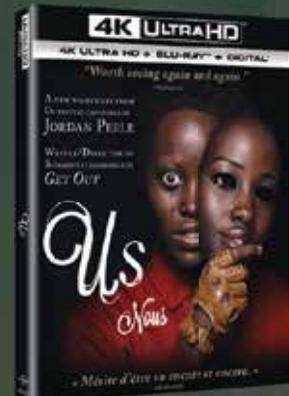
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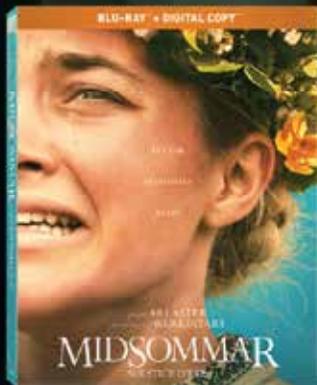
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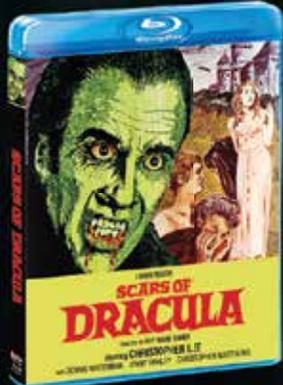
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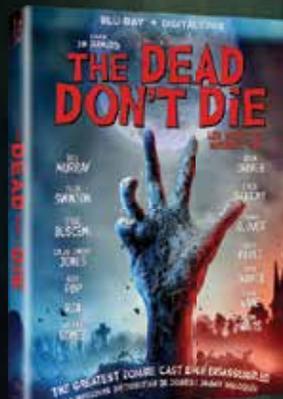
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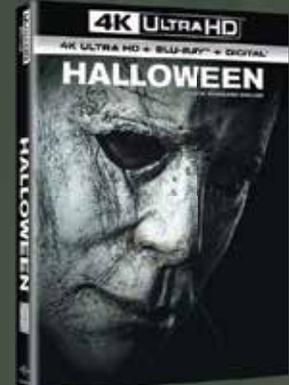
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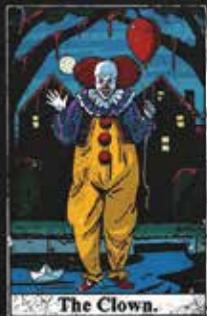
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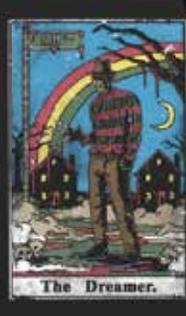
HALLOWEEN



The Clown.



Ghost Face



The Dreamer.



The Boogeyman



## The Stiffs

**Absolute Underground: Who are we talking to and what band or bands are you in?**

D: I'm David a.k.a. Glenn and I sing in the Misfits cover band, The Stiffs.

**AU: What made you want to start a Misfits cover band?**

D: Old Misfits are awesome.

**AU: What is it about the Misfits music and songs that drew you to them?**

D: Evil.

**AU: Is there anything that makes The Stiffs unique in comparison to other Misfits cover bands?**

D: I really don't know. I saw the singer for another local Misfits cover band (I think they were called The Astro Zombies, IIRC) do some guest vocals with The Misfits at The Icehouse back in 2000 or so and I thought he stole the show from that dork Jerry Only, who was handling all the vocals at the

time. And I also think we're better than any post-Danzig Misfits so no, I guess we're not unique. Any Misfits cover band that plays the old shit hard decently is sick, in my books.

**AU: Were you able to go see the original Misfits perform recently? If so give us a short show review if possible.**

D: I've only watched Youtube videos of the Misfits reunion and I hate it. Jerry's a dork, Glenn is a living joke now (let's talk about him getting one-punched, his kitty litter shopping, cleaning up bricks in his yard, his French onion soup festival shut down, and his gross house for sale), Doyle seems like a chill guy but his barbed wire-print pants make me puke, and Dave Lombardo is rad in his own right but for fuck's sake, it should have been Robo on drums. I also hate how they now 'metal-ize' all their old shit, that's wack. So yeah, not interested in the reunion.

**AU: Tell us about the upcoming Halloween show you will be playing at Logan's pub? Any costumes or surprises or blood? Who else is on**

## VICTORIAS LOCALS ONLY

**the bill?**

D: We're playing at Logan's on Saturday October 26th with some other sweet cover bands so it's obviously a costume thing and should be lots of fun. Come get fucked up and yell for me when my throat inevitably gives out and I start sounding like Super Dave Osbourne.

**AU: Who is the Danzig of the band and how do they get in Danzig mode? Will they be punching out people in the front row?**

D: I'm glad you asked that. To get into full Danzig mode, I pick fights with dudes much younger and stronger than me, whine about having the sniffles that I might need to cancel the show over, and then order French onion soup at the last second that I insist on eating before we perform even though that means we end up with only a five-minute set.

**AU: Did you also like the second incarnation of the Misfits with Michael Graves on vocals? Do The Stiffs perform any Michael Graves-era songs?**

D: When I was a teenager, I sort of liked the *American Psycho* album but I revisited it as an adult and realized it's a steaming turd. I also checked out one or two songs from the following album and hated them too so no, we have never performed any Graves-era stuff.

**AU: Any other shows or Halloween shows or parties planned?**

D: No. We started this project solely as a one Halloween show per year thing and we're pretty happy keeping it that way.

**AU: Do you prefer older horror movies or new horror movies? Any favourites or recommendations for our readers?**

D: Holy moly I love these questions. New horror movies lick my ass. I think the *Suspiria* remake was the only one in recent memory I enjoyed. Well, I loved *Serbian Film*, *Antichrist*, and *The House That Jack Built* but I would classify them more as thrillers than horror. Anyway, all that Netflix shit

like *The Witch*, *The Ritual*, and *Hereditary* is weak. I'll take *The Exorcist*, *The Shining*, *The Thing*, and the original *Night of the Living Dead* over the modern pop formula horror any day. You shouldn't have got me started on this topic. I have lots more to say on the topic but will stop now.

**AU: How is living in Victoria, the satanic capital of Canada? Are you bumping into witches and warlocks all over the place?**

D: If Vic is the Satanic capital of Canada, that's pathetic. Where are the daily headlines about ritual blood sacrifices, why isn't Lisa Helps wearing a gaudy pentagram necklace? Whatever, I live in Shawnigan anyway.

**AU: Any other wicked local Victoria bands people should be checking out?**

D: I haven't played in a serious band for ten years so I am woefully out of touch with the scene. Is there a scene these days? I don't know. I'm at the age where all I do is piss and moan about how sweet the scene was when I was a young buck, like any other middle-aged failed musician.

**AU: Final words and reasons The Misfits are the best punk band ever?**

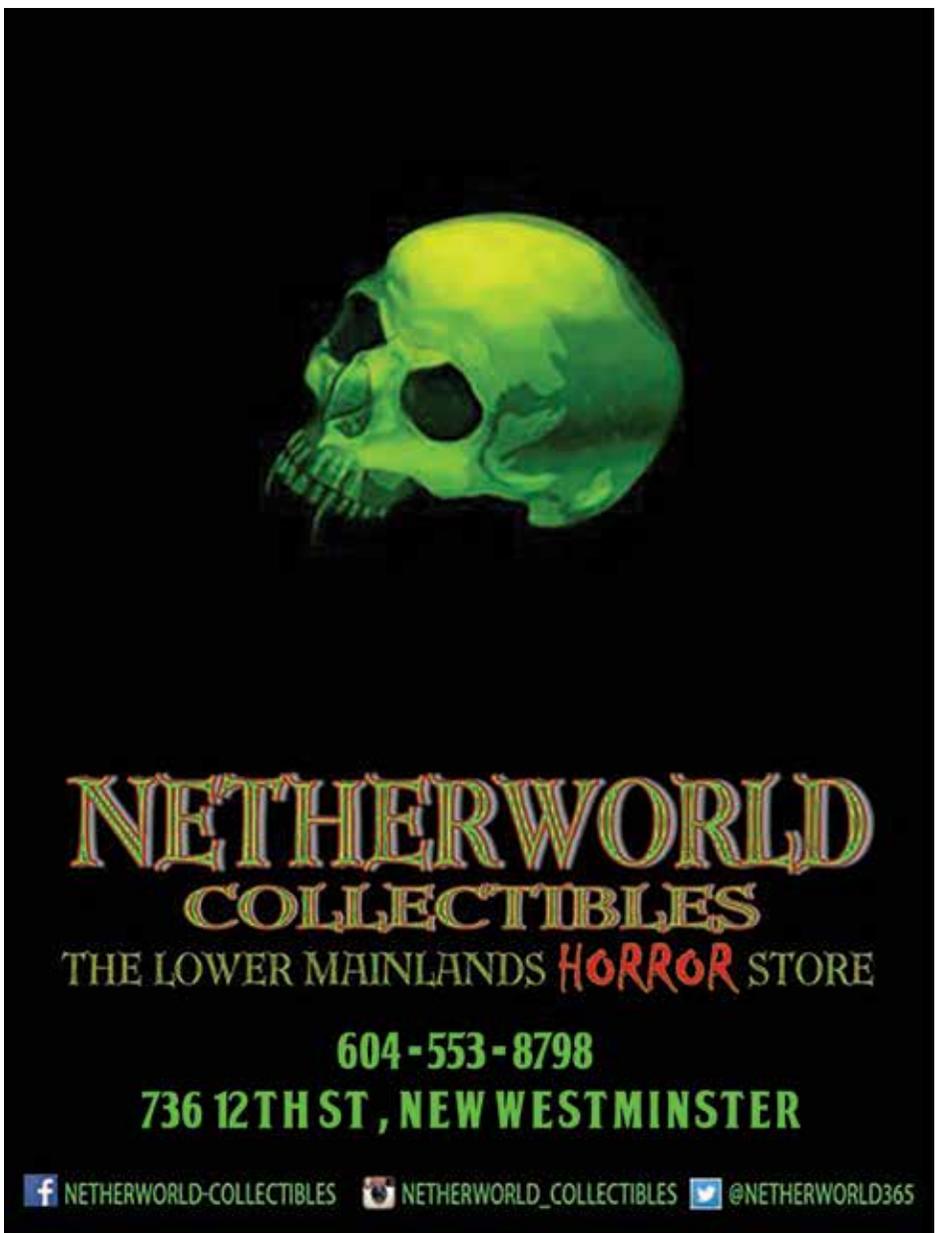
D: Thank you for the interview, this was very unexpected and appreciated. I hope lots of people are pumped to sing along to both the classics and some obscure Misfits tunes on Oct. 26th.

**AU: Anything else you want to promote?**

D: The other boys in the band for being sick bros, Logan's for still putting on live shows, and *Absolute Underground* for still promoting bands after all these years.

**AU: How do people find The Stiffs online?**

D: I'm afraid we don't have any online presence. Maybe we should? I dunno.



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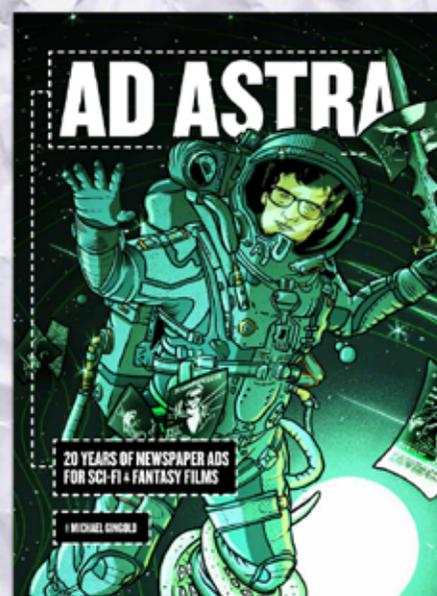
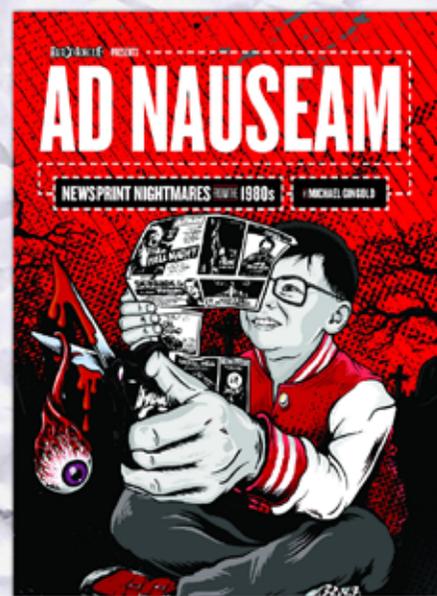


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## Strange Breed

Interview by AU Editorial

**Absolute Underground: Who are you and what are you most famous for?**

Megan: My name is Megan, and I am the drummer for Strange Breed. I don't know if we're famous for anything yet, but our most popular song is probably "Closer." We love advocating for women, POC, the LGBTQ+ community, and anyone who feels ignored.

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

M: Lead singer Nicolle Dupas has always been a songwriter/musician dating back to childhood. About three years ago she developed a drive that generic "dude bands" or "male-fronted" bands just couldn't foster, leaving Nicolle to feel ignored and frustrated. Out of frustration, she put a very deliberate add on Craigslist looking for strong-headed female or queer musicians in efforts to start a band. After a couple months of no response, our now-lead guitar player Terra Chaplin responded showing her interest. Nicolle and Terra got together, and it ended up being a successful jam. Terra helped Nicolle finish a song that she had been sitting on for a few years, and they both left the jam feeling connected and inspired. After a month or so they expressed a readiness to play with a drummer. I had played drums for about eight years in my teen years and casually offered to temporarily step in so as not to impose on my partner (at that time of 2

years') project. Again as the story repeats, after a couple of groovy jams, I was welcomed into the band. Ally was brought into the band after Nicolle met her at a local coffee shop, there in an effort to meet new friends. Nicolle was putting on her biggest flex when she brought up the idea of her being in a band. Ally responded enthusiastically as the conversation continued. Nicolle asked if Ally could play any instruments, and Ally responded with "Well, I played guitar for a year in high school, and I played saxophone for a bit." Nicolle followed with, "Can you play the bass?" Ally: "No." Nicolle: "Could you learn?" Ally, "Sure!" And that's how we all came together, haha.

**AU: How would you describe your sound as a group? What inspires you, musically or otherwise?**

M: This is always the toughest question for us. If you listen to punk rock, then we are pop rock. If you listen to pop rock, then we are punk rock. We have a heavier rock sound, with an approachable, polished, pop finish. The biggest inspiration for Strange Breed is the Riot Grrrl movement and the 90s grunge wave of Female Empowerment. Bands like Bikini Kill, Sleater Kinney, Veruca Salt, Paramore, Hole, The Distillers, The Donna's, Mltski, the list is endless. Otherwise, social movements such as the #MeToo movement, the strength and endurance from the #BlackLivesMatter movement, and the emotional and social impact of abortion bans all over North America with the #BansOffMyBody campaign. Please visit and donate to the National Network of Abortion Funds at [www.abortionfunds.org](http://www.abortionfunds.org).

**AU: You've just released your debut album, *Permanence*, at the time of this writing - tell us about it! What can we expect to hear? Does the album explore any particular themes or topics?**

M: We touch on a number of topics that are pretty personal to us. For example, the first song on the album, "25," is a song about the struggles of mental health and the less-than-romantic idea of suicide through those hard times. Whereas songs like "Closer" or "Her" touch on queer desire and/or queer relationships. We take pride in fulfilling

our roles as social advocates in songs such as "The C-Word" or "Sharks" where we touch on consent as a basic standard and the #MeToo movement.

**AU: Why is it important to you to use your platform as a band to discuss an actual message? What impact do you hope to have on your audiences?**

M: By being women in a male dominated industry, YOU ARE POLITICAL BY DEFAULT. Every time we tell a man not to touch the dials on our amps, or that we do know how to set up our breakables in a timely manner, we feel as though we are standing up for every woman who has been brushed off, or every "girl band," that has been underestimated. It is important to us because we see and experience a socially constructed bias against us everyday. No longer will we allow ourselves or our music to be side swept. No longer will we politely sit quietly as we are belittled. We aim to make every space that we enter, a safe space for all. We hope to empower our audience to be their honest selves no matter how weird they might think they are or how awkward society has told them they are, we see them, we love them, and they are safe at our shows.

**AU: What is the state of LGBTQ+ visibility in rock and roll right now? How can heavy music fans contribute to this visibility?**

M: I think it's still tough to find female-fronted bands let alone queer female fronted bands that are out, proud, and relentless. But to the bands that are out there as feminist advocates, or LGBTQ+ advocates, thank you for paving the way for bands like us. What's that old saying about being the role model you wish you had? Heavy music fans can contribute to this visibility by prioritizing an all-queer, or all-female band on every bill. Instead of saying things like "You're pretty good, for a girl," (yes, that has happened a number of times...) say, "I admire your musicianship." It's shocking that we need to teach people how to talk to us in non-belittling terms,

## VANCOUVER VENGEANCE

and we whole-heartedly appreciate those who approach us in a respectful manner.

**AU: Also at the time of this writing, you're about to head out on a cross-Canada tour. Is this the first expedition for you as musicians, or as a band? What are you most looking forward to? Are there any cities on the circuit that you're particularly stoked to play?**

M: As a band, we have traveled to Nelson, BC for a festival, and did a mini tour on Vancouver Island. A tour like this is definitely a first for all of us. We are nervous and scared, but beyond humbled and excited! If we weren't excited about a show or a city, we wouldn't have booked there, so we know that there are a lifetime of great memories ahead! For me, Toronto is a big one. It's been in my mind since I was a teen that Toronto in the epicenter of all Canadian music. To play there feels like we are being included into the Canadian music scene, which is such an honour.

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

M: Terra treats everywhere she goes like her living room. Nicolle has more skin products than groceries, Megan's favorite artist of all time is Norah Jones, and Ally makes a strange froggy squeal when she gets excited about things. In summary, we are weird, we are approachable, we want to meet the people who listen to our music. Please reach out to us and we can talk about anything!

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

M: Thank you for your support. Strange Breed loves you!

[Facebook.com/strangebreedband](https://facebook.com/strangebreedband)

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## Sleeping In Traffic

Interview by Roger the Shrubber

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

Cory Bossé: Hey, I'm Cory Bossé, the lead vocalist and multi-instrumentalist in Sleeping In Traffic. I'm either most infamous for performing a vocal scat solo in the middle of a metal song, or for attempting three times to design a monstrously over-complicated software-based instrument (known jokingly as "The Progerizer").

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

CB: The band's bassist and guitarist (Ryan and Greg) had previously performed together in an experimental death metal band called Desecrate The Gods. After the band dissolved, they continued writing new music together, eventually shaping the core of the songs that would become Sleeping In Traffic. In 2014, they began seeking out other members to fill out the project, and found the ideal musicians in an unusually short period of time. Andrew was only the second drummer they tried out, and was well established in the world of fast and complex rhythm from his

previous band Panda Jerk. Cory was an acquaintance of Ryan's who happened to be the only person to respond to a Facebook post that basically said, "Looking for a vocalist who can sing and growl," and after a single session it was decided that he would be the perfect fit for the band. Rarely do things come together so miraculously well, and the lineup has remained that way since its inception.

**AU: Describe your music for those of us who've never heard it. What inspires you musically or otherwise?**

CB: The music is an amalgamation of an incredibly wide variety of influences. At its core, it tends



to be fast and bombastic progressive metal, but many songs take on a more prog-rock approach, and often even contain elements of pop-punk music. All the members share a history of time in extreme metal bands, death metal in particular, but most of them also share a great love of early-2000s pop punk. Meanwhile, I have a great affinity for electronic music and modern jazz.

More than anything, the band as a whole takes inspiration from those artists who unabashedly try anything, and roam freely with their music. Music such as Devin Townsend, Opeth, King Crimson, and Frank Zappa, to name a few.

**AU: You mentioned that the band is all about change – tell us then, how has your sound changed or evolved over the course of your career as a band?**

CB: Each album we make takes a different approach than the previous one, incorporating new elements and abandoning others. The first EP was fairly raw prog metal based around complicated time signatures and long, drawn out songs, with most of the embellishment taking the form of ambient synths. The first full-length album took a more traditional prog-rock approach, incorporating a lot of real-world instruments like the Hammond organ, Rhodes piano, saxophone, and a horn section. It also explored outside the bound of acceptable "metal" key signatures and featured major keys and jazzy 7th chords. The new dual release separates out some of the more extreme metal elements from the catchy pop elements, but the unifying theme is the use of synthesizers as a core instrument (and not just as sonic decoration).

**AU: You're about to release a set of dual EPs that embody an unusual concept – tell us about them? Why the dual-EP format? What themes or topics will the new releases explore?**

CB: When we started writing songs for this release, we soon realized that some of the songs didn't quite fit together. We could see them moving in two different directions. Instead of mixing the songs together in a single album, we made the artistic choice to separate them into their two main elements, so each could stand on its own with a unified aesthetic.

*That Which Saves Us*

We've taken to calling this release our "upbeat EP." It strongly represents a lot of the pop-punk influences that Ryan and Greg bring to the band, and features songs with inspiring themes and uplifting melodies. The lyrics are largely a celebration of the progress of science and the beauty of nature.

*That Which Destroys Us*

This EP displays more of the band's extreme metal influences, without abandoning some of the weirdness the band is known for. The album explores odd time signatures and hypnotic

polyrhythms in the context of heavily distorted guitars, snarling synths, and guttural vocals. Lyrically it represents a cry of frustration, railing against anti-intellectualism, climate change denial, and toxic social behaviours.

**AU: What does the next year hold for you as a band?**

CB: With any luck, the new release will create some more ripples of interest across the Canadian music scene. Touring is incredibly difficult for fledgling bands here in Canada, but if we can justify it, we'd love to promote the new music with at least a small Canadian tour. Over the next year, Sleeping In Traffic will have some tough decisions about where to go forward as a band. Getting the members on the same page while living in different cities has a lot of challenges, and that will likely mean that any new iteration of Sleeping In Traffic will take on a very different form.

In the meantime, if you love the pop-punk elements that the band toys with, you can look forward to a brand new pop-punk album that Greg and Ryan are working on in their own project called Teacup Romance!

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

CB: Since its inception, the band has always played its songs tuned to A=432 Hz, a fact that, as the keyboardist of the band, has always driven me absolutely up the wall. Not every keyboard has a master tuning control, especially not conventional ones. That being said, do let us know if you notice any "mystical universe alignment" or whatnot when playing our tunes. Could be worth a look right? Maybe?

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

CB: Drink tea and listen to prog.

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

PHOTO CREDIT: @grahamgnarles

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# CALGARY CARNAGE



## Julius Sumner Miller

Interview by Roger the Shrubber

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

DO: Darren Ollinger frontman of Julius Sumner Miller (JSM), Booker at the Ship & Anchor Pub, Hype typer at X929 and Pro Wrestling fanatic.

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

DO: I ran an All Ages Hall here in Calgary that had a rehearsal space... Glen Murdock (bass) and Sean Hamilton (guitar) were also working there, so we decided to start jamming. That was the summer of 2013 and we haven't stopped.

**AU: Can you describe your music for those of us who've never heard it? What inspires you, musically or otherwise?**

DO: JSM is full blast, in your face punk rock, with a boatload of melody and sing-a-long backing vocals. We're basically paying homage to the music I grew up with in the late 80s and early 90s. A lot of influence from SNFU and The Descendents, among others.

**AU: You're set to play Victoria this fall, do you have any other West Coast dates?**

DO: We're playing Vancouver Nov 15th at SBC and Victoria at Logans Pub on Nov 16th, both with our pals in ATD from Vancity.

**AU: What's life on the road like for Julius Sumner Miller, do you have an essential tour survival kit?**

DO: We treat every jaunt out of town like a vacation from our real-life grind. We all have serious day jobs that don't

allow us to hit the road as much as we like, so we make every "weekend getaway" count. No matter if there are 2 or 200 people at the show it's always a party with the five of us. So, to answer your question, the essential tour survival kit includes well rested livers, drum sticks and at least one member with deep pockets.

**AU: What release are you currently touring for? It seems like you have another in the works, when can we expect new music from you?**

DO: We are currently working our third album, *We Tech Nothing*, and super stoked to get the vinyl in everyone's hands. And yes, we are working feverishly on our fourth record, with plans on hitting the studio early in the new year. We have eight tracks on the go, with five or six still to write. The ones we have down already are some real bangers and

Monty (lead guitar) is killing it writing riffs, we're really really excited.

**AU: What else is in store for you as a band? Any exciting projects coming up you'd like to tell us about?**

DO: It looks like we're gonna be shooting a video for "Red Dawn" with Movie Producer/Director Mike Peterson. He's been a part in making some incredible movies like *Harpoon*, *Knuckleball* and *Lloyd the Conqueror*. He shares the same passion we do for the 1984 classic starting Swayze and Sheen... so it'll gonna be next level fun. Wolverines!



**AU: Tell us about the name, how did you come up with it? Are you guys horror fans?**

DO: The band is named after the legendary physicist Julius Sumner Miller. All you horror fans might remember him as "The Professor" from *The Hilarious House of Frightenstein*. They just re-released all the episodes on Crave, and it's cool how many messages we get with people saying, "Oh shit, that's where you got the name!"

**AU: What will you be doing for Halloween?**

DO: Working. This might one of the first times we haven't done a Halloween show, which is probably for the best,

since we are god damn lazy when it comes to coming up with a theme for a band costume. We legit wore house coats on stage one Halloween to stress the fact.

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

DO: All our spots are sweet, we don't believe in anime, and Scott (our drummer) doesn't own drums.

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

DO: If you've made it this far, we appreciate the hell out of you for showing interest. Have a listen to us on Spotify or something.

<https://jism.band>

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- 05 HANG THE DJ NO COVER BEFORE 10PM
- 07 RADICAL EIGHTIES POPCORN SOCIETY NO COVER
- 09 TKRS: MUSIC TRIVIA NO COVER
- 10 FAKE MUSTACHE
- 11 MALLARD + THE IVIES + THESE NATIVE TREES

- 22 GOGO BATTLES
- 23 WEDNESDAY NIGHT BIG BAND
- 24 SHOCK THERAPY
- 25 TEENAGE BOTTLEROCKET + THE ISOTOPIES
- 26 HANG THE DJ: HALLOWEEN EDITION
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- 19 GOGO BATTLES
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## REGINA RAGE



### Dream Creeps Evaluate Emotional Math on Astral Vampires

By Dustin Wiebe

"Weird" is the unanimous answer Dream Creeps give me when I ask them individually to describe their music. After listening to their new EP *Astral Vampires*, I was also at a loss to come up with anything better. Unpredictable, post-punk flavoured rock songs with tinges of psychedelic and prog doesn't exactly roll off the tongue, does it?

Made up of Regina music scene veterans Kurtis Rothecker (drums and lead vocals), Matt Lucky (bass and backing vocals) and Tony Rodway (guitar and lead vocals), Dream Creeps emerged in 2018. They recorded their EP themselves based on the "affordability and comfort" of that route, casually chipping away at the process. It was mixed and mastered by Rob White, who is no stranger to assisting local bands on a budget. The artwork was handled by Blair Caldwell from The Faps from Saskatoon, an absurdity added freak punk band. They called reaching out to him a "gut instinct" before taking turns gushing over his visual and musical work.

The songs on *Astral Vampires* were born out of confronting "inner gross feelings" and processing that people close to you can affect you negatively, draining you of energy, as well as the realization that you can be that person in someone's life without knowing or intending to be. Musically that's grappled with through songs that allude to the sounds of Smallman Records ("Cautionary Fail" and "Finely Tuned Garbage Sculpture"), and mid 2000s melodic hardcore ("Blood Mist"). They offer a nostalgic yet modern take on things that is ultimately their own. The songs are aggressive

and angular, occasionally arriving at lulling, weightless moments that begin to hint at post rock. These guys are clearly dialled into one another. They play with the precision of a band that has no need for count ins or cues.

In addition to Dream Creeps, Kurtis and Matt also have other projects on the go. Kurtis does drums and vocals in Pop Pop Vernac, a "fun four-piece garage punk band... we all sing songs, so that's a lot of fun." Their third EP, *Loud Local Band* will be out in November. Matt switches to guitar with dancey pop rockers Lunar Lander Dance Commander. They're gigging lots around Saskatchewan with a fresh new line up with their sights set on recording.

Dream Creeps are already in the midst of writing a follow-up and are currently working on hitting the road throughout the winter. While the EP is certainly worth a listen, it doesn't compare to seeing them live. Keep your eyes peeled for prairie dates.

*Astral Vampires* can be streamed on the usual streaming platforms, Bandcamp and they do have CDs available.

[Facebook.com/dreamcreeps](https://www.facebook.com/dreamcreeps)  
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# WRETCHED WINNIPEG



## Cell

Interview by AU Editorial

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

Hyperion: Greetings, My name is Hyperion and I am the singer and guitar player of Cell.

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

H: Cell is a conceptual black metal band that started in 2014. Me and the original drummer, Void, started the band from the hard times and pure emotion of our lives. I also had a big

comic book story that was unused because I never could find a proper artist to portray it. I quickly added it to the band as a concept, and then Deimos joined the band on bass! Ever since then we've been going very hard with shows and tours.

**AU: How would you describe your sound as a group? What inspires you, musically or otherwise?**

H: Our sound is a unique blend of mainly old school and modern black metal mixed with old school death metal, doom, thrash and hardcore. It's hard being confined to one thing for me when I write, a lot of music inspires me and our music essentially follows the concept the whole time.

**AU: You're just about to release a new album, tell us about it! Does it explore any particular themes or topics?**

H: The new album *Ancient Incantations of Xarbos* is the second album that follows the galaxy I created. The first

album gives you the premise of the main tyrant alien race that conquers/destroys planets for their benefit to further their race. The beings from Ereboth essentially steal DNA and tech from other beings to become a super race. In the new album it follows a different planet called Xarbos and its many tales that have led up to one massive event. It's a beautiful green planet that has two races on it, one is a pagan race that lives off the land and knows the ways of its ancient black magic, and the other is the rich and greedy race that only cares for power and tech to further their agenda. They have no care for the planet, its creatures and the pagan race (who are the oldest beings on the planet) that reside there. The cover shows the pagan people performing an incantation to resurrect their demon god Gorthar from a massive pit. They essentially use the god to decimate the rich race and bring balance to Xarbos.

**AU: How does this sci-fi universe provide the ideal medium for your message?**

H: A lot of the concepts in this universe are metaphors for what happens in my life and the horrors of our past on planet earth. *Ancient Incantations of Xarbos* is essentially a metaphor of what happened to the indigenous people when the Europeans came across the ocean and committed genocide, rape and destruction to their land. A few of the songs on the album mean a lot to me because I wrote them about people that changed and affected my life, for example "God Of The NetherRealm," is about my friend in the music scene that was very close to me and unfortunately took his own life. In the story, he's stuck in between words because his body was kept alive in the ICU and his mind and soul were gone. He travels through the NetherRealm to find the one that sits at the throne and rules all there. He challenges this god and defeats him, then he becomes the new god of the NetherRealm.

**AU: What can we expect to hear on the new album, musically speaking? Will there be a diversion or evolution in sound from your previous albums?**

H: There is definitely a slight change, especially with production. We worked very hard to achieve the sound that was in our heads thanks to the amazing Ryan Forsyth who mixed and produced our album (He actually did the first one as well!) This album has more polarities and delves more into very slow hypnotic doom parts while speeding up and

getting extremely chaotic and old school with the fast blasting and such. There's a lot more cleans on this album as well!

**AU: What can we expect to experience at a live Cell show? Why is live performance important to you as a band?**



H: It's very theatrical and emotional, playing in Cell is a cathartic experience for me and the

other band members. We pour our hearts and souls into this band so you'll notice a lot of production on stage aside from the constant presence we try to pursue every show. If I didn't have this outlet in my life then I don't know what I'd do, I need it.

**AU: Speaking of live performances, you're heading out on a cross-country tour this fall! Tell us about it!**

H: It's actually our first USA tour! We're heading south and doing a horseshoe through there and coming back up but we're definitely hitting some Canadian dates in the east coast on the way back from the states leading up to our last show in our home town of Winnipeg with *Immolation and Blood Incantation*.

**AU: Are there any cities on this circuit you're particularly looking forward to playing? Any places you haven't played yet that you'd like to?**

H: We're looking forward to every show, especially all the ones in the States since we've never been there before!

**AU: What's next for Cell as a band? Will you be doing more touring? Recording? Any other projects you'd like to tell us about?**

H: We plan to tour the States again in 2020, so we can hit spots we haven't already. It will also give us a chance to tour western Canada again and then just head straight town the west coast of the States. We eventually want to tour Europe as soon as we can, and any other place that is in the cards for us! There will definitely be some writing throughout that time and we plan to do some recording very soon!

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

H: Our new album drops October 4th online and everywhere in the world! Keep your eyes and ears peeled!

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

H: We're very excited to meet everyone on this USA/Canada tour, make sure to check out our dates and hit up our show if it's in your city!

<https://cellandvoid.bandcamp.com>

PHOTO SOURCE: Asher Media

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# Rob Zombie's Vision of Halloween & Hell

By Vince D'Amato

I had prepped this article, centered around the films of Rob Zombie and the Halloween franchise, about six weeks before my publication deadline... Only to discover on September 23rd, iconic B-movie actor Sid Haig had passed away. I truly did feel that Sid Haig was more of an iconic entertainer and actor than people, even within the horror community, realize – he practically had an entire low-budget and exploitation career in the 1970s with the likes of Jack Hill, Pam Grier, and Roger Corman, so iconic was this capsule of Haig's work (and collaborations) that Quentin Tarantino cast him with Pam Grier in his 1997 heist movie Jackie Brown. Of course, this might be common



pop-culture knowledge, but let's not forget his iconic features that made Spiderbaby a drive-in and cult film hit. And let's also not forget

that after Tarantino, it was Rob Zombie who truly valued this character actor's talents and charisma, not only by casting him in several films, but by creating a fresh iconic horror character with Sid Haig in the form of Captain Spaulding (House of 1,000 Corpses, The Devil's Rejects, and 3 from Hell). I also wanted to mention the truly important role Rob Zombie played in Sid Haig's cult film comeback, and vice-versa – the iconography that Sid Haig as a performer brought, in turn, to Zombie's films. After hearing the news of Sid Haig's passing, I felt it only appropriate to add this forward to the already-penned article About Rob Zombie's films. So, let's explore some of these Halloween cinematic gems, then, and in doing so, celebrate some of the horror culture these guys created for us...

... THE seminal holiday horror film of the season, John Carpenter's original

Halloween, began its life as a very low-budget independent horror film and has now, forty years later, blown up into a full-on legacy. Original filmmakers Carpenter and Debra Hill produced the first couple of sequels, and while Halloween II was one of the most direct sequels they could have ever hoped to have produced – the entire film takes place on the very same Halloween night as the first film, picking up the action seconds after the last one left off – Halloween III veered off wildly into crazytown



with homicidal scientists, masks that melt kids' faces, robots, and the end of the world as we know it. Originally scripted by Nigel Kneale (Quatermass and the Pit), who had been such an influence on John Carpenter that not only had Carpenter sought him out specifically to hire him to write Halloween III – Season of the Witch, Carpenter also wrote his most Nigel Kneale-inspired script, Prince of Darkness, under the pseudonym "Martin Quatermass"

Halloween has seen five official sequels, two reboots, and two remakes by horrorshow musician and former head of White Zombie, Rob Zombie. In this crazy multi-verse, the lead heroine, Laurie Strode (usually played by Jamie Lee Curtis), has had a sister, a brother, a son, and a daughter, rarely on display at the same time in the same film or even in the same Halloween-verse; and she's been killed, only to be resurrected in another part of the Halloween's multi-verse alive and well (and ready to kick ass) and with an entirely different family tree. And yet it all works, and that's now, over forty years later, because of Laurie Strode shining over the iconography of The Shape behind the mask.

Up-and-coming starlet Scout Taylor-Compton had a chance to play the character of Laurie Strode twice when Rob Zombie took over the franchise, adding his style and intensely violent vision to the Halloween legacy in a remake, and then a sequel to that remake. Taylor-Compton's and Zombie's take on the iconic heroine and her babysitting friends was far more aggressively fun and likable, and overall it did work, if only because the updated Laurie Strode matched Zombie's overall aggressive take on the material, and Scout Taylor-Compton was consistently amiable and pretty in a very appealing down-to-earth sort of way. The style itself is pure Rob Zombie, only this man could create something this aggressive and in-your-face and still have it be a commercial horrorshow – much like



his music. Because it's not all violence and intensity;

# Absolute Horror



within this hyper-aggression, there is also humanity and humour. In no other Rob Zombie film is this humanity present than in his post-Halloween films, Lords of Salem, which I would argue is Zombie's best film to date. It also clearly showcases Rob Zombie's love and appreciation for John Carpenter's films more overtly than anything else in Zombie's horror film repertoire, including both his Halloween films and also House of 1,000 Corpses, the latter which actually takes place entirely over a Halloween weekend.

Much like John Carpenter And Debra Hill's original Halloween in 1978, Rob Zombie's first film, House of 1,000 Corpses was a somewhat experimental



low-budget affair. It was originally backed by a major studio, Universal, but over time and over a change in executive staffing during the production of the film, Universal lost interest in the project, eventually dropping it. Adding to the film's production problems, Zombie, being a novice film director, had self-admittedly botched a few of the scenes, and they were not provided any additional support funds to re-shoot, which left Rob Zombie to improvise both in the editing room and through the lens of a hand-held video camcorder that he took with him on tour, shooting strange exteriors and insert shots that would be edited into the film, giving House of 1,000 Corpses that strangely hallucinogenic feeling, especially as they're cut in with Zombie's Dario Argento-esque shots of gaudy contrasting pink-and-red lighting and clips of rabid horror



pop-cultural referencing. Following the sequel The Devil's Rejects, Zombie would then move to being hired to write and direct the two new Halloween films for the Weinstein Company, which would connect him with Quentin Tarantino and Robert Rodriguez during their production Grindhouse, where Rob Zombie would write and direct the fake-trailer segment "Werewolf Women of the SS," which he would utilize to test-pilot the entirely new crew he'd be working with for his upcoming Halloween production.

Albeit more violent, and (shoot me now), with an ending that I actually prefer to the original Halloween, Rob Zombie's vision was pretty in-line with spirit of the original film; he expanded on themes and ideas that were already in place. However, when Zombie moved to make

the sequel to his own vision of Halloween, he went and did something completely different. I have to say that when I first saw Zombie's Halloween II, I did not love it. I do love it now. I don't know if this had



anything to do with the original theatrical release being shorn of possibly offensive material, but rediscovering Zombie's Halloween II on home video in its longer "Director's Cut" was eye-opening.



Zombie very cleverly uses Carpenter's/Hill's/Tommy Lee Wallace's ideas and key action sequences from 1981's Halloween II within the first 20 minutes of his new version, and then starts to go on a surprisingly contemplative journey with the main characters of the film, Laurie Strode, the father figure



played by Brad Dourif, and Dr. Loomis (Malcom McDowell), and though a recurring experimental dream sequence and sporadic dream-visions. These dream-visions would later be more concretely solidified as part of Zombie's avant-garde horror cinema in his following film, the aforementioned Lords of Salem, where Zombie would really knock a lot of these experimental



cinematic ideas out of the park. Clearly trying never to repeat himself as a filmmaker, Zombie would then arc all the way back to a mean, aggressive, loud tale of a very strange and violent Halloween

run-for-your-life game-night... 31, which would again star his muse Sheri Moon Zombie. 31 is a balls-out crazy gory horror film and nothing else and it's a shame it didn't receive a better release when it first came out in 2017. But now, Zombie the filmmaker is back, following his "Twins of Evil" concert tour with Marilyn Manson, his new House of 1,000 Corpses/The Devil's Rejects sequel is about to be unleashed; it's called 3 from Hell.

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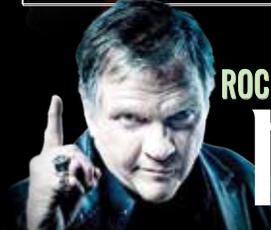
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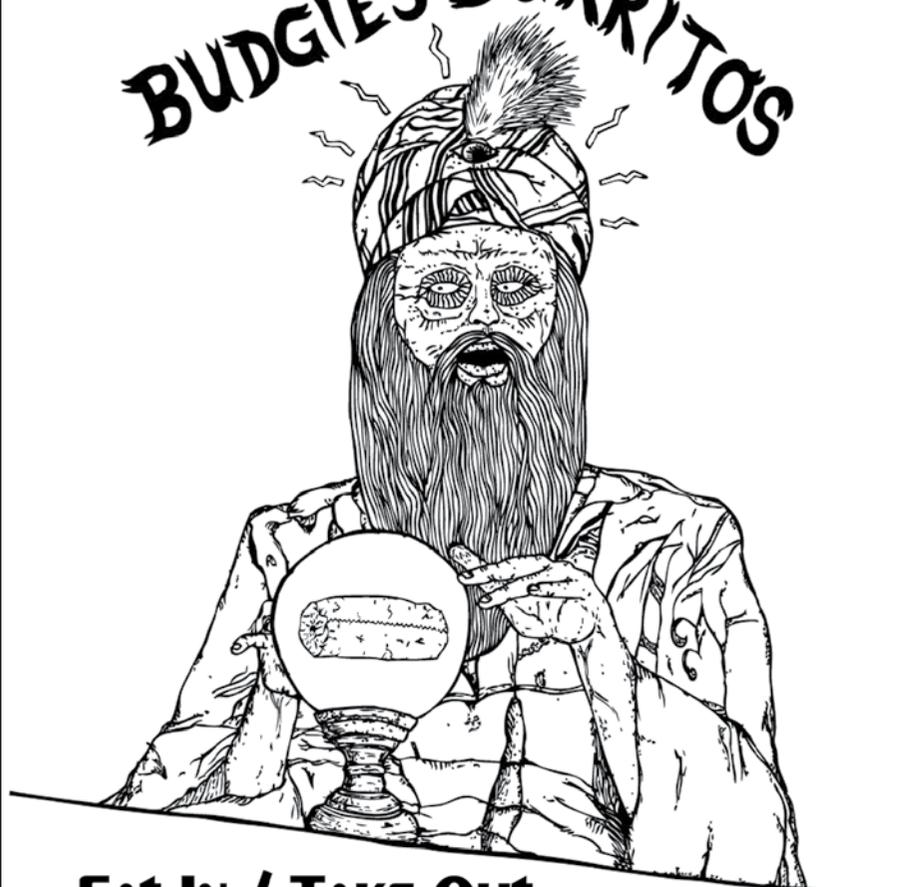
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## subculture

by *wendythirteen*

The Social Media notification button. The harbinger of clustered fucks from any remotely political opine posted.

The latest facepalm segments is the reaction of grown ass, mostly guys, losing it about a sixteen year old female climate activist, screaming that she has no solutions to climate change. Ummm no doofus, she is asking our supposedly adult, leaders of countries to step the fuck up.

The vitriol from these people is vomit emoji inducing. Some of these assholes are raising children. I am absolutely mind boggled about how these people can live with themselves. The more conservative spewing I see or hear, the more reclusive I am inclined to be.

Greta didn't claim she was a scientist. She just wants people to believe the science. She wants us to heed the warnings about the frequency of severe storms. The flooding caused when entire swaths of missing forests can't handle the rain storms because there is no root absorption to slow the torrents. The species facing extinction because the pollution is so toxic from resource pillaging commercial enterprises. She wants the resource rapists to be held accountable and to change their ways.

If you don't give a fuck about the furry orangutans in Borneo losing their habitat to the palm oil pillagers, how about the Canadian children who have never had clean drinking water where they live. Where the fuck is our useless government. Oh right, a pipeline for poison but not a pipeline for non toxic water is their priority.

The three R's.

Reduce, Reuse, Recycle.

Skipping right to recycle isn't helping. We really need to curb our consumerism. I'm glad more fast fashion chains are going under. I look the same every day. I suppose I wear a tattered uniform. If I wasn't such a procrastinator I would do my repair sessions more often. Women used to gather a hundred years ago in sewing circles, they'd show up with their pile of repairs or projects and shoot the shit with their neighbours. I barely know my neighbours. Life is different, seemingly not for the better.

We have become the most vapid species to inhabit the globe. How did greed win?

When you see the embellishment of yearly CEO salaries, the gouging of governments and the inflation of any estimate from the trades you wonder where it all went wrong.

Why does a bolt that costs twenty nine cents at crappy tire for any consumer to purchase seem to cost six dollars in any government related invoice that the taxpayers are footing? How does that work?

I was on door gal duty one night when I met the offspring of a well known Vancouver 'promoter' who had a reputation of taking off with the door money for years and years. Yet, he still seemed to be in business. Anyway, this kid was going to follow in his footsteps it seemed and was quizzing me about the expenses and workings of booking a gig at Pat's.

When I broke down the house cost for him, which in the scheme of Vancouver venues is fairly standard and minimal, he had dollar signs light up in his eyes. He quipped to me that as a promoter

I must make a lot of money. I just about spit my soda water out all over him, as I had a hearty belly laugh. I guess it is all about how you are raised in this world that tempers your sense of equality and fairness.

Personally, there is no fucking way I could ever walk away from a gig situation making more money than the performers do. It is called moral fibre. It is ingrained in my soul to be a fair person. My parents instilled that. They were community minded, volunteered, helped their neighbours and gave zero fucks about keeping up with the Joneses.

The world has far too many people missing a moral compass. As humans, we are all one species. We all bleed red, no matter what colour and flavor we are.

Now I'm not saying I'm one of these new world order super empathths. I have boundaries as everyone should and I'm not down with enabling bullshit behaviors. Personal responsibility needs to be in everyone's wheelhouse. If you're down

## ABSOLUTE SUBCULTURE

with the blame game of shirking responsibility with excuses you need a soul rewiring.

I see that the most where I work amidst the addiction wheel of fortune in the DTES. The poverty pimps hoard their wealth while the 'clients' run amok on a hamster wheel to nowhere. You can't funnel a million dollars a day into a collapsed 'Four Pillar' business model. One pillar will not sustain the other neglected three. When the CEO's of the 'disorganizations' are making six figures, yet the homeless have nowhere to take a shit or enter detox immediately if desired, you have to wonder what the fuck is going on in this corrupt world.

Frustration abounds. Sure the system is broken, but I think it's broken because 'doing the right thing' starts with all of us. Think about that the next time you shrug off sluffing goods from a 'corporation' or embellish an insurance settlement then become the hypocrite that bitches about your ICBC rates rising. Blargh.

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# CALGARY CARNAGE



## Chron Goblin

Interview by Roger the Shrubber

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

Darty: You are talking to Darty and Josh from Chron Goblin, hailing from Calgary. We're infamous for putting out hard rock albums and playing intense live shows all while having a good time doing it! The Calgary Herald called us "Calgary's nicest band," so I'd like to think we are also very down to earth and friendly humans.

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

Darty: Brett and I played in a thrash metal band around 2006/2007 and had a desire to form a band that was less thrash and more rock and aligned with our influences of Black Sabbath, Kyuss, Queens of the Stone Age, Orange Goblin, etc. All four members of Chron Goblin met in Rundle residence while attending the University of Calgary, so when it came time to find a vocalist and bass player, Josh and Richard were first to come to mind as good friends and musicians. We

did a few jams with Josh and were blown away at his talent and unique style and knew we had something unique. Hepp was the last member to be added and we've remained the same lineup since the formation in 2009.

**AU: How would you describe your sound as a group? What inspires you, musically or otherwise?**

Darty: If I had to describe our sound in five words I would say energy, intense, heavy, boogie, and swagger! I think we have always stuck to our guns in wanting to be a heavy rock band that doesn't fall into one particular sound. We've always had the goal of trying not to write the same song twice and I think we've managed to stay true to that. We strive to be technically proficient while being accessible enough that we're too-metal-for-the-rock-scene but too-rock-for-the-metal-scene, landing us somewhere in the middle.

**AU: You're just about to release a new album, tell us about it! Does it explore any particular themes or topics? How does it differ from your previous releases?**

Darty: With any Chron Goblin album you can

expect heavy riffs, soaring vocals, and thunderous drums! What sets this album apart is that it's a bit more refined and mature - probably as a result of us doing this for ten years! We also experimented quite a bit with our sound on tracks like "Ghost," "Slipping Under," and "Giant," which moved away from our traditional Chron Goblin sound and added in more dynamics, atmospheric elements and melody. The vocals really stand out on *Here Before* and demonstrate a more melodic sound than previous albums. We feel this album will be enjoyed by our long term fans while giving them a sense of a new sound and direction in addition to the classic full steam, onslaught riff attack. We're also extremely proud of the production on this album - we feel it captures the rawness of the band and our live performance style, while still sounding incredibly high quality in terms of the instrumentation, mixing and mastering.

Josh: The album is one part serious introspection, one part love, and two parts good times. It was written during chapters of extreme change and growth for some of the band members and captures the experiences that have led us to this point. In many ways, it feels like a culmination of times past while moving forward with a fresh, progressive sound. The album is an honest reflection of our lives during the past four years. A lot of the lyrics in Chron Goblin are born out of long periods of monotony and boredom on the road - it seems to be the time when I'm best suited for introspection and reflection. I find I'm often inspired by life events and the feelings that are generated from these experiences. Generally speaking, I just try to write about what I know - and in doing so, I hope others can connect with that shared, human experience.

**AU: What is Grand Hand Records and how did you get hooked up with them?**

Darty: After years of sharing stages, joint touring, and all-around mutual admiration, we had the idea to form a record label with our best buds Black Mastiff and launch Grand Hand Records. Both bands have been putting out albums over the past decade, both independently and under other labels, and we wanted to take the vast experience of everyone and start something of our own to allow for complete control and direction of the upcoming releases for both bands. We're also open to collaborating with other bands to release music under Grand Hand in the future, so we're doing our best to learn lots from the releases of *Here Before* and Black Mastiff's *Loser Delusions*. The timing couldn't have worked out better as both albums will be released within weeks of each other, followed by a cross Canada tour. So far it has been super fun and exciting experience. We love the guys in Black Mastiff and are absolutely massive fans of their catalogue and the other bands the members have

played in. It's a real honour to partner with these guys and collaborate on putting more great music out there!

**AU: What are you most looking forward to about touring? Any cities you're particularly stoked to play?**

Darty: We've actually done a few tours with Black Mastiff in previous years, including one with Cancer Bats which was RAD! We're really looking forward to playing out east again, as we haven't been that way since our 2015 cross-Canada tour in support of our last album *Backwater*. The camaraderie that forms on longer tours is second to none - so I'd say that is what I'm personally looking forward to the most - the adventurous ride of trials and tribulations that driving over 10,000 kms across this vast country will bring with some of your best buds!

**AU: You've done plenty of other touring - what's your secret? Do you have an essential tour survival kit?**

Darty: For sleeping, we use the app 'sleep fan' so that the rest of your band doesn't kill you in the middle of the night because of your snoring! Otherwise, I'd recommend good books, good movies, as many vegetables as possible, and sticking to gin and soda for the booze. It's the beer and wine that will give you those deadly hangovers! But most importantly, have a good attitude and a good sense of humour, especially when things aren't going exactly as planned. Touring certainly isn't for everyone, but those who love it tend to become addicted and as soon as you get off the road, you are already scheming for the next tour!

**AU: What's next for Chron Goblin? More touring? Recording? Any upcoming projects you can tell us about?**

Darty: We just released a cassette split with Italian rockers Isaak that came out early September. Otherwise, we are planning on touring Europe again in spring 2020 and getting back to the basement to start working on the next album.

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

Darty: Fads come and go, but we feel if you write music that comes from the heart and soul, it's much more likely to stand the test of time. Never try to imitate another band's sound and just be yourself and people will take note of that. Be humble and kind to all the people you meet on the road and remember that tomorrow isn't promised to anyone!

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

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PHOTO SOURCE: Asher Media

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In early September, the underground Calgary music community lost a piece of their collective heart with the death of Stevil Angel. Stevil was known widely and fondly, having worked at the various incarnations of Distillery, and being a face in so many metal, punk, and rock and roll shows over the years. Getting to know him was easy; getting to love him as a part of our twisted family was even easier. His love for music was infectious, and he was always quick to share what he was listening to with anyone who would listen. And many of us listened, joined, and enjoyed conversations with him.

He moved to live with family in another province, but still managed to appear suddenly and unexpectedly at a surprising number of shows. You would look up and see his beaming smile, brace yourself for a powerful hug, and feel that little bit

lighter knowing he was there.

Like far too many of us, Stevil struggled with depression, and ultimately lost that battle. His passing is a hurt that many of us are struggling with, and at times like this, our scene comes together, both with messages of I love you and I'm here, and with a gathering to celebrate in our own way.

Stevil's memorial is a tribute from many of the bands he loved, friends who may have moved away returning to Calgary to reunite and remember our brother. Please feel free to join us on October 5th as The Turrettes, Citizen Rage, Hypnopilot, Attack Addict, and Oh Shit take the stage in his honor at The Stetson Pub in Calgary. All proceeds from the show are being donated to Stevil's family.



## Pervcore

By Celestia, Metalheads United

You arrive at the club Friday night. Two hot frontwomen barely contained by their dresses are yelling about Buttsex Sundays as a dildo flies past your head. The crowd is eating it up and going wild. This is a Pervcore show!

Six years ago, Calgary's Pervcore was born of booze and the desire by Emi and Terralee to bring together killer musicians, deadly riffs, wildly inappropriate lyrics to create a sex-driven show. Talented musicians in hooded leather bondage gear on dog leashes, sex toy giveaways and cleavage shots for the fans: "My mascara was running. My eyes were burning. I couldn't breathe. I was drowning. But it was glorious. I'll never forget it."

The Bad Girls of Pervcore really know how to entertain.

While Emi and Terralee focus on creating the fan experience, the band's foundation is solid musicianship and well-written, catchy songs. A combination of both punk and metal, Kuba (ex-D.O.A.) anchors it with his killer bass riffs. Add

Dallas Lobb (Electric Revival) on drums for one of the best rhythm sections around. Throw in the dual guitars of Mike Davies (Beyond Possession) and Craig Kublitzki (DIE) and you have the perfect mix of high energy, aggressive music. It's an addictive package that leaves you wanting more.

But unfortunately, all good things must come to an end. When asked why they are calling it quits, Pervcore shared, "No real reason other than it's time. Why not go out in a blaze of glory rather than wait until we're old and saggy and everyone wants us to go?" While

the fans are taking the news like a well-placed kick to the balls, the band members have other musical projects and personal pursuits that are calling their names.

Pervcore's punk/metal crossover style and in-your-face, no-apology performance made them one of the most sought-after sleaze thrash party bands in Western Canada along with the Gnar Gnars and Trousermouth. They have

opened for Michale Graves (ex-Misfits), Head PE, Authority Zero, D.O.A., Dayglo Abortions, Randy Rampage, and Ten Foot Pole, have played the Winnipeg Punk Festival and the inaugural Femme Fatale: A Celebration of

Women in Music show and released two albums.

Word of wisdom from Pervcore's Craig Kublitzki: "If you can't find at Home Hardware what you need from a sex shop, you aren't a real pervert!"

Don't miss Pervcore's final show with the return of original member Rob Salewich at the Blind Beggar in Calgary on October 19th for one last chance to get teenage drunk with the band.

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

PHOTO CREDIT: Emi





## Crypticon Seattle 2019 Barbara Steele

Horror Panel moderated by Tony Kay  
Transcribed by Trevor Lawrence Reid

**Absolute Underground: I would love to have been a fly on the wall during the *Black Sunday* shoot and have insight into how director Mario Bava worked, and how you worked with him.**

Barbara Steele: He was a very internalized, quiet man, Mario Bava. In fact, he was not like an Italian at all, actually. He was very correctable. It was like an English man in his demeanour. He was also in somewhat of a depression when he made that film. The whole crew was asked to wear black and white. It was a black and white film so there was no colour allowed anywhere. He was extremely

civilized and he used to be a cinematographer so he was primarily concerned about the visual impact of this film more than the actors, so that was how he was going to convey the meaning of the picture. It's a visual masterpiece and I think we were secondary. I feel like I'm telling you a vile secret. [laughs]

**AU: I think it speaks to your intuition and skills as an actress that there's such a nuance between the dual roles that you're playing in *Black Sunday*.**

BS: Well, thank you. [laughs]

**AU: I would imagine you found it a very interesting challenge, especially as a just-started young actress, to craft something that's actually for the time, a very complex set of roles.**

BS: You're seeing it from the outside a 1000 years later. The actors that are involved just see it on a day to day level. We don't see it as this sort of love, this kind of intelligent projection. We are just desperately grateful to have been there and to have such fabulous lunches for a time. [laughs] All those little bottles of wine... [laughs] A little bottle of red, a little bottle of white...

**AU: So at this point, before you launched into success and a succession of gothic horror films in the mid-sixties, you had the very wonderful experience of working with Federico Fellini on the film *8 1/2*. Could you tell us about that?**

BS: Fellini was like a witch. He was a totally intuitive magician. He was so intensely intrigued with the spiritual connection of everything. No one was ever irrelevant to him. It was like he had this phisic generosity of heart and he went into the souls of all people. And it does show in his films, particularly the black and white early ones.



**AU: As far as working with actors, it sounds to me that his technique included a lot more human interaction, is that a fair assessment?**

BS: Absolutely. He was very conspiratorial with everybody. Even with extras, he would always give them something to do. Smell a flower or walk on tip-toes, everybody felt very specific, which they all adored. You just knew that you were actually in the orbit of a real magician and he even had this guy from Sicily with him who was actually

supposed to be a magician, looked like Rasputin [laughs]. On set, he would crack eggs into an elaborate glass. One day we were there with a billion extras all dressed in white and about to go on, and there's this guy cracking the eggs in with these other little pieces of amber and god knows what, and he suddenly shouts, "No! No! Not today!" and Fellini says, "Oh God, but I've got 200 extras all ready," and the guy is like, "NO! It's impossible. You cannot shoot today! Everything will be ruined!" And we all went away. [laughs] The producer nearly had a nervous breakdown. He went totally bat shit!

**AU: What was it like working with the director of Mario Caiano in another dual role, which seems to be a recurring theme?**

BS: Yes, it has this duality. It was so insanely catholic back then, all these amazing parades, weddings, funerals, these incredible carnivals, like floating through the day. It was just fabulous.

**AU: You have incredibly expressive eyes, as far as utilizing those tools (looks) as an actor, is that something you were conscious of at the outset?**

BS: [laughs] No, not at all. I really liked working with those emotional directors who were creating like mini-operas. I really loved Riccardo Freda. We worked 18 hours days, all of these movies were made in 10 days you know. It was just incredible.

Italy has this amazing light, I think it's what helped create the extraordinary cinematographers then, and like the Renaissance painters as well. Italian

light is magical and haunting and fabulous. So we didn't feel like we were making horror, we were just making these movies with dark and kinky little streaks in them. They weren't like slashing people to smithereens. These films are more like Victorian melodramas in the way that they were made.

**AU: I wanted to ask you about Antonio Margheriti, you did a couple of films with him, including *Castle Of Blood* from 1964, one of the great Italian gothic thrillers, and a lot of it hinges on your presence in the film.**

BS: I loved Margheriti. He was a wonderful and very generous director, also very connected. I felt very connected to him, very comfortable. I look back and they were all so young. I thought they were old men, but they were like 31. [laughs]

**AU: You also had the good fortune of working with David Cronenberg on his very first film. What were your impressions of him?**

BS: He was very intelligent. When I met him, I had this little house on the sea in Malibu and he arrived on this very grey and stormy day, with this insane huge enormous bunch of marigolds and I was enormously impressed by these orange flowers under this dark grey sky and raging ocean. He offered me the role and I said, "Oh yes. Sure!" and that's what happened. [laughs]

**AU: Another one of my favourites of those 70s era roles is *Piranha*. It's great fun and you're working with another young director from the Corman stable, Joe Dante. Can you tell us a little about that?**

BS: It's astounding you know, that guy made all these movies and never asked me to say a word. [laughs] I couldn't believe it, no dialogue to learn. Nothing, you know. Just sort of wander through and say three words. What was it like? Well, THAT was a lot of fun. [laughs]

It felt like a high school romp. Actually, I think we were running out of money and had to auction something stupid like a gramophone to try and make a little bit of money to make ends meet. We needed like another \$300 or \$400 to pay somebody so we could finish the movie next week.

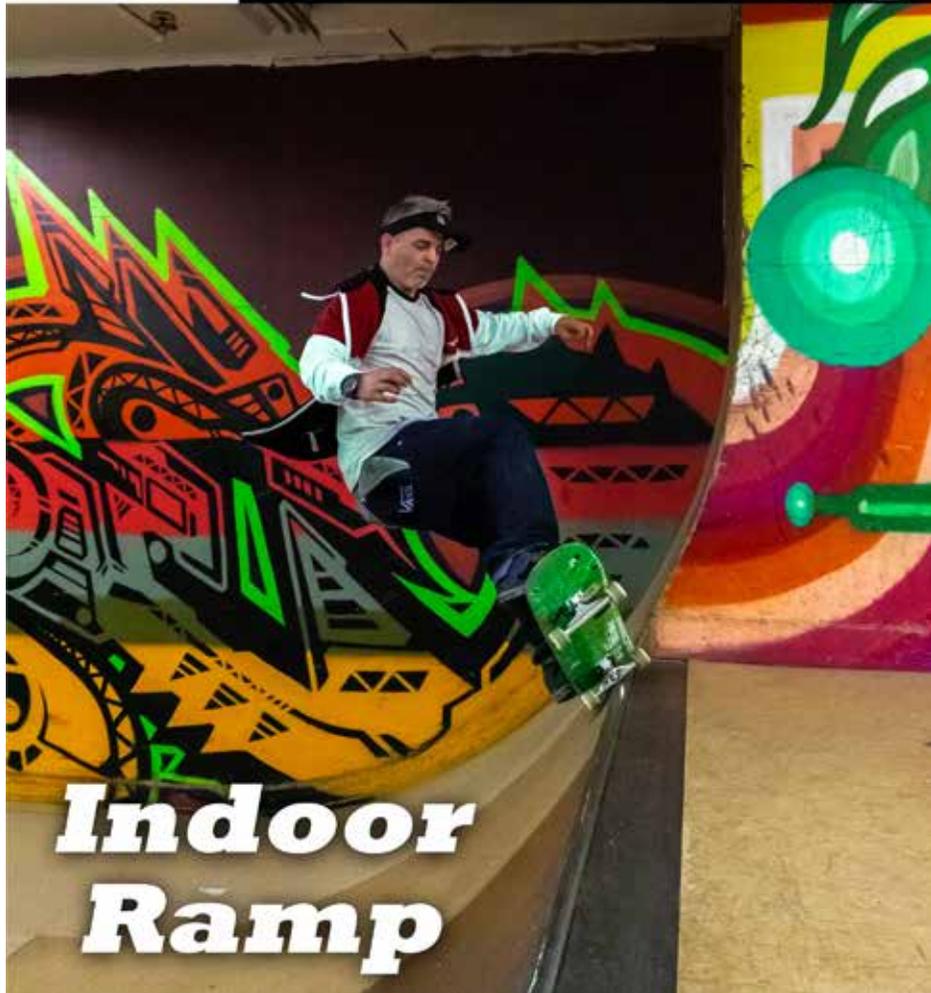
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### Crypticon Seattle 2019

## Dee Wallace

**Moderator:** So I know *E.T.* isn't a horror film...

Dee Wallace: Really?! I can't tell you how people come up to my table and tell me that they were scared to death of *E.T.* It's that scene when you first see him, if you saw it too young.

**M:** Your role was of an amazing single mom.

DW: The first single mom on screen, by the way!

**M:** Why do you think *E.T.* was such a hit?

DW: It gives us hope as humans, and we are all so hungry for that right now...but I won't get into politics.

**M:** And then we get into *Cujo*, which I hear is



one of your favourite films to watch?

DW: Well *Cujo* is my favourite film, because I think I went as far as I could go, as truthfully as I could go. It's also the hardest thing I've ever done. They treated me for exhaustion two weeks after. There were 13 dogs that played *Cujo*, they were all trained to go after different toys. So on action the trainer would go "DIG! Dig for your toy!" So their faces looked terrifying, but their asses were going crazy. So we had to hide their tails! There

are a couple of long shots where they allowed the tail wag to stay in. But it was really challenging between getting them before the tail wag and before they ate the egg whites off, cause to make them look like they were foaming at the mouth, they used egg whites.

Let me tell you, that kid Danny Pintauro, I would wake up every day and thank god I was working with him, it was like working with an adult actor, he was amazing. So you know, I'm always a mother, whether we're shooting or not, so I say, "Okay Danny, so we have to shoot this scene now where you have to have a seizure, but we're just acting right?" [And he'd say] "Oh don't worry Dee, I had them when I was little, wanna see?" So he went right into it, and it looked good to me... he was never afraid of the dogs, he always knew we were acting. Drew (Barrimore) on the other



hand... not so much. We had the big scene where *E.T.* was dying, and we were on an adjoining sound stage while they were getting all the doctors and everyone set up. I say to her, "Okay Drew, so we're going to go shoot the scene where *E.T.* is dying, but you know he's not dying, he's just acting, like we are." And she looked at me and said, "I know Dee. Do you think I'm stupid?" Then we walked into the set, she took one look at *E.T.* and went "HE'S DYING!!!" Meanwhile Steven is going, "Roll it, roll it!"

**M:** Let's talk about the new *Critters* movie!

DW: I can't wait for you to see the new *Critters*, it's going to be on Syfy. The puppets are great, they did it all with puppets. When they asked me to do it, I said, "Oh you guys aren't going to do that CGI shit, are you?" Cause the fans will not be happy," and they said, "Oh no we wouldn't dare." So they brought in really good puppets. I get to play a bounty hunter. I'm the same character. The *Critters* have eaten all my family.

**M:** What was your experience on the original *Critters*?

DW: Oh it was fun, the director, the cast, it really was a family. The big Critter, you only see his eyes in the first movie because they hadn't even finished him yet. So we're in the scene and acting all hysterical and we



hear, "Okay, roll him in..." And they just rolled him in like a ball!

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**AU:** You're in all those? That's amazing! Then Rob Zombie comes along and resurrects you as Captain Spaulding. Can you tell us about the different look and feel between *House Of 1000 Corpses* and *Devil's Rejects*?

**SH:** People were saying that *House Of 1000 Corpses* was a little too glitzy and cartoonish. It's the direct opposite in *Devil's Rejects*, I appreciated the differences.

**AU:** Tell us about *High on the Hog*, we're from Canada, we like marijuana.

**SH:** Yeah it's a film about this guy, me, who's is a farmer. This farm has been in the family for five

generations and he promised his father that he wouldn't sell out to corporate farmers, well to make ends meet he just started planting a little weed in with the corn. Along the way he found these three women who were abused in one way or another, horribly abused and took them in in as family. So it's a family film, it's a film about weed and it's a film about injustice. It's got a whole lot of stuff working for it.

**AU:** Do you partake?

**SH:** Now I'm on a strict CBD regiment because the CBD is good for every part of your body and it doesn't get you high. I get myself high. Just working gets me high.

**AU:** What are some other new projects you have, other than *3 From Hell*?

**SH:** *Cynthia*, which is on DVD right now.

**AU:** Bill Mosley is in that one too?

**SH:** Yes he is. I'm also in *Suicide for Beginners* and *Hanukkah* which has gotten a lot of good press.

**AU:** Is it a holiday horror movie?

**SH:** Supposedly it's the first Jewish-based horror film. Somebody on my Instagram page said, "Well what about *The Passion of the Christ*?" Yes, Christ was a Jew and horrible things happen to him, but it wasn't a horror film.

**AU:** Anything to say about *Astronomicon*?

**SH:** It's great!

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

**SH:** Watch *High on the Hog* and *Hanukkah*.  
[www.sidhaig.com](http://www.sidhaig.com)



**In Memoriam:**

**Sid Haig**

July 14th 1939 – Sept. 21st 2019

This interview took place Feb 8th, 2019 in Detroit, Michigan at Astronomicon.

By Ira Hunter

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

**Sid Haig:** Well my name is Sid Haig and I'm infamous for doing crazy stuff. Yeah that's what I do. I'm crazy.

**AU:** Can you tell us how you got started in your earlier film work?

**SH:** My first film was with Jack Hill. It was his student film at UCLA, he got me started in the business.

**AU:** What was that one called?

**SH:** *The Host* and it's actually a companion disc to *Switchblade Sisters*. Quentin Tarantino got Miramax to negotiate that deal.

**AU:** I love *Switchblade Sisters*. That's such a good movie. Is it a sequel or prequel?

**SH:** No, just a companion piece. Tarantino saw some footage from it, then he found all the rest of the footage and put it together 20 years later. There was one section where the sound was messed up and I had to dub the sound, only I had to make myself sound 20 years younger.

**AU:** And so working with Pam Grier, you had a romantic relationship, I believe?

**SH:** \*laughs\* No, I don't think so...

**AU:** Oh really? I heard that you guys made sweet love.

**SH:** We were friends. She did a convention in Denver, doing a Q&A and this guy said, "You and Sid Haig have done a lot of films together." She said, "No we did not fuck," so we'll go with that.

**AU:** You guys worked on *The Big Bird Cage*.

**SH:** Yes, *The Big Bird Cage*, which was one of the first Blaxploitation films. Also *The Big Doll House*, *Black Mama White Mama*, *Foxy Brown*, *Jackie Brown*, *Coffy*.



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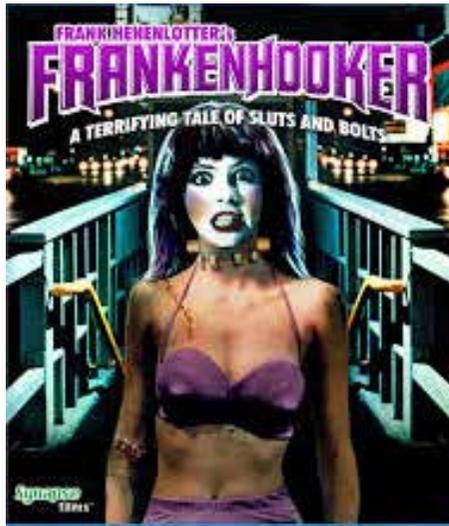


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# Frankenhooker

## A tale of sluts and bolts

Interview with Patty Mullen

By Ira "VHS" Hunter

### Absolute Underground: I'd love to know who you are and what you are most infamous for?

Patty Mullen: Hmm, that depends who you ask! My name is Patty Mullen and I'm here as Frankenhooker and that is actually what I'm most infamous for.

### AU: How did you originally get into modelling and acting?

PM: I worked a lot in the 80s. I was too petite for the big girls and too big for the petite girls. I was just squeezed into elite petite. I did a lot of posters and a lot of swimsuit stuff and catalogue stuff. Then I did Penthouse magazine and I became the Pet of the Year, which was a whole gig in itself!

### AU: How were you discovered by director Frank Henenlotter for the role of Frankenhooker?

PM: Just went in to read for ol' Frank. We hit it off right away. He was down to the wire and really had to find his girl. His desk was stacked with resumes stacks and stacks! He just couldn't find her and I walked in and it was like... magic!

### AU: Were you a fan of Basket Case before that?

PM: No I hadn't seen it, *Basket Case* or *Brain Damage*, I went right out and got those right away. I loved them. I was so excited, I love his work. I just saw his new documentary *Boiled Angels*, it's about the comic book artist Mike Diana. He got arrested down in Florida for drawing obscene comics that are just a little twisted and demented. But you should be able to draw whatever you want, right? I think it's a really important story. I love it.

### AU: Were there any other character designs for Frankenhooker experimented with?

PM: No, he knew exactly what he wanted before he ever even started. He knew exactly how he wanted me to walk and make that face, he had it all in his head already. I remember when he first started putting everything together he was screaming, "I want purple and I want smoke! I want a lot of smoke!"

### AU: Were there any other lines that you experimented saying that were left on the cutting room floor?

PM: No, to tell you the truth there really wasn't. You know who did a lot of improv? James (Lorinz). Half of what he said wasn't in the script, it was off the top of his head. Everything was funny, too.

### AU: Any more any anecdotes from the filming of Frankenhooker?

PM: A lot of times I went home dressed as Frankenhooker. And it's funny, at horror conventions like this, there will usually be a special effect artist that will make this slash in my neck and I'll fly home with that. People will see it and you can see the horror on their faces like, "Oh this poor girl, her head is sewn on!"

### AU: You went on to do another movie called Doom Asylum?

PM: Actually, that was filmed first. It was shot in an old insane asylum in New Jersey. Essex Mountain Sanatorium. It's since been torn down. But it was unbelievable, all the original equipment was in there where they tied people up, metal rusty chairs... we couldn't handle it. They didn't have to really do much to it, it was the perfect location for a horror movie.

### AU: What is your role in Doom Asylum?

PM: I first play a mother who gets in a terrible accident... well it's the same thing as *Frankenhooker*?! I play two people, the first one gets in an accident... Same idea here (with *Doom Asylum*) the first one gets in an accident, an auto accident. The guy she was with lives, but he's all disfigured and turns into this monster type deal, he chases after her daughter who grows up and looks exactly like her.

### AU: So was it a dual role?

PM: It was a dual role, Kiki LaRue and Judy LaRue, you have to see it. It's good. It was with Kristin Davis who

went on to do *Sex in The City*, it was her first movie as well as mine. We were both so excited and happy to be there. It was a good experience.

### AU: How did Frank get that amazing Bill Murray quote? Where he said, "If you only see one movie this year it should be Frankenhooker."

PM: Yeah, that's a great thing to have. I think Frank was cutting the movie in the same place that Bill was doing some work and he would sit and watch the outtakes, he got a kick out of it. So somehow Frank got that quote and it stuck, you gotta love that!

### AU: Was there a theatrical release for

### Frankenhooker? And how is it received?

PM: It was in the Bleecker Street Cinema the first time I saw it play and it was packed. Everybody loved it and then it kind of went away, you know? You go on with your life, years went by and to tell you the truth, I kind of forgot about it. But it had never really went away. There is this whole new group of kids that like it, and it is just phenomenal.

### AU: Was 'Super Crack' ahead of its time?

PM: I think that was probably right around the time when it was an epidemic. Late 80s early 90s, so it was probably right on point.

### AU: What do you think it is that has kept the longevity of Frankenhooker and its cult status alive? It's just a great movie really.

PM: Yeah it really is, it's so silly that it's great, it's so bad that it's good. I think it's just Frank, it's his work. Same thing with *Brain Damage* and *Basket Case*, it's just the way he thinks. I love his sense of humour.

### AU: It's maybe not the most politically correct film. I don't think they could make Frankenhooker in this day and age.

PM: You know what? I think back then it might have been racy, but in this day and age it's like a cartoon to me, compared to some of the movies you could take a look at now. But back then you couldn't even get a rating for it, they had a lot of trouble with that.

### AU: Frankenhooker made sweet love to people until they died from the electricity?

PM: 'Til they died from the electricity, yeah.

### AU: Why didn't you continue on making movies?

PM: I got married and moved to South Florida. There's a big difference between South Florida and New York, and I just started a whole different life. All of the sudden I got a phone call to go to a convention, and I remember thinking what if nobody shows up? He said people will be there I promise. The first guy that showed up had a tattoo on his head of Frankenhooker! Ahh, it was so sweet.

### AU: So you dress up in the Frankenhooker outfit and do photo ops with the fans at the conventions as well?

PM: Sometimes, yeah. I have one today, I think.

### AU: Was there ever talk of a Frankenhooker II?

PM: There was talk of it, but he doesn't feel there

was any place to go with it. But he has something different that he's doing and he said it's going to be soon, so we have to wait on Frank. God knows what he has in mind. He likes to use the same people over and over. You notice that?



### AU: Do you consider yourself a Scream Queen?

PM: Not really, just somebody that lucked out and did *Frankenhooker* really. It's a great thing to be part of. Someday when I'm gone far gone away from the Earth, with Wolfman and Dracula maybe there will be Frankenhooker too, right? You never know.

### AU: Are there any other female horror icons such as Linnea Quigley that you stay in contact



### with?

PM: Linnea lived maybe 15 minutes away from where I was in Broward County. I'm back in New York now, but she lived close. I've done a lot of shows with her, she's a sweetheart.

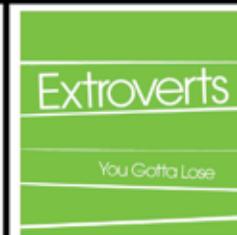
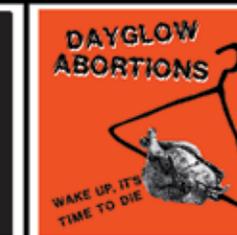
### AU: What were your main dialogue lines in the movie?

PM: Wanna Date? Going out? Got any money? Looking for action?

### AU: Any final words for Canadian horror fans?

PM: Wanna date, eh?

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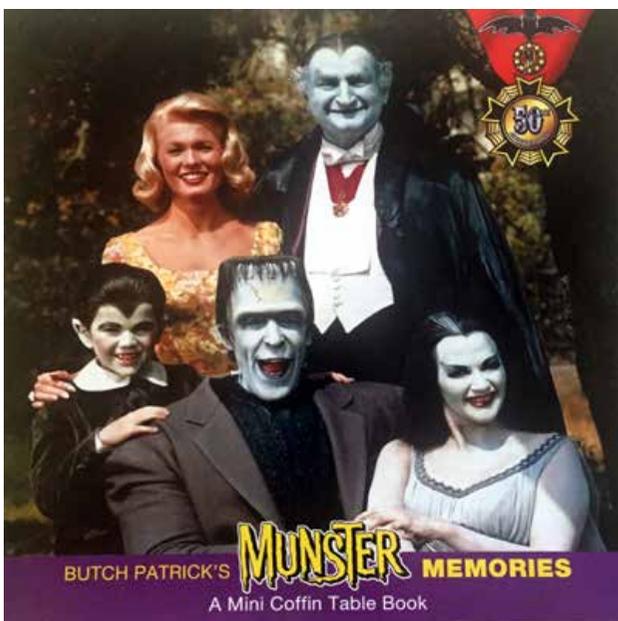


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## Astronomicon Eddie Munster

Interview with actor Butch Patrick  
By Ira Munster

**Absolute Underground: Who are we speaking with?**

Butch Patrick: My name is Butch Patrick and I was Eddie Munster on the classic TV show *The Munsters*, amongst other things.

**AU: There was a pilot of *The Munsters* that was shot in colour. Were you that Eddie Munster?**

BP: That was Nate "Happy" Derman who played Eddie on the pilot, then they also had a different Lily Munster, Joan Marshall and CBS studio had decided they were going to greenlight the show but they wanted to change the mother and the child. So Yvonne DeCarlo and myself were

brought in and we became the other two characters.

**AU: It looked really weird in colour, the black and white just really seemed to work.**

BP: Yeah, because Universal Studios still really knew the monster movie genre well. They knew how to light the set design, it definitely worked better in black and white. Plus there was no real colour TV sets at the time. Our only two years, '64 to '66 were the last few years of black and white television. So it worked out well.

**AU: How did you get the role originally?**

BP: I worked a couple series prior to *The Munsters*. *General Hospital* in '61, *The Real McCoys* in '63 and I was living in Illinois. My agent caught wind that they were unhappy with the "Happy"

Derman portrayal and convinced them to fly me out for a screen test.

**AU: What was it like having Yvonne DeCarlo as your mom?**

BP: I wasn't really too familiar with her, my mom explained that she was a big movie star and a beautiful woman. She had two kids my age so she was very good about being maternal, a good studio TV mom. She kept Fred Gwynne and Al Lewis in check, the pranksters from New York from *Car 54*. She had her hands full and she did a really good job. She did comedy which nobody thought she could do.

**AU: Who is Woof-Woof?**

BP: Woof-Woof was my teddy bear, basically a kind of cross between a

werewolf doll and the Dr. Jekyll and Mr. Hyde look.

**AU: What did you do after *The Munsters*?**

BP: I continued working into my early 20s but I never wanted to be a career actor so after *The Munsters* I went over to Disney, did some Disney work and a couple of years on *My Three Sons*. A couple of guest starring roles, episodic roles and then I did a Saturday morning show for Sid and Marty Krofft called *Lidsville*. Did a movie for Chuck Jones called *The Phantom Tollbooth*. Over the course of my career I did five series and 75 guest starring roles in 17 movies and about 60 commercials. I did that in 12 years.

**AU: Wow! Tell us about Astronomicon?**

BP: Astronomicon! There's a lot of good stuff here and quite a good array of celebrities and iconic types of people.

**AU: Any stories or anecdotes you could share from the set?**

BP: As far as stories... we just had a lot of cool guests. We had sports legends come out. We had astronaut Wally Schirra come and visit. Jerry West, the basketball player. We had Leo Durocher do an episode when he was managing the Chicago Cubs but mostly it was just interesting people at the studio. Not so much *The Munsters* set but being at Universal Studios for two years, there was a lot of activity.

**AU: Do you know that your Eddie Munster haircut inspired a lot of goths and bands later like The Misfits?**

BP: Yeah. Yeah. He's got a serious one. Is that Danzig? I know him, he's



good. It's funny *The Munsters* lend to a lot of interesting things for a lot of stuff. Lily was like the original goth mom and it worked out really well.

**AU: Anything coming up in the future?**

BP: I'm actually on the circuit with The Munster Koach and DRAG-U-LA tribute cars. I do a lot of automotive events around the country. I'm working on a thing called Eddie's Monstrous Movie Mausoleum with the producer of the original *Super Scary Saturday* for Al Lewis, he wants to do another *Munster*-inspired horror host situation. I'm also working with a gentleman at Paramount developing a new show for me and Bill Mummy from *Lost in Space*.

**AU: Where can people find you online?**

BP: Oh! *Munsters.com* really easy! And that leads you to everything else

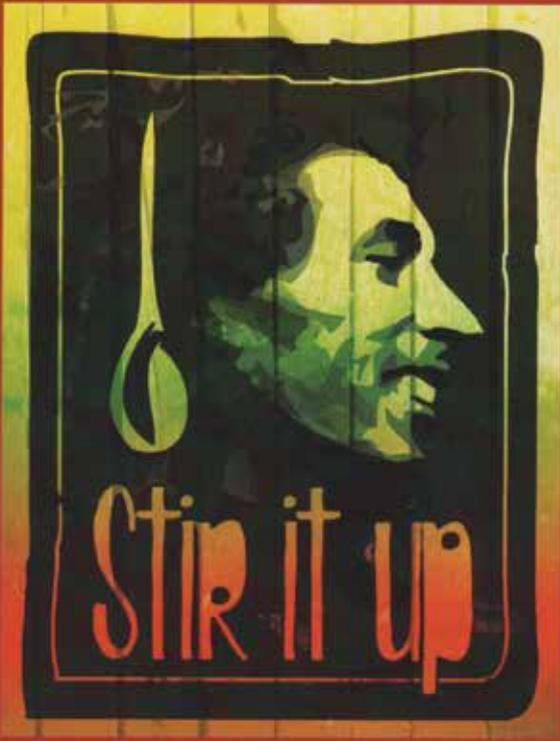
**AU: Tell us about the book that you made?**

BP: *Munster Memories*, it's a tribute to people who share the stories of what *The Munsters* meant to them, then I brought in stories of people that were actually on the show. I also worked with the super collectors that I've know over the years. We combined it all into a nice concise book about what *The Munsters* have meant to so many people.

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## From Nightmare on Elm Street to Pop Culture to The Bloody Man

An Interview with Tuesday Knight and Lisa Wilcox  
By Ed Sum

The Dream Warriors from *Nightmare on Elm Street* is set to descend at Hex Calgary, a Horror Entertainment Expo. Robert England will be there to headline, perhaps as moderator, of a reunion panel with Tuesday Knight, Lisa Wilcox and many more. This first annual event is already huge with a guest lineup spanning different aspects of the genre in film, music and all points in between.

The movies that make up this chapter are *Dream Warrior*, *Dream Master* and *Dream Child*. Each film saw the passing of the torch from one Queen of Dreams to another, until one proved able to defeat Freddy Krueger. Heather Langenkamp was the first before Knight became the next heroine, and then it was passed on to Wilcox. Interestingly, Knight and Wilcox became business partners in real life, running a jewelry firm, and they are also appearing in *The Bloody Man*, a new horror film which pays tribute to all that's iconic from the 80s horror.

Knight appeared in other roles which are just as memorable. She was Peggy in the movie *Mistress* (1992) with Robert De Niro, Martin Landau, Danny Aiello and Eli Wallach. She was also in De Niro's *The Fan* (1996). Fans of *The X-Files* will recall her moment as Jackie Gurwitch in the episode "Trevor."

Wilcox played Yuta on *Star Trek: The Next Generation* in the episode "The Vengeance Factor." Sadly, this character was short lived, phasered by Captain Riker. Despite a short time with this series, she said, "I may not have a star on Hollywood Boulevard but heck, happy to accept a spot on the Next Gen Monopoly Board."

As for upcoming Hex Horror Festival in Calgary, many fans will get to ask more questions, but perhaps the most pressing is, how did the cast work to contribute to the *Nightmare* films?

LW: I am SUPER excited to visit Calgary. It will be my first convention in Canada. For many years followers in Canada have inquired, "When are you coming to Canada?" Not only horror fans but also Sci-Fi/*Star Trek*. I can't wait to meet everyone.

TK: Director Renny Harlin has a unique style, as well as a gift for casting. He was well aware of what the audience wanted and we [as a group] contributed a lot to *Nightmare 4* in our writing of the scenes. He trusted us enough to let us do what we wanted. He was a guiding force yet his strength was in letting us take the lead.

**AU: What can you tell us about *The Bloody Man*, where you two get to work together again?**

TK: The *Bloody Man* is an upcoming film where I worked with Lisa. Director

Daniel Benedict is really good with his craft; I got to see parts of it and I am excited for its release. [Ed's Note: This film is being delivered to Kickstarter supporters first and wider distribution afterwards]. The story takes place in the 80s. This movie should be out at the end of the year, if not next.

LW: I play a very sympathetic character. A mother who is tragically killed in an automobile accident. My scenes are flashbacks for the most part. I love this film! Though Tuesday Knight and I are in the same film, we don't have any scenes together. Next time!

**AU: Between all the genres you take roles in, which ones do you like to appear in more?**

TK: I haven't done too much horror, really. I've appeared in three horror films as I recall. I enjoy appearing in dramas a lot, and thrillers—which I'd love to do more of. I'd also like to work with Quentin Tarantino and Billy Bob Thornton again. Quentin used a lot of my dad's music in his films, so it'd be special.

LW: Most of my film and TV credits are not horror

or Sci-Fi related at all. The roles I have played are all over the map—from soap operas to sitcoms, plays and theater including musicals, in the beginning of my career.

**AU: Tuesday, was it difficult when you were replacing a character another actress initially played for *Nightmare on Elm Street 4*?**

LW: I did a bit of research, mostly in part three, and looked at the character, Kristen Parker—and the actress I was replacing. I looked at the elements of what she was and what Patricia Arquette did—then I let it go so I didn't copy. It wasn't difficult taking over. I saw her as a survivor, a little bit more edgy. Sometimes it was rough doing your own stunts, ha! To come back to appear in *Never Sleep Again: The Elm Street Legacy* was fun. I think Kristen is a stronger character overall, able to survive. and end up battling Freddie.

**AU: What have you learned from Robert England to become a Dream Master?**

LW: Interesting question. Yes, Freddy is a Dream Master, a Nightmare Master. Alice is just learning and beat the odds. As far as Robert Englund himself, we are friends as all of us are. He is my Uncle Robert. We all share tremendous respect for each other. Even better, we all sincerely care about each other. We are a family.

**AU: What makes 80s horror special or what types of horror do you like?**

TK: I think everybody I know in making the movies were very in tune with the times too. It was the MTV crowd—that kind of production—we had to appease. 80s horror films were much more intimate and innocent. I love the 80s because I grew up in it and I have a really good connection with that time.

LW: Since I was wee grasshopper, I was always fascinated with ghosts, the paranormal and vampires. The

first novel I read was Bram Stoker's *Dracula*. I was ten years old, and assure you, it was not on the reading list for fourth graders!

To me, horror films ARE about being scared or laughable to maintain a grip on the real horrors we must face every day in life. An example, such as Alfred Hitchcock's films, *The Birds* or *Rear Window* mirror the reality

of current societal trauma and scare in that time period. Some of those fears are simply timeless. Horror films seem to reassure us that we are not alone in our fear. Literally or figuratively.

**AU: Another question for Tuesday, with your career in two worlds, acting and music, has your opinion changed in which you enjoy more?**

TK: My real passion is acting. I give my 100% when performing music but it is, I love it so much but there's something about the art of acting which I love—to play different characters and interacting with other people. Both come from the same place so it's 100%.

Harlin gave me my first shot at writing music



for films. I am forever grateful; I wrote and sang the title song for *A Nightmare on Elm Street 4*, which led to many other musical endeavors and the credits I received was a huge endorsement. It opened a lot of doors for me as a musician. I wrote songs for *Mistress* and a lot of television shows—especially *Sunset Beat* with George Clooney. I played Lucy (the girlfriend) in it, and we were a band; the producers used all my music and that is my voice. It was really fun to do.

**AU: Do you think the *Nightmare on Elm Street* franchise has a deeper meaning in terms of what dreams represent?**

LW: To read deeper into dreams as in religious significance, philosophy, searching for an answer to a question we have carried in our brain for decades; we don't know. We ALL have dreams. How nice that there is a commonality, we humans and animals. The meaning remains a question mark. Intrinsically, I believe our minds and souls work together, since creation. Be your own Dream Master.

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For the full individual interviews, please visit [absoluteunderground.tv](http://absoluteunderground.tv) or [otakunoculture.com](http://otakunoculture.com) where it will be posted mid-month.





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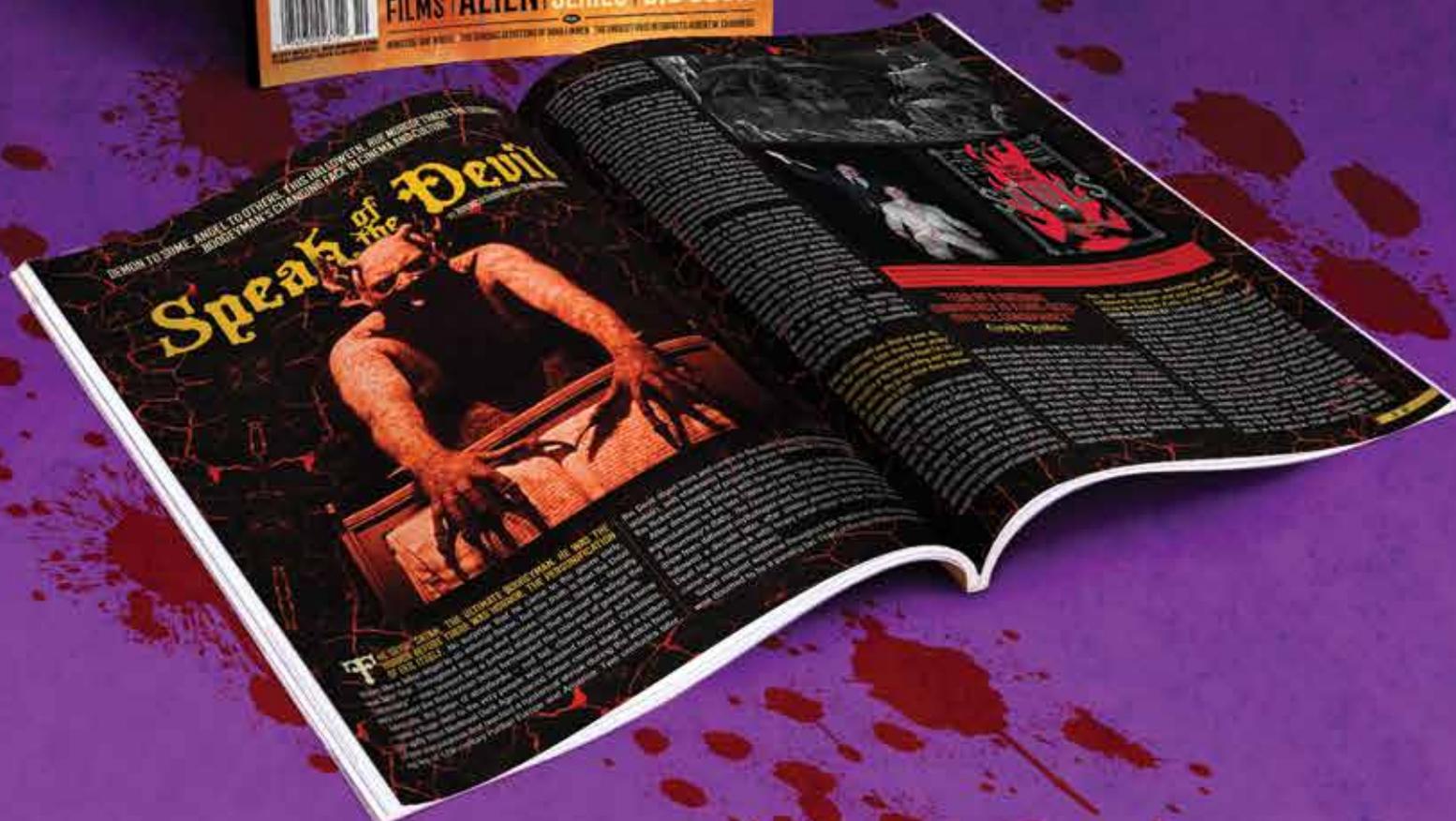
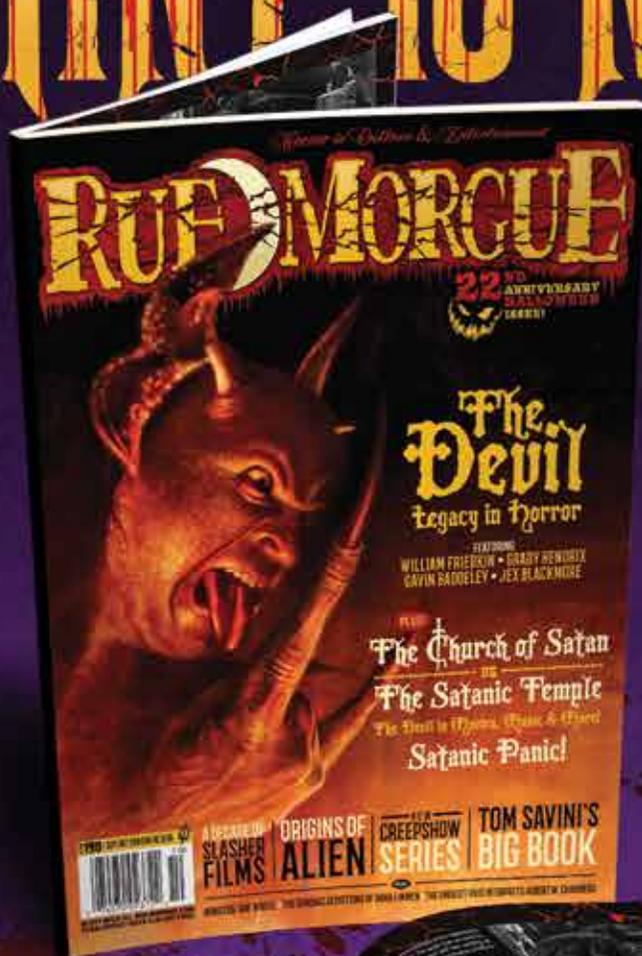
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## All Hallow's Absolute Eve Guide to the Underground Party Season

By Ed Sum

It's close to midnight, something evil is lurking from the dark. Under the moonlight, there are plenty of amusements to take part in – scream if you must, or just don't scream at all. For Halloween is the time to just have a ball.

At *Absolute Underground Magazine*, we want more of these events going year-round than the October-November month of 2019. Thankfully we have places like **Hollywood Horror Museum** (Los Angeles) and the **Museum of Pop Culture** (Seattle) with a permanent *Scared to Death: The Thrill of Horror* film exhibit to keep that love going. On our list of the biggest shows we want to be at are:

### THEME PARKS

There are far too many to list! From coast to coast (in Canada), we have Vancouver's **Fright Nights** at the PNE and Montreal's **LaRonde's Fright Fest** (east coast), but for those traveling to escape the wild woolly cold weather of the Canadian autumn and winter months, and not the zombie epidemic (the **Zombie Wars** at Green Pig Country Market in Salisbury, New Brunswick deserves special mention) may we suggest:

### Universal's Halloween Horror Nights

**Orlando, Singapore, Hollywood, Japan**

**Sept 21 to Nov 5**

Universal Studios' spectacular celebration is considered (debatable) the biggest All Hallow's Month celebration in the United States of America. Quite simply, there's a lot to take in! From *Stranger Things* to *Walking Dead* to *Ghostbusters* to *Creepshow*, the list does not end there. Fans of the Golden Age monster era will want Dracula, and we don't need to argue which Mummy (Karloff, Lee, Vosloo and Boutella) is best. It depends if you're willing to let any iteration kiss

you to drain your soul. Men don't need to get in line for the sexiest—she's still dangerous!

Special mentions include Calgary, Alberta's **Train of Terror** for a truly unique experience, Edmonton's **The Rutherford Manor Haunt**, and Ontario **Canada's Wonderland**. The latter is designed for family fun. On Vancouver Island, near Sooke, BC

there's something to be said about ziplining in the dark and jump scares with **Adrenaline Zip!**

### PARTIES

**Cirque De Boudoir's SALEM**

**Théâtre Paradoxe**

**5959 Boulevard Monk**

**Montreal, Quebec**

**Oct 26 & 27, 2019**

Oh those Quebecers.... Taking place in a church no less, this city really knows how to party it up with their kinkiest, freakiest show that's certain to have Jesus blushing. This event features live stage performances, gogo dancers, DJs, decor, and a light show certain to be visible from outer space! It sells out every year, but if you know where to look (we don't encourage buying from scalpers), tickets are sure to be found.

The theme for this year is named after a town famous for their 1692 witch trials. The significance of all things witchy will be looked at. Good witches \*ahem\* Sabrina and bad like Maleficent will be considered. The theme is meant to inspire a mood, our decor, visuals, performances, and your outfits.

**Rue Morgue's Dance of the Damned**

**The Opera House**

**735 Queen St East.**

**Toronto, Ontario**

**Oct 26**

*Rue Morgue Magazine* is considered Canada's answer to other horror magazines such as *Fangoria* (USA) and *Diabolique* (UK). They are celebrating 22 years this year and promise a show to remember. VJ Keeping will have the night hot. Also taking place is their traditional annual Midnight Costume Contest featuring \$1000 in cash prizes to the winners. Also designing the night will be the demonic dance music of DJ Jimi LaMort and DJ Saucy Miso, digital deco, VIP Area and more!

**Vancouver Halloween Parade & Expo**

**UBC Robson Square**

**Vancouver, British Columbia**

**Oct 11-13**

This three day festival will feature a bit of everything for everyone of all ages. There'll be comics, video games and folklore to be found. It

starts with a parade and stretches out to a lot of other special events going on! Yes, just how Japanese animation got squeezed in is a mystery, so it's a must-check out. It's a family friendly event, so any Rated R material is not recommended. This event is a precursor and can be enjoyed side by side with other events taking place such as *Potter's Farm* in Surrey (12530 72nd Avenue from Oct 4 to Nov 1).

**Anne Rice's Vampire Ball**

**The Elms Mansion**

**3029 St Charles Ave**

**New Orleans, Louisiana**

**Oct 26**

You can't expect anyone in love with Anne Rice's work not to book a flight down south. This event is close to hitting thirty glorious years and also attracts a plethora of celebrities and innocents alike. What makes this year's event special is this author making an appearance!

Plus, this year includes **UndeadCon** and if that does not get a rise out of you, then if killing two birds with one stone is not enough, the city is a mecca for all things eerie. Imagine considering spending time one of this Bayou country's graveyards or embarking in one of their ghostly walks!

### CONVENTIONS

**Devilish Desires - Oddity & Horror Expo**

**Toronto, Ontario**

**Oct 12**

**Poveiros Community Centre**

**337 Symington Ave**

Want curious? Need taxidermy? How about an unknown pharaoh's gnarled fingernail? This first annual event promises to have a lot of crazy activities and guests—Circus by Scarlet Black, Mysterion the Mindreader, Poppa Jimbo the Misfortune Teller, Eyeclips the Body Butcher and Fenyx Fyre the Human Anomaly—to entertain you! With Prehistoria Natural History Centre, we're assuming they have an authentic chupacabra to put on your mantle.

If that's not your thing for this visit to the carnies, there's a hot sauce challenge and horror video game corner to keep the kiddies entertained.

**Frightmare in the Falls**

**Oct 26-27, 2019**

**Scotiabank Convention Centre**

**6815 Stanley Ave**

**Niagara Falls, Canada**

Described as the most intimate and interactive horror festival in North America in majestic Niagara Falls, this event is a must for its scenic views and the fantastic guests! This year includes a who's who from *Friday the 13th* (Lar Park Lincoln) and *Texas Chainsaw Massacre* (R.A. Mihailoff). This list is not complete.

Plus Marky Ramone of The Ramones and David Elefson from Megadeth is gonna rock the night out!

Love haunted houses? Well, apparently **Haunt Manor** is considered Canada's scariest haunted attraction and dares you to enter.

**Hex Halloween and Entertainment Expo**

**Calgary, Alberta**

**October 11-14, 2019**

**BMO Centre, Stampede Park**

**20 Roundup Way SE**

Blending everything a convention offers along with a carnival sounds like a nerd's dream come true.

This first annual event features celebrities, cosplay, retail exhibits, how-to workshops, haunted houses, special film screenings (as part of) and much more. Best of all, the *Nightmare on Elm Street* gang (a lot of them, led by Robert England) will be there, and Meatloaf is sure to be a Bat out of Hell when he sees the crowds hoping to hear him sing. These days, he's mostly acting, but we can wish, right?

### HONOURABLE MENTION

As a magazine which started in Victoria, BC and expanded to cover as much of North America (and Europe) as possible, we have to honour our home digs. **Galey Farms**

is a family tradition. They have the Cornfield of Horror for the kids, and Carnevil Haunted House for the big boys. **The Royal BC Museum** has their annual **Night Shift** party which includes entry to traveling exhibits (this year is Maya: Rise of the Jaguar). Tickets sell out fast; please check secondary ticket markets to buy from those unable to attend.

**Craigdarroch Castle** has film screenings and a live one man performance of **Frankenstein**. Many theatrical productions take place; **Rocky Horror** and **Evil Dead the Musical** are guaranteed in every major city and we encourage you to check your listings. Let's support local theatre!

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## The Texas Chainsaw Massacre

# NUBBINS SAWYER

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

My name is Jason Guy and I am most infamous for taking the screen used movie prop dummy Nubbins Sawyer, the dead hitchhiker from the original Texas Chainsaw Massacre, through the TSA checkpoint in the Atlanta, GA airport for the 30th anniversary of TCM Part 2 with a cast photo-op recreating the one sheet movie poster of The Breakfast Club pose at the Mad Monster Party convention in Arizona!

**AU: What was the beginning of your obsession with The Texas Chainsaw Massacre?**

Well, it all started with seeing the Texas Chainsaw Massacre part two first then part one on VHS and watching them in the daytime because I was so scared from the urban legends of the movies from

other kids in fifth grade.

**AU: Can you explain to our readers who Nubbins Sawyer is?**

Nubbins Sawyer is the dead hitchhiker played in the original played by Ed Neil but was never called that (he was called nap-haired idiot, coonshit and fudge packer by the cook) until the sequel part 2. He was ran over by the semi "Black Maria" while chasing Sally from the house into the road. Then in part 2 Nubbins was basically still being carried around by the family like Leatherface using him as a shield while cutting up the yuppies Mercedes during the bridge scene and then periodically throughout the film by Chop Top.

**AU: How did you originally acquire the movie prop?**



I would see Tom Savini at different conventions I'd attend and I asked if he had anything left from part two and he said he had a few items including good ole Nubbins. From there we would email each other back and forth with negotiations until we reached an agreement on the price it would take (house downpayment/new

car). And I drove up to Savini's in PA to pick the Nubbins prop up which was like a dream come true once in a lifetime experience.

**AU: What other props do you have from The Texas Chainsaw Massacre films?**

- The Excalibar chainsaw from Leatherface: The Texas Chainsaw Massacre part 3.



- Drayton Sawyer (Jim Siedow) the cook's Last Roundup Rolling Grill coveralls.

- Leatherface's (Bob Elmore) cut and bloody jacket and tie.

- Chop Top's (Bill Moseley) metal plate.

- Lefty's (Dennis Hopper) Ranger cowboy hat.

- Young pretty woman Leatherface suit from Texas Chainsaw 3-D.

**AU: Do any of the Leatherface actors ever use the TCM chainsaw you also own in their photo opportunities with fans?**

Yes, R. A. Mihailoff (Leatherface 3) was the only one to use it in any photo ops in full replica mask and outfits which I also own.

**AU: Did you ever get to meet the film's original director Tobe Hooper?**

Unfortunately no I never had the honor/pleasure of meeting the man behind one of the most iconic was terrifying horror movies/franchises ever made and one of the first slasher films.

**AU: Has Nubbins made any cameos in other horror movies?**

Why yes, Cool as Hell 2 by James Balsamo and the re-imagining of Child's Play.

**AU: Any upcoming appearances to promote?**

Atlanta, GA October 18th-20th at the Walker Stalker Convention and Charlotte, NC February 22nd-24th at the Mad Monster Party convention.

**AU: Any new horror movies you recommend**

**people should be checking out?**

That's tough since Hollywood is dried up of ideas lately but it's been picking up lately by the Indies like Brightburn, The Banana Splits, Summer of 84, Satanic Panic, The Odds, I'm Just Fucking With You, Mayhem, The Babysitter, Blood Fest, and Monster Party.

**AU: Anything else to promote?**

We are in the progress of getting a website for the official NUBB Club among other works in progress to help raise funds for the restoration of Nubbins by Tom Spina Designs who in the past restored Creepshow's Fluffy, An American Werewolf in London's wolf, and Star Wars creatures.

**AU: What does "The Saw Is Family" mean to you?**

It means I know that I can count on my brothers and sisters in saw just like they can count on me because this franchise has such a loyal camaraderie and friendship that is family!

**AU: Any final words?**

"All you motherfuckers don't tell me what I should do! - Alfredo Sawyer

**AU: How can people find more info online?**

Until the site is done we have a Nubbins Sawyer Facebook page (there is a couple fakes but the real deal has the Hot Saw-ce) to get info on ordering merchandise like shirts, buttons, 8 x 10's, hats, and the deliciously evil Hot Saw-ce! Or email graves138@hotmail.com you could also PayPal donations too just to help the cause to acquire and save other Texas Chainsaw Massacre pieces / props / history for future generations to enjoy in our own travelling TCM Museum.

Thank you guys so much for taking the time with us and your favourite family corpse Nubbins!!!



# OCTOBER

## 2019

### PUB EVENTS

TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY					
BLACK SHEEP COMEDY 1 OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE		CLOSED 8PM FOR PRIVATE EVENT		base of occult presents... 3 DEATH BY DRAG 8PM the lgbtq+ variety show		4 CRIMSON WITCH Album Release Party CHUNKASAURUS STILL FOOLS		5 KINGS & COBRAS DON TAN & THE BAND RAZORVOICE 9PM / \$8					
SUNDAY 6 HOOTENANNY OPEN MIC - 4PM FAN KLUB - 8PM RECORD PARTY		MONDAY 7 DARK & NOTION DEATHROCK PARTY POST PUNK & BEYOND \$5.50 HOYNE DARK MATTER 9PM - MIDNIGHT / FREE		8 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE		9 FACTORY ELECTRONIC DANCE PARTY FREE 8PM - 1AM		10 ENTITY (Winnipeg) SoloGroem TORREY 7PM - \$12		11 BOCKTOBERFEST KLAWALKA WOLF RIDER MECHANISM OF HATE 9PM - \$10		12 OKGB AVERSIONS KYOTO BANANA STAR 8:30PM - \$12	
13 HOOTENANNY OPEN MIC - 4PM FAN KLUB - 8PM RECORD PARTY		14 THANKSGIVING DINNER SUNDAY: 4PM - 9PM MONDAY: NOON - 9PM		15 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE		16 MAINSTAGE OPEN MIC SIGN UP 7:30PM STARTS 8PM / FREE		17 base of occult presents... DEATH BY DRAG 8PM the lgbtq+ variety show		18 METALLICA Tribute MASTER OF JUSTICE 9PM - \$15		19 10TH ANNUAL KICK CANCERS ASS FUNDRAISER ALL DAY EVENT - ENTRY BY DONATION (\$10+) TONS OF BANDS INCLUDING FUNKDOOBIEST	
20 HOOTENANNY OPEN MIC - 4PM FAN KLUB - 8PM RECORD PARTY		21 DARK & NOTION DEATHROCK PARTY POST PUNK & BEYOND \$5.50 HOYNE DARK MATTER 9PM - MIDNIGHT / FREE		22 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE		23 FACTORY ELECTRONIC DANCE PARTY FREE 8PM - 1AM		24 TO BE ANNOUNCED LOGANSPUB.COM		25 TO BE ANNOUNCED LOGANSPUB.COM		26 THE STIFFS -MISFITS TRIBUTE- COLOSSUS -GLUTCH TRIBUTE- 9PM / \$12 WITH COSTUME \$15 WITHOUT	
27 HOOTENANNY OPEN MIC - 4PM FAN KLUB - 8PM RECORD PARTY		28 MONDAY MYSTERY MOVIE NIGHT CELLULOID SLIME 8PM / FREE		29 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE		30 CAVITY PRESENTS DEVIL'S NIGHT MOVIE NITE SCREENING a 90s CLASSIC 9PM - FREE		31 HALLOWEEN GOTH NIGHT INTERZONE DANCE PARTY 9PM - COSTUMES ENCOURAGED		<p>ORIGINAL - AUTHENTIC - UNIQUE - OPEN SEVEN DAYS A WEEK</p> <p>MONDAY TO THURSDAY: 3PM TO 1AM // FRIDAY: NOON TO 1AM SATURDAY: 11AM TO 3AM // SUNDAY: 11AM TO 12AM</p> <p>WWW.LOGANSPUB.COM</p>			

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SATURDAY OCTOBER 19TH 10TH ANNUAL KICK CANCERS \$\$\$ FUNDRAISER 1PM @ LOGANS PUB

FRIDAY OCTOBER 25TH GOTH ROCK HALLOWEEN PARTY WITH SHADOWHOUSE (PORTLAND) 8PM @ CAVITY CURIOSITY SHOP

SATURDAY OCTOBER 26TH GLACIER / RIOT CITY / ROAD RASH 9PM @ V LOUNGE

SUNDAY OCTOBER 27TH MIX TAPE EXCHANGE 4:20PM @ CAVITY CURIOSITY SHOP

MONDAY OCTOBER 28TH CELLULOID SLIME MOVIE NIGHT 8PM @ LOGANS PUB - FREE

WEDNESDAY OCTOBER 30TH DEVIL'S NIGHT MOVIE NITE 9PM @ LOGANS PUB - FREE

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## Calgary Horror Con

# Texas Chainsaw Massacre

Q&A with Teri McMinn (Pam), John Dugan (Grandpa Sawyer), and Edwin Neal ("The Hitchhiker" Nubbins Sawyer).

Moderated by Katrina Kryzalka

**Absolute Underground: We all know that Texas Chainsaw Massacre is one of the most influential horror movies of all time. You are celebrating the 45th anniversary this year. When you guys first got on the production, nobody knew how big it was going to be. At what point did you guys realize it was a bigger picture than you ever imagined?**

John Dugan: I guess when Johnny Carson mentioned it on his show. When it became kind of jargon, people said, "Well that's like *The Texas Chainsaw Massacre*."

Edwin Neal: They ran this big ad: Eight hundred and forty two thousand dollars in one week at the Alhambra Theatre. We went, excuse me?! I called John and said all we have to do is go sit by the mailbox and wait, and wait, and we're still waiting.

JD: We had no idea. If I'd known then how big it was going to be we would have had lawyers and agents and shit like that.

EN: Then of course Rex Reed wrote the quote, "It's the *Jaws* of the Midnight Movies."

JD: Roger Ebert absolutely loved it. He compared me, my character to Dustin Hoffman's character in *Little Big Man*.

EN: John Dugan has the distinction of being

the youngest guy in the film, playing the oldest character.

JD: I was 20 years old.

**AU: I know that the filming conditions were hectic on set. You've compared it to the war in Vietnam. Teri came out with a bunch of bruises. Can you guys tell us a little bit about that?**

JD: We all got pretty beat up in the process. Teri and Marilyn probably got it the worst.

TM: Fighting a 300 pound man for your life for an hour, that was brutal. I couldn't walk or talk after that. I was hoarse at the end of the day, they gave me some Jack Daniels. It's hard to do those scenes, to continue to do them and not really scream. So I was losing my voice and I was worn to a frazzle. Also that scene where I'm going to fall into the chicken room. Where I'm looking for Kirk and I go through the curtain. There was a galvanized bucket with a rim that was just razor sharp and so when I went in Tobe's all, "Why don't you try tripping over that bucket?" I thought, "Oh yeah okay sure." So I tripped over it. Tobe's like, "Yeah let's shoot it again." Mind you I had hit my shin on that bucket and so we re-shot that 13 times and every time it would hit that same spot.

On those scenes when Leatherface is pulling me back into the house. Thirty-two, I just remember seeing that on the slate. In other words 32 takes from one angle.

EN: We sat and waited for hours. It was ninety five to ninety eight degrees. We're all sitting on cement blocks and Marilyn is in a brand new Cadillac with air conditioning. I said to Teri, "How come Marilyn's in there and we're out here?" and Teri goes, "Because she's dating the producer."

TM: We were happy for that though, because Marilyn was the sweetest person we'd ever known and she did a brilliant job.

JD: God, we beat the hell out of her. What a trooper, I mean she'd just do it again.

TM: They did, those scenes with Jim Siedow (Drayton Sawyer, the Cook) right?

JD: He broke that broomstick on her back. Then you know Tobe liked it so much he just had him keep it and poke her.

EN: Well in a real movie, they're supposed to use balsa wood which is real light. So the broomstick that he used was supposed to be balsa wood and the little rod that he beats me with in the dirt was supposed to be balsa wood but it's a low budget movie. Tobe is like, "Oh here's something." Toby that's the oak dowel that holds the gaffer's tape. He goes, "Well we'll put it back." In the scene where Jimmy jumps out of the truck and is hitting me with the thing. He's really hitting me with an oak dowel.

JD: Or that rag that he stuffed in Marilyn's mouth. It was just a greasy old rag that he found on the floor.

EN: No they were using it to clean the week old meat pieces and Tobe picks it up and goes, "Yeah, that's cool."

TM: I'm glad we did it then.

JD: It would kill me now. I'd just die or have a fucking stroke or something.

EN: You know what I finally figured out? Towards the end of the movie they were totally out of money. They didn't have any more film so we couldn't do extra takes because they had no more film. So I think that is the only reason any of us are alive.

**AU: The New Jersey gangster who took all the money from the movie. Is he still...**

JD & EN & TM in unison: They're all dead.

JD: One of them ended up in the East River with cement over shoes.

AM: What happened to all the film rights?

EN: They had a company and they paid a New York judge 400 grand to laterally transfer the funds across the hall and open a new office and the New York judge ruled that we couldn't sue the second company. It's not uncommon. *Texas Chainsaw Massacre* is one of the only movies ever made in the history of the motion picture industry that's never been out of distribution from the day it was released.

**AU: So you're not seeing any money from the original movie at all.**

EN & JD: No.

EN: Because we don't have a Screen Actors Guild contract. I get more money now from *Chainsaw 3D* than I made on the original and all they're using in *Chainsaw 3D* is a little snippet of film from the original. But it's a SAG film.

TM: I made more in one cheque from *3D* than I made for the whole time shooting the original. That's because the guy that produced *3D* wanted to see us fare well. So we had some somebody in our corner finally because when we signed those deferred contracts after two weeks when they ran out of money on the original shoot. That's how they screwed us. In the 80s it was the most rented videocassette. We got nothing and we got nothing from the DVDs, merchandising, nothing. So we're so grateful for our fans, we really are.

JD: Yeah, meeting fans, signing autographs, mail order. If I had made all that money in 1974 when I was 20 years old I'd have to carry my liver around in a wheelbarrow. So I'm so thankful to all the fans for keeping us alive all these years.

**AU: Is it true you guys got fucked up on weed brownies?**

EN: No, but Gunnar Hansen did though, he ate them all. There was a big plate of brownies and they were for the crew not the cast. Gunnar was

through with his scene early and he goes "Oh wow, these are good." He'd never had any brownies before and later he was like, "I can't feel my legs."

**AU: So the dinner scene, is it true that it took 27 hours to shoot?**

JD: I was four and a half hours in makeup before I started working. It was well over 24 hours.

EN: It's low budget moviemaking. When you have to have the camera equipment back in the morning by 8 o'clock or you owe them another 18 grand, you gotta shoot all night.

JD: Also Tobe Hooper, the way he shot it. We had to do the whole fucking scene everytime. So my close-ups we did the whole scene. Everybody's close-up



and the two shots, we did the whole scene.

EN: And they had the windows taped shut with black paper because it has to remain forever midnight in the movie.

JD: In retrospect though, when I see that scene, that's really a beautiful scene. It's so well shot and edited, the sound and just everything. I think I see what Toby was maybe doing because he would just beat us up for so many hours. Over and over and over again. Take after take. We were all exhausted and uncomfortable. He just waited until the tension got so fucking high in the room and he got what he wanted. Then he was like was like, "Okay, that's a wrap! Let's go home." Right about at the point when we were actually going to kill Marilyn because I couldn't stand the sound of her voice anymore. Gunnar actually at one point said, "Let's just fucking kill her and go home."

**AU: How much money and time was spent on the set design and props?**

EN: We were actually very lucky in that regard. We had a wonderful squirrely guy named Robert A. Burns. He would just see things that nobody else could see. He'd wander around the field and come back with a box of weird things.

JD: He also drove around the country looking for road kill to take back to his workshop and boil the skin off them.

EN: And that room of bones in the movie, there's nothing like it, he was an evil genius. He had a vision. But in answer to your question because of Robert's genius they spent very little.

**AU: How did he create Grandma in the movie?**

EN: Grandma was a real skeleton Robert bought from India.

JD: All the human bones were from India. The teeth he might have gotten from a dental school or something. But they were real teeth like that one that you step on that has actually got a filling in it.

EN: For young filmmakers it's *The Texas Chainsaw Massacre* movie that ruined y'all's ability to do what we did with our film. They were checking out cameras from the Radio Television Film Department under the guise of working on their student thesis and they would put tape over the things which said property of the University of Texas and they would come and film and then later when they found out. Well now they have a whole new system so you can't make a movie with their cameras.

JD: Well Daniel the DP had a key to the film department and it was summertime and there wasn't a lot of people around. Yeah, stolen film and borrowed cameras.

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## Calgary Horror Con

# Texas Chainsaw Massacre

Q&A with Bob Elmore (*Leatherface & Stuntman Part 2*), Bill Moseley (*Chop Top*), R. A. Mihailoff (*Leatherface, Part 3*).

Moderated by Chadsolute

### Absolute Underground: How did you first get started?

Bob Elmore: I started my stunt work years ago at a place in California called Knott's Berry Farm, they had a wild west stunt show. I started learning the trade. You have to be proficient in almost everything. Driving a car, driving a bike, riding a horse, movie fights. That was a very tough road. I was very lucky to make a living at it. Even though I can't walk too well anymore and everything hurts. It's so hard to get jobs and it's just like being an actor. Certain people can do it and certain people can't.

**AU: We have a Leatherface Texas Chainsaw theme going here with this panel representing Parts 2 and 3.**

R. A. Mihailoff: All I know about Part 2 is what everybody else knows, as a fan. But I must say, that opening sequence on the bridge I thought that bridge was about 10 miles long. It was a badass scene.

BE: If you look at it closely you can see it was put together from all these different cuts from going back and forth across the bridge. I did body double for John Candy on a movie called *Spaceballs*. Mel Brooks was the director and I had a scene where I had all this luggage strapped to me, walking up a ladder and I had to turn in the middle of it and say, "You can't smell farts in space." So I did it, and Mel says, "Bob, good thing you're a stunt man, because your acting sucks."

Anyway, from there I went on and doubled John Candy in six other movies. John was a gentleman. He was one of the greater guys and he treated all his people really well.

R.A.: Did you double him in the bedroom scene in *Planes, Trains and Automobiles*?

**AU: Those aren't pillows! I've got one for Bill Moseley. What was the atmosphere like filming *The House of 1000 Corpses*? Being Rob Zombie's first film? Was it hectic? Was it a lot of fun?**

Bill Moseley: Yes and yes. Rob had a pretty tight leash on some of us because it was his first movie. He had a little trouble because his director of photography ended up changing three different times throughout the shooting for different reasons. A lot of what we shot in the house was on the back lot of Universal Pictures in Burbank California. The House of 1000 Corpses was the

Chicken Ranch in Best Little Whorehouse in Texas. We were in the Chicken Ranch where we were cutting up Mr. Willis, that's where Dolly Parton used to be singing to Sylvester Stallone. Also while we were shooting the tram was going by every ten minutes saying, "On your right there is

Rob Zombie's *House of 1000 Corpses*." And I remember one day actually coming out, I'm wearing Mr. Willis'

skin. I'm covered with blood wearing someone else's skin and I walk outside just as a tram is going by. They are kind of taking pictures but they are kind of horrified. I'm waving with a piece of skin hanging off my arm. So we had fun shooting it but I'd say Rob certainly by *Devil's Rejects* time got more used to us and felt more comfortable. On *Devil's Rejects* we had a lot more fun although it was a lot more difficult shoot.

**AU: You did a short film called *Texas Chainsaw Manicure* and Tobe Hooper saw that and contacted you? Is that how you met him?**

BM: Yes actually, I had seen the original *Texas Chainsaw Massacre* and it freaked me out when I first saw it. Maybe in 1976 I saw it in Boston Massachusetts in the combat zone, which is kind of the seedy Times Square of Boston. On a Sunday afternoon it was on a double bill at an old decrepit theatre called the Paramount Theatre. The double bill was *Enter the Dragon* and I'd never seen a Bruce Lee movie. Then this movie *Texas Chainsaw Massacre*. I was thinking, "Oh what is that?" It was a very urban crowd let's say, and everybody's yelling at Bruce Lee, "Come on kick his ass!" and everybody is into it. There's a good spirit and then comes *Chainsaw* and it's just really the opening tortured violin note and that kind of a slow strobe of that melting corpse and it was like, what is that? All the air went out of the theatre and we all just were really literally captivated by the movie and we couldn't speak. It was an amazing experience and it really affected me deep down inside. It made me afraid. I come from the country but now I was afraid of country people.

**AU: What was the process like when you negotiated your contract for the role of Chop Top in *Texas Chainsaw Massacre 2*?**

BM: My agent called me and she said, "Well, I've got some good news and some bad news." I said, "What's the good news?" She said, "Well the good news is they want you to play this character Chop Top. It shoots in Texas, it's two months." I was like, "Oh my god that's amazing!" I said, "Well what's the bad news?" She said, "Well because the character has a plate in his head, they want you to shave your head." I was thinking like, "Pfft OK, no problem." Then she says, "So I told them that you wouldn't be able to get acting jobs, so they've agreed to pay you \$5000 to shave your head and the pay is also bad news,

they are only going to pay you SAG scale." Now keep in mind at the time I was a freelance writer, probably averaging \$250 a week. When she said SAG scale it sounded bad and I said, "Well how much is that?" She said, "I think it's \$1700 a week." I was like sarcastically, "What? Oh that's terrible." And that was it, man. They sent me off to Austin, Texas. They shaved my head. They sent me to Tom Savini's what I called the House of Pain, where we got all the makeup and the head moulds and everything and bang, there I was, Chop Top.

BE: We were under a SAG contract. I never saw the first one but I was going to double Bill Johnson, who was playing Leatherface. When Bill got sick

I ended up coming in and I was also working an acting contract, which was a little more money. Then I doubled myself so I had another contract. We were getting paid overtime because we were working 14-16 hours. The conditions were terrible and but when I saw the first one I go, "Man, this is crazy." It was really shocking for me and I loved the first one. But what an experience, the whole franchise and these iconic characters.

**AU: What was it like working with Dennis Hopper?**

BE: He was cool but he was always fucked up every day. This was when he was still messed up just before he got clean. Dennis was a great actor and he would go deep but trying to get him to do the chainsaw fight scene was real tough. I had the opportunity go see him later, after he got clean, when he was directing *Colors in Venice Beach*. He recognized me and he goes, "Man, I was a little messed up back then." I go, "Yeah, you really were."

**AU: Bill how do you get into the mindset of Chop Top or Otis?**

Bill: Bad upbringing. How do I go to those dark places? It's actually not that hard. They seem pretty accessible. The trick is not so much to get there. It's to get back before you go home to your wife and kids. During the Otis period, when I had my kids, they kept their rooms pretty fucking clean.

**AU: Bob can you speak about anything to do with *Monster Squad*?**

BE: *Monster Squad*, oh my God. I got killed twice or three times I'm not sure how many on that one. Dracula, I got killed by him, which was really cool. Then the fish creature from the Black Lagoon he did me in also. That was Stan Winston, he did all the special effects, creatures, and makeup on monster squad. Working with the kids, they were all cool. Except one kept crapping in his pants. So that was a little thing that we had to wait on. But it was a fun fun fun fun show.

**AU: R.A. when you were *Leatherface* was Kane Hodder your stunt double?**

R.A.: Yes, Kane Hodder was the stunt coordinator on *Leatherface: The Texas Chainsaw Massacre III* and he did double me in some scenes. That is all

fact.

**AU: When making parts 2 and 3 did they make you play towards what the actor before had done or did they want you to kind of reinvent the character?**

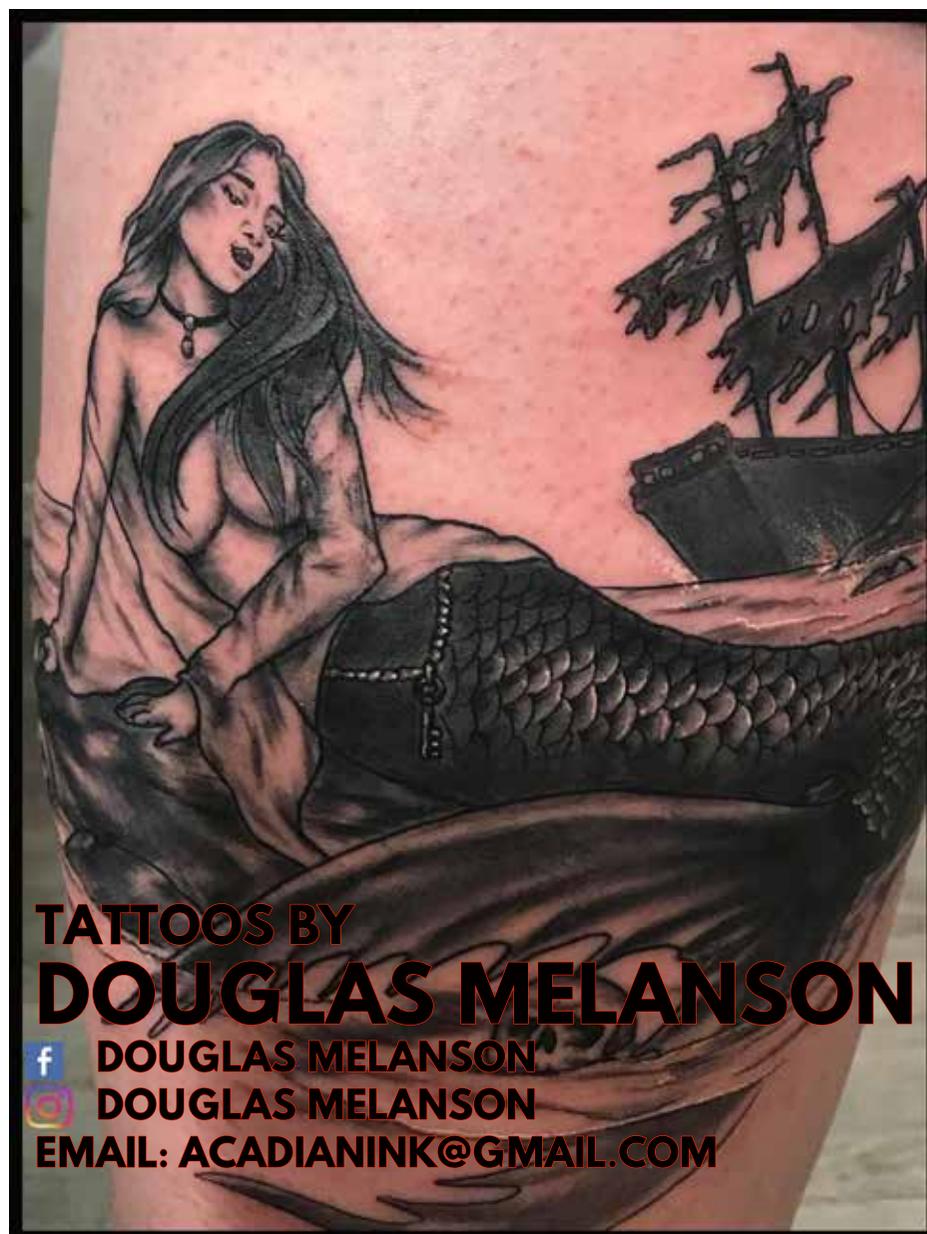
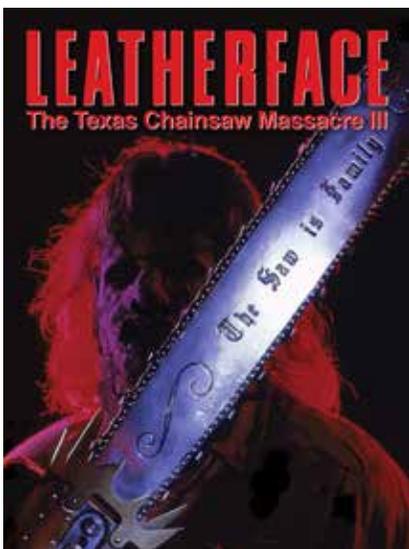
BE: Not for me. But I did steal that from Gunnar where he had the chainsaw over his head.

R.A.: When you're in a mask and you grab a chainsaw, it kind of just portrays itself in a way, you know what I mean? I had a leg brace on so when you're walking through the woods with a leg brace, a running chainsaw, in a mask and you're looking for people to kill. I mean how much more different can I be from the guys in front of me? I mean I did it my way but still. I'm naturally left handed, I had to do it right handed.

**AU: Another question for Bill. Do you have any stories about Sid Haig on set?**

Bill: I do remember when we were about to shoot the final scene in *Devil's Rejects*. So we know that this is basically the end of the road, maybe. On the seat in front of me I had a couple of pistols and I had a shotgun. I remember handing Sheri a pistol. Captain Spaulding and Otis were always at odds with each other. So it would have been like a good fuck you to have handed the Captain the pistol and let me take the shotgun. Anyway I just remember that moment of seeing the two guns and seeing Captain Spaulding and then just having a really warm feeling for him knowing that this is the end that I actually loved him after all for all of our arguing. I remember making a conscious decision to hand him the shotgun. Even though that wasn't in the script. I remember just seeing his look of appreciation for that. Just having moments like that when you are in that scene and you're all on the same page, you're all in the same story, and in the same reality. You develop more than an appreciation of another actor, you really develop a love for them in that moment, you can feel that connection. That's really what it's all about. For Sid to be able to be in there, it just really makes life worth living.

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# Down and Loathing

Erik Lindholm

## 15# THURS POOL PARTY ARRIVAL

The airport neon Las Vegas welcome sign has a failed red "S"; an omen of the broken opulence to come. The masses huddle in, waiting for luggage with dreams on their mind. Will they win big? Beers and slots right away in the airport. Try your luck. Step outside into the 45-degree air, which sucks the moisture out of your bones. Journey to Luxor, check in, dump luggage, get bearings. Mandalay Bay Casino is the home of the festival, connected via an indoor walkway via a maze of money-sucking slots.

Security is a focus for the whole festival, as the underworld mixes with the regular business of the casino – legions get searched, bags get sifted, food seized. Thankfully, open beers are allowed a free pass! We met Alan the security guard in red at the beach, with long braids and a grin... Wanted to take a photo with us. "You're press? Y'all better

write something good about me," he said. Alan: if you ever read this, you kept us all safe. Thanks man.

A short wander lead us to the pool deck; a realfake beach stocked with cabanas, bars, palm trees and metalheads.

Scandinavian-looking basement dwellers just fearing the beating desert sun, as they wandered the pool deck, tattooed, pale and alone, double-fisting. First up; ASG – ace stoner rock grooves set the party tone. Beach balls flew through the air, smiles abounded. The singer made faces and engaged with the crowd.

Next – Primitive Man. Truly, the organizers must've been trolling the audience, as the hard-hitting, depressing, world-caving-in music washed across the beach. The crowd bravely attempted to keep energy up in the beating sun; way harsh tunes ruined the beach vibes, bro.

Took off, explored, and ate until sundown and Lucifer took up arms. Amazing 70s rock sounds and fashions, firmly rooted in the era. Covered Sabbath's "Snowblind" deftly! Downed a few \$20 Modelo tallboys at the bar and soon learned to order carefully!

Ran into Kirk from Crowbar, out on tour with COC and having beers on the night off. What a champ. Later onstage, he introduced the closing band of the day: Corrosion of Conformity. Absolutely massive set; touching on classic albums, and jamming/reinterpreting modern songs. Talented players onstage, they make it look easy. Highlights "Vote With A Bullet" interspersed with "Fuck Trump!" exclamations from the crowd, "13 Angels" with fresh jam section... and encore closer of Texas bluesman Gary Clark Jr.'s "Bright Lights."

On the way back to hotel land, we caught Monophonics on their first of three sets – a soul band who are doing it right. We shimmy shook with a mixed bag of metal, punk, psych fans and little old ladies in from the casino slots to take a gin and tonic break.



## 16# FRI PSYCHO START

Started at grits, bacon, eggs at the Creole-themed House Of Blues. Good feed. Moved to the intimate "Rhythm and Riffs" stage, where Royal Thunder played a small crowd. Raw energy, and "Time Machine" is a standout track to wake up to!

Inside the basement of HOB lurks doomers Hangman's Chair. Experienced Parisians, new to American soil. Right on point live. "Tired Eyes" had a crushingly mixed low end and cannon-fire drum sound. Refreshing ice cold melodies!

We split ways... Erik to interviews, and Daniel to Crazy World of Arthur Brown and Graveyard.

Old-timer Arthur Brown laid the performance rock groundwork that so many follow, and Graveyard... just deadly psych rock!

Next up: Godspeed You Black Emperor! What rare magic is this? Disarmingly beautiful instrumental songs on the main stage... ended on a video piece about police brutality... worth your time to see live!

Wandered to beachfront to catch the tailend of YOB. Heartwarming to watch the doomers sway in the sandy shore. It feels like we are lost in a strip mall, with a warehouse sized Hot Topic full of adults. The blend of chain-smoking pensioners grandmas in highwaisters and cleavage tatted rocker women in fishnets waiting in the same line for trash fast food has to be seen, to be believed.

Finally, a break in the action to get beer, food and merch before the next round! Tough choices were made: High on Fire or eat tonight? We slew

some bangers and mash and brews at the local fake Irish pub, and explore the land of merch. Each band brought the standard album cover shirts, a few tour shirts, and the festival itself has branded gear. Records, jewellery, patches – it's well-stocked, and well-staffed.

Fu Manchu dialed in next at the beach. You couldn't ask for a better setting for this band. California stoner surf rock, with beer in hand, feet in sand. A classic set and fade out on the droning banger "Saturn III." Recommended. Would've seen these champs last at the Victoria Curling Club with Motorhead, Nashville Pussy, Speeddealer circa 2000. That legendary show seems a long world away!

The headliners of the night lumbered onto the main stage... Electric Wizard, from Jolly Olde England. Behind a projected backdrop of topless babes from 70s horror films, grizzly bikers, and nuclear bomb tests, they delivered a masterful groove, sure to make you want to "legalize drugs and murder," or at the very least, get super fucked up on illicit whist on vacation. With a minimum of stage chatter, they destroyed the audience with Sabbathly goodness.

En Minor, with Phil Anselmo. This was the largest mass exodus from a show on this festival. We were swimming upstream to get in halfway. When asking a hesher, "Is it that bad?" Reply: "No it isn't – you'll see." But really, this is the most controversial music he could play at this point – acoustic guitars and mournful Tom Waits-esque singing, while dressed in a suit. He done distorted guitars and screaming all the way throughout his career and that's what people expected. Worth a listen, but not the energy we needed at the time. A well-timed, disappointed "Okaaaaay, Phil..." from an upset fan during a gap in the action, summed it all up.

Led Zeppelin 2 were the heroes of this day. Rallying all the hammered Psychos in the late late timeslot half past midnight to two a.m... these guys kill. Drum solos, the massive gong, double neck SG, bodysuits, screaming about what your baby gone done. Danced it out with Vanessa in the Acid Bath shirt. Zep done right. What a feel good time to rock out with the classics!



## 17 # SAT MIDDLE HOT

Keeping habit with HOB breakfast, gumbo, grits and coffee at the bar. Metal Jenny shook her head, "you guys again..."

First band was tuneful Levitation Room, channelling 60s rock n' roll in a Beatles-infused mix. What a blast to dance to!

DVNE... cancelled - why? This was a tale of a few bands at the festival who were sidelined for reasons unknown. When bands no-show, the only solution is pizza and beer. There are lots of lively music and life conversations happening across the casinos and pubs as music fans of all walks connect up. Take advantage of happy hour when you can!

Navigated to Grails to inhabit the photo pit and take snaps, inspired by wistful instrumentals for a few songs. Truly, a wonderful band. Not as wonderful as motherfucking Carcass on the main stage. We motored across casinoland to park in the centre of the floor at the strongest main stage mosh pit all festival! Massive grooves and blast beats influenced movement on the floor, with lasers and seizure-inducing blinking stage lights - the original grinders laid out decades of heavy art for aural consumption.

On the sandy beach, Vancouver's own Black Mountain delivered goodness to the festival. With Moog keyboard on atmosphere, male/female vocal interplay, Gibson SG punch - it was a unique performance.

Another tough debate occurred at 8:30 at night... starve or Clutch? Eat wins. Tuck into some spicy burritos at Hussong's and meet up with more travelling Americans here for other reasons - in this case, Dallas from Ohio visiting for a pet conference.

Last minute addition Sumac took the beach - a worthy sundown band. You can tell at this point of the festival, three-quarters in, people are running on fumes, when the doomy headbanging slows to head-nodding. It's not a sprint - its a marathon. We caught a few songs and headed on an outside mission.

A beer adventure outside the hermetically sealed HVAC casino to the liquor store, psychic tarot reader and gas station complex across the way. Heat remained stupid hot, yet manageable, post sundown. After finding whiskey, jerky, chips, and beer... an omen. A case of Miller tumbled out of failed cardboard as we crossed the road - right in front of the walled-in site of the shooting at the country festival last year. The biggest mass shooting in American history. We were reminded of why there is such a large uneasy police and security presence at Mandalay Bay Casino, and the effect that disgusting violence had on Las Vegas. Fuck mass shooters; cowards to the last. Go volunteer in your communities, go lift weights, hug your grandmother, start a band, organically garden - do anything else! Channel your hate into something useful. Put the gun down. Breathe. There are other paths, than taking innocents with you. Delve within. It's the easy way out, to shoot others.

After a beer reload, Misfits headlined a visual feast on the main stage. Each song had custom graphics playing to the lyrics in an over the top punk n' roll feast. Heavier and faster than expected, Dave Lombardo on skins and a mystery guitar player in the shadows on background, doubling the rhythm while the OG members' stage antics took over. Tons of crowd singalongs over the favourites, they delivered.

Catching the outgoing grinning Misfits crowd, Monophonics again have juicy soul on lock. Mixed crowd of wedding conference attendees, metalheads, slot players converged for maximum get down.

Lost in the light and sounds of the casino, The Black Angels provided tripped visuals and warnings against the perils of larceny to all who listened. Recommended.

Night Horse... a welcome surprise. In the tiny R+R lounge, complete high octane heavy metal. Lead singer takes the cake for stage antics... got the crowd to lie on the floor, jumped off the amps,



and karate kicked the Led Zeppelin 2 gong mid-set, dropping it on the back of his drummer. Dangerous and high energy!

In the smoky depths, The Obsessed... super American doom three piece. Powerful live, a lot of restraint and experience is visible onstage; you could easily picture them as the soundtrack of a Tarantino torture scene.

Another couple rounds of beers and shots and it's again time for Led Zeppelin 2... genius level covers. Ran into Nate and Idle Hands, good dudes. More beer. Good times. Blurry now.

## 18 # SUN LAST RITES



Moving slowly... Jambalaya and coffee filled the void @ HOB.

Descended downstairs past the heavenly uplifting keys of the Sunday church gospel revelry at main level of HOB finds hellish Warhorse; reformed doomy American band from

Massachusetts who led the charge of the day. Brutal bass sound and pace, viewed from the front row.

Next up was supposed to be Rotting Christ, but they dropped? Pizza and beer, merch, controlled the sadness.

Next up was Mogwai at the arena. Scottish instrumentalists gave us those gentle emotional touches. Amidst torn Obituary shirts and Bud Light doublefists seated in the crowd, those soft touches may land on deaf ears. Nonetheless, they added to variety of the festival.

Interviews with Warhorse on the state of the union; while Daniel scoped Dead Meadow - worthy psych.

Truckfighters showed up for a beachparty. What a jammer! The Swedes delivered the highway goodness, the good tales of the open road, of the open minds.

A choice no mortal should have to make took place: the controlled prog death mastery of Opeth in the arena vs. the wild youthful thrash abandon of Power Trip at the beach? They laid in the same timeslot.

We chose Opeth not just because we ran into them in the casino and said we would, but for their brilliantly precise keys, and measured aggression amidst disorienting visuals. Did we make the right choice? Who the fuck knows? "Heir Apparent" in the arena vs. "Executioner's Axe" on the beach? Both viable options. Next time, Power Trip, next time.

After clearing the arena, Kadavar with their hot three piece rock held the beach for a last tight enjoyable set.

Amrena pulled final festival closing effort from all bands. Totally unfamiliar with them, but what a discovery! Passion and intensity onstage - lots of people tripping hard hard in the audience and lost in themselves, clearly waiting for the visual experience this band delivers. Have a browse.

Nearing the official end of Psycho and back in casino land, we met new friend Wendy and went back to drinking and gambling. She found "Fortune's Cup," a pool-table sized robot horse racing track, to gamble away some bucks on Orient Express, Money God and Legion Warrior.

Alongside other bangers, we screamed and cheered to the awkward fake horses - to little effect, save the amusement of others.

After a beer/whiskey reload, Andrew WK took the wheels for a DJ set. 80s power-ballads, hardcore, a wide variety of tracks. Finally! The metalheads came out of their shells and start moshing and singing along... where was all this pent-up energy for the smaller bands? All the introverts opened up for a silent dude in sunglasses playing Bon Jovi MP3s on a crusty iPod. But here we are; this is 2019. My last energy went into a Pantera air guitar solo. Kill a few more highballs and collect thineself. As of three-ish a.m... Psycho is done and gone.

## 19 # MON CRUSHING THE "TOURNAMENT OF KINGS" & GTFO CANADA

Crawled into bed wasted at 5:30... the festival is over but the battle has just begun. Make it to Metal Jenny at HOB for grits and coffee somehow before lunch time.

We have two missions yet to complete: Find Oban 18 scotch for good mate Janer in Kitsilano, and attend a true medieval battle at the Excalibur casino.

Taxi to "Total Wine & More" 6885 S Las Vegas Blvd, the party place to be. If it's alcohol they got it... prices range from \$2 to \$40,000 depending. Grabbing the Oban and a few refills, we moved for Luxor to reload and prepared for the epic medieval battle at Excalibur.

For the uninitiated: The Tournament Of Kings is the ultimate 1980s metal experience... a wizard, jester, fighting kings, jousting knights, evil dragons, bountiful dancing maidens, chanting, fog machines, lasers, explosions, hot fire... all with a Cornish hen and a bucket of beers in your face. Get experienced. Then fly home.

## POST SCRIPT

A unique and respectful festival that mixed the gamut of bands into an accessible package. Have you ever heard black metal on a casino beach? It takes an open-minded person to attend and explore Psycho. A pleasure to find so many diverse, repeat Psychos rocking out! Experienced lots of new bands, friends, experiences. Struck by the machine and staff that keeps it all running smoothly 24/7... well played Las Vegas. Stay safe, have fun.

## VEGAS TOP TIPS FOR CANADIAN TOURISTS

- Get travel insurance. If you are too drunk or high your claim can be denied. (thanks Esther)
- You can wear hockey jerseys in casinos, we asked the police (we didn't see any Golden Knights jerseys being worn - so we wondered?)
- Drink prices change depending on where you are in the casino... range from \$3 to \$20 for the same damn beer. Prices aren't always marked... Good luck hosers!
- Breakfast menus have the best prices - eat heavy early in the day!
- Get liquor and grocery out of casino; will save you \$\$\$ to stock your room - take a damn cab.
- You can't see all the bands... too much time to walk between venues, wait in lineups, get searched by security and you gotta eat sometime; pick your battles!

THANKS  
Many thanks to Luxor, Mandalay Bay, Psycho staff, Nicole, Aimee, Courtney @ PR Plus Las Vegas, Liz @ EARSPLIT PR New York, security and Las Vegas PD staff #vegasstrong

Daniel Yona [photos]



This year, the team teamed up with Hollywood Suite to bring their 360 degree VR experience of *Night of the Living Dead* so the masses (of the good kind) can experience the fright for themselves. Players will be able to put on the goggles during and be right inside the original film. The trend to bring VR to cinema is keeping pace but for this filmmaker, he believes it to ever replace regular movies. "I could see it being more of an additional enhanced experience. So say you go see *IT* and then try out a Pennywise VR experience after the film," said Stewart.

## Let There Be Blood In The Snow Film Festival Nov 21st to 26th

By Ed Sum

When there's Blood in the Snow, that can either mean one of two things in Toronto, Ontario. Either this seminal horror film festival supporting Canada's filmmaking community is taking place, or that poor bear managed to pry himself loose from a hunter's trap. This event runs from November 21st to 26th at the Royal Cinema (608 College St.)

Not only will the Deadly Exposure Film Industry Market be returning, founder Kelly Michael Stewart reveals, "There is no other genre festival that plays films from every corner of Canada like we do. We also make it 'more than films.' We have afterparties every night."

They follow after the screenings for fans to hang out together and there are tons of unique activities each year to make it different. This event has grown too; like *Rue Morgue Magazine*, who has their own radio and television show (broadcasting off Bell TV1). Stewart is also an actor/filmmaker and has appeared in works like *The Stanley Dynamic*.

He's no stranger to new trends and being a trendsetter himself. "In 2012, I was mainly a film writer for publications, including *Fangoria*, which led to hosting my own monthly horror film night. I did that for about a year and had Canadian filmmakers reach out to me to play their features. At the time, the main two options for premiering Canadian genre features in Canada were *Fantasia* and *Toronto After Dark*. They limited how many Canadian features they would play each year.

"We also started our own industry conference in 2018 called 'Deadly Exposure.' It is a place for filmmakers to meet with distributors, sales agents and funders for their projects. Television is for sure where things are moving towards and I think you'll see more situations where we are screening TV/digital content. We are also seeing it becoming more of a grey area of what is considered a TV series, movie, or web series.

We have the heads of programming at CBC GEM looking for new content which is their new TV/digital channel and we hope to have them and other companies like that again at BITS. Because we play only Canadian (or Canadian co-productions) it was a natural move for us to have something where filmmakers could develop their projects," said Stewart.

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## Nashville Pussy

Interview by Vern Wembley

*Nashville Pussy's Ruyter Suys speaks to Absolute Underground about keeping tours fresh, growing up in Vancouver, and vomit.*

Motorhead's Lemmy Kilmister once proclaimed Nashville Pussy as "America's greatest rock n' roll band." "If there's ever been a better band to open for Motorhead, I've not heard them!" Lemmy should know - he had the pleasure of seeing the band perform live over a hundred times as the two acts played shows together off-and-on all over the world for more than a decade.

Nashville Pussy's ferocious live reputation is legendary: intense songs about drinking, sex, guns, driving, and bad-assery with giant metal guitar riffs and precise cow-punk delivery have carried the band through a 23-year, seven-album career. They still play almost 100 shows a year with extensive tours on every continent. There's a reason fans keep coming back.

"I can't think of any other band that really does what we do out there now. It's like the last band standing. We just take the spirit of Iggy Pop, The Ramones, Motorhead. Kind of apply it wherever the hell we are," states guitarist Ruyter Suys from a gas station in Pennsylvania on the way to the first Canadian tour date, "I don't really make any decisions about playing in front of like 20,000 people or playing to 200. We've got the same energy. In fact smaller shows are kind of better in some ways - I get to hang out the audience -

which is more fun. You don't get to do that when you're on a huge festival stage."

"A Nashville Pussy show is a no-holds-barred sweaty rock and roll show. There's nothing pristine about it." Suys continues. "We are rock n roll's dirty little secret, blissfully outliving musical trends we never knew existed. More than ever, everyone needs to escape to a place where they can pretend they don't give a shit, let their hair down and get loud and dirty. Nashville Pussy provides that unpretentious refuge - just don't dress up 'cause it's gonna get messy."

Whilst touring the world every year keeps the band's live performances tight, the band relishes the experience of travel and a constant live schedule - a recipe that keeps things fresh. "We've got a lot of stories to tell. I feel like we're newbies out here. I think maybe our own naivete or inability to grow up keeps it young. I have a bad memory. I don't remember half the shit that I've done so it's like I'm doomed to repeat it. It always feels like I'm doing this for

first time."

Nashville Pussy's new album, *Pleased to Eat You* is a heavier, dirtier sounding album than earlier releases - but sees the band moving into new musical directions - most evident in a cover of George Clinton's 1967 hit "Testify."

"Our new drummer Ben brings an element of soul and funk to his play. Well this is really really



cool. It opened up a lot of new avenues for us to explore. Being from Atlanta, we're heavily into (those sounds). It's nice to bring that in."

"When we were recording this album, our producer Daniel Rey (Ramones, White Zombie, Misfits) and I were out to get lunch and there was a crazy preacher going on about crazy shit in the town square. Neither of us had ever seen anything like this before in our life. This is the stuff of movies, the stuff of lore - so of course we are kind of drawn to it. We both made audio recordings. You can hear him at the very beginning of the song in the middle."

Guitarist Ruyter Suys grew up in Vancouver, being heavily influenced by the city's emerging 70s and 80s punk scene. She was particularly drawn to the Dayglo Abortions and DOA. "We got to play with Dayglo Abortions once in Lethbridge, Alberta about 15 years ago. It was a dream come true." She still counts a pair of Dayglo underwear that was given to her by the band as a prized possession.

Having toured the world multiple times over - you'd think that Nashville Pussy would have some good tour stories...

"Where do I start?" Suys ponders. "There worst was the time we were opening for Slayer in Glasgow Scotland. The audience was all... I mean these kids were broke and they had to scraped together every last penny so they could come see the show. About halfway through our set this cup was thrown at us - I can still see it in slow motion - and it was full of vomit. It hit our drummer's monitor and just splattered everywhere. But he couldn't stop playing mid-set. After, we told the club's manager, 'Oh my god, somebody threw vomit at us' and he replied 'Oh, that means they liked you. If they didn't, they would have thrown cups of piss."

Okay Canada, please refrain from throwing any bodily fluids at Nashville Pussy to show appreciation on this tour.

"In Japan, we played three nights in Tokyo in three different venues. There was a woman interviewing me - and I asked her, 'If you're such a big fan, are you coming to all three shows?' She said, 'No, No - I can only come to the first two.' When I asked why she said it is because she was playing in a Nashville Pussy tribute band down the street from the venue on the last night because our show was sold out. She then showed me the set list and I was like 'Wow! This is great!' They were in charge of entertaining the overflow."

Nashville Pussy's upcoming Canadian tour dates include: Oct 2 - Winnipeg @ The Park Theatre, Oct 3 - Saskatoon @ Amigos, Oct 4 - Calgary @ Dickens, Oct 5 - Edmonton @ The Starlight Room, Oct 8 - Kamloops @ The Blue Grotto, Oct 10 - Victoria @ Upstairs Cabaret, Oct 11 - Nanaimo @ The Queens, Oct 12 - Vancouver @ The Biltmore.

Nashville Pussy's new album *Pleased To Eat You* is available for streaming on all major services - and is available to purchase on CD and vinyl at your favourite record store.

<https://nashvillepussy.com>



**It's Alive:**  
**Classic Horror and Sci-Fi Art from**  
**the Kirk Hammett Collection**

By Aeryn Shrapnel

Kirk Hammett has one of the biggest collections of vintage horror memorabilia in the world, and it's waiting for you in Toronto. The legendary Metallica guitarist has spent over 30 years collecting horror and sci-fi posters, costumes, props, and other weirdo niche art pieces, with

some dating back to as early as the 1920s. The Roloff Beny Gallery is currently home to some of the rarest pieces of cinema history, including Hammett's most prized possession, a 1931 *Frankenstein* three-sheet poster, which is thought to be the last in existence. The exhibit, organized by the Peabody Essex Museum of Salem, Mass., explores themes of pop culture, politics, history, artistry, and emotion with fascinating descriptions accompanying almost every piece. Costume pieces are also featured in this collection, modeled by wax figures of Boris Karloff and Bela Lugosi, as well as replicas of characters from 1960s sci-fi flicks. Even if you



know everything there is to know about the genre, you're sure to be blown away by the size and absolute beauty of each poster. And if you're a Metallica fan, there's an extra special treat for you: a portion of Hammett's custom guitar collection is also on display.

The ROM will also be featuring an art workshop on November 24th. *ROM U: The Art of Horror – An Introduction to Poster Design* aims to teach you about the basic principles of poster design seen in *It's Alive* and you'll get to design and bring home your very own poster. The workshop segues nicely into the next horror exhibit *Bloodsuckers: Legends to Leeches*, which will be open November 16th to March 22 2020. For more info or to buy tickets, visit: [www.rom.on.ca](http://www.rom.on.ca)

PHOTO CREDIT: Jesse Milns

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## Sore Points

Interview by Taesa Hodel

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

Shane Grass: What am I most infamous for? I don't know that, but I'm Shane Grass from Sore Points.

**AU: Can you give us a brief history of the band?**

SG: Yeah, the band's been around for a few years. We've all played together in other bands, and we just tried to put something together that was really straight up and simple, drawing on all of our most basic influences.

**AU: You guys have been likened to the Ramones or the Damned. Are they some of your influences?**

SG: Yeah, absolutely. I like those earlier and late 70s, sort of punk rock bands that are basically just rock and roll bands.

**AU: You released a new EP in September. What can we expect to hear on it?**

SG: Yeah, so it came out on September 6, on Slovenly, which we're excited about. It's a four-song EP that was recorded sort of late last year, end of the year. And it's just four new songs.

**AU: It's your third release in as many years, how does this EP compare to your past recordings?**

SG: I think it's a little fuzzier than the full length. It's maybe a little closer to what we did on our first, early recordings, but I think all three of our releases are definitely a little bit different than

each other.

**AU: It seems like you guys have a pattern of writing in the winter months and then releasing in the summer. Do you have anything planned for the upcoming year?**

SG: We're hoping to do some recording this winter for sure.

**AU: Any gigs or tour plans coming up?**

SG: Yeah, we have! Off record... no, it's probably almost all booked, but we've got a huge trip coming up. I'll just say that. Lots of tour plans for the winter.

**AU: So you guys are pretty cemented in the local scene, you've been in other bands for a while before this. Any comments on the Vancouver music scene, where you fit into that?**

SG: Yeah, I think that Vancouver is a really exciting place to be right now, there's a lot of really cool bands happening, a lot of good bands coming through. It's a very supportive scene.

**AU: Any new bands to be watching, in your opinion?**

SG: Um, I mean, there's lots of new bands playing around. I'm not gonna (laughs). There's lots.

**AU: And you guys call yourselves Vancouver's fastest band...**

SG: Well, I don't think we actually said that, I think someone else said that (laughs). But I mean, for what we do, for the straight ahead, straight eighth kind of stuff, there's not really anyone else doing that. So I guess.

**AU: Do you guys have any long term goals with the band, or just taking it as it goes?**

SG: I think we just want to keep putting out records and keep playing shows. That's pretty much the plan.

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

SG: Um, maybe pick up the new record. It's really good. We're really happy with the way it came out. And it'll be available everywhere!

[facebook.com/Sorepointsband/](https://facebook.com/Sorepointsband/)  
[sorepoints.bandcamp.com](https://sorepoints.bandcamp.com)

**Rest In Peace**  
**David Jordan**  
**June 15th, 1974 - July 5th, 2019**  
 The Absolute Underground lost a good friend and our Duncan distribution guy, David Jordan. We are saddened by his sudden loss and are still shell-shocked.

**Dave enjoyed nature while living on Lake Cowichan in his cabin and canoeing with the beavers. He also got a kick out of checking out Punk and Reggae shows. He will be missed by many. Jah Bless Hippy Dave!**

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## Out4Blood

Interview with Actor/Writer/Director Kyle Robert Shorter a.k.a. Philip Gravez  
 By Ira Hunter

### Absolute Underground: Tell us about your movie Out4blood.

Philip Gravez: *Out4blood* is a small film I wrote directed, produced, and starred in under my low budget production company Blooming Evil. It is a strange tale of a random day in the life of now-back from the dead and possessed revenant Philip Gravez, a man with many layers of hurt. A strange demonic book plays a part in the Earth magick that's brought this tale to life on the small screen. The film itself was made on a shoe-string budget of zero dollars because all of the stuff used to make this film I already had owned and it started out as a short film that had a great response, that then turned into a feature film. Over the course of the last seven years, it took me three and a half years to film it and three and a half to edit it on my own, even though they say you shouldn't ever edit your own films. I did it anyway, out of determination to have the film finished. Throughout the film, the music and actions on screen tell the story as opposed to dialogue and it takes mystery and curiosity and

combines them into 120 minutes of low budget horror fun with special effects made on a dime. The film itself should be able to stand on its own. I had never planned on making a sequel to *Out4Blood*, but plans changed I am currently in pre-production and am accepting auditions and volunteers for *Out4Blood2: The Return of Philip Gravez*... If you're interested in getting bloody and playing a horror role, sign up at the Headquarters on Broad Street, Downtown Victoria BC, or contact Philip Gravez himself on the official Facebook Fan page at Kyle Robert Shorter's Out4blood. Serious enquiries only. And don't forget to like the page to get all sorts of demonic dirt on this soon-to-be cult film franchise.

### AU: What first inspired you to make your own horror movie?

PG: When I was a kid my mom owned a video store in Saskatchewan called Video Knights. When my mom would go in to work, I would always try out new games and watch screeners before the movies were released. Well over time I'd get to

see new horror movies when I wasn't even old enough to. Then I would just always take home a different scary movie from the horror section every night. Over time I grew up and started to fall in love with the classics like *Texas Chainsaw Massacre*, *Halloween*, *Friday the 13th*, *Nightmare on Elm Street*, *My Bloody Valentine*, *Black Christmas*, and of course my all time favourite, *The Evil Dead* trilogy.

### AU: What sets your film apart from other horror movies?

PG: Every scene was a one-off take, that means the scenes only were shot and filmed once and used for final cut. With a budget of zero dollars I could only imagine what I could accomplish if I was afforded a budget and an actual crew.

### AU: I know you have a sequel planned, do you think you will make it to Out4Blood 4?

PG: I will leave that up to the audience by the end of the sequel...

### AU: Any words of advice on filmmaking to share?

PG: Believe in yourself and your craft. Dive in head first and don't give up if things seem difficult.

### AU: Tell us about the VHS you released?

PG: I wanted it to feel like a throwback to all the films that had inspired my lust for horror as a kid but I wanted it to be original and different. At the same time I wanted it to be mysterious and leave the audience with more questions than answers.

### AU: Any plans for Halloween?

PG: I hope to be back in Victoria filming *Out4Blood 2: The Return of Philip Gravez*.

### AU: Where can people watch or buy your movie?

PG: As of right now it can only be purchased through me on the official Facebook page Kyle Robert Shorter's Out4blood in the search bar, so if interested send me a message to the page and I'll send you an autographed copy, splattered in the blood of the victims from the film.

### AU: Final Words?

PG: Thank you, from a future Horror Icon.  
[facebook.com/pg/KyleRobertShortersOut4blood](https://facebook.com/pg/KyleRobertShortersOut4blood)



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## The Adicts

Interview by Billy Hopeless

**AU:** So Monkey, when we last met years ago, we were both playing the same venue in Cleveland Ohio. I mentioned to guitarist Pete Dee that you lads should come play the ex-commonwealth country of Canada, especially my home turf of Vancouver, BC. Now this October 24th I'm getting the best early birthday present as you're coming here for the first time ever, playing the Rickshaw! How did this miracle come to be?

**M:** We didn't have much to do with that, you can thank whoever it was at the Rickshaw that had that great idea!

**AU:** So thank you Timbre Productions and Mo! Now speaking of birthdays, your musical menagerie's roots began in 1975 and you have been creating mischief ever since. What to you attribute to the gang's longevity?

**M:** It's a miracle of modern science. We are third generation clones of our teenagers selves.

**AU:** How did you get the moniker Monkey, and where did the inspiration for your madcap makeup come from?

**M:** I've got big ears and I had cruel friends. The make up? I just like dressing up.

**AU:** I understand, that's how I got my name, Hopeless, as well... kids can be so inspirational. You droogs put on one of the most entertaining punk shows I've ever vidied. What makes a great show for you?

**M:** No show without an audience, it's the interaction and the connection that makes the magic.

**AU:** To my knowledge the last studio album you released was *And It Was So* in 2017. Is there another album in the works?

**M:** Yes, a new album is in the early stages. Some song ideas and structures floating around waiting to be recorded.

**AU:** You jumped in with the Dickies on their 2019 single "I DIG Gogo Girls." Got any wacky banana stories from the studio room or the pub breaks in between?

**M:** It was just me, Stan and Leonard in the studio. As none of us drink, nobody went to the pub.

**AU:** What did you listen to when you were an infant monkey and what do you listen to now for inspiration?

**M:** I first listened to my parents 45s, 1960s British pop mostly like Herman's Hermits, the Dave Clark Five, Adam Faith etc. Now I still listen to that and just about anything, the Viagra Boys, for instance.



## HOPELESSLY DEVOTED TO YOU



**AU:** Gotta love them boy bands right? One of my fave songs of praise is "Chinese Takeaway." As I'm a big fan of Chinese food and live in a city ample with some of the best. If I took you to my fave Chinatown hole-in-the-wall known as Gain Wah, what would be your favourite item to spin on the lazy susan? Oh and yes this is an offer to take you out for a killer dinner before the show as well as a fun question.

**M:** Number 44.

**AU:** Deep fried oysters, they're all yours, boss. You're always dressed in such outlandish finery, you must tell me do you have a personal designer, or where do you find your diamond clobbers?

**M:** I am my own personal designer, in the left brain. I find scraps and rags in thrift stores that transform into stage finery.

**AU:** Do you ever think you'll find out who stole your beer? And have you ever thought about keeping a better guard of it sir? It seems to happen quite often.

**M:** Yes it does, I think it's that barmaid Mabel most of the time. Truth is, I don't drink anymore anyway, so it's someone else's beer.

**AU:** Out here, Mabel serves Black Label. Last question, where are you as you answer these questions? I'm told the colour of your shirt plus the name of the item to the immediate right of you is your heavy metal band name. What is it?

**M:** I am reclined on a sofa in Ipswich, England. Red and Black Pillow. They sound awful, I won't be going to their show

**AU:** Hipsters and their wacky bands, eh, I'm sure they're signed to Bandcamp. See you at the show!

[theadicts.net](http://theadicts.net)





## Cro-Mags

Interview with founding member Harley Flanagan  
By Ira "Street Justice" Hunter

**Absolute Underground: So we've got Harley Flanagan from the Cro-Mags here. Where did you grow up and what were your early musical influences?**

Harley Flanagan: That's a very long question to answer. I grew up mostly on the Lower East Side but I lived all over Europe. I did a lot of travelling with my mom and my stepfather when I was a kid. I left home in my early teens around 14-15 and started travelling on my own. I've travelled a lot and I've had a pretty interesting journey. For those of you who want to know the details you can check out my book because it's pretty much all in there.

**AU: So that is your newer book *Hardcore: Life of My Own*. What about the book that you wrote when you were like nine years old.**

HF: Actually it was published when I was nine. I did it when I was seven, believe it or not. That wasn't really so much a book. It was like two short stories and mostly art work. Allen Ginsberg, who was a friend of my family, wrote the introduction for it. That was a very limited printing that came out in like 1976.

**AU: What about your first band, The Stimulators?**

HF: I think I joined them when I was 12 but that was not actually my first band. It was just the first one that really got recognition because we were basically one of the staple acts at Max's and CBGBs in the early days. So you know that's

our history is we were one of the early New York punk bands and the fact that I was very young at the time and there were really no other super young kids my age going to shows, this predated the hardcore scene. We also had two chicks in the band. One of them was my aunt and that's actually the only reason I was able to play a lot of the shows because I wouldn't have even been allowed in the venues because my age. So because she was my mother's sister, technically I had a legal guardian with me so that made it possible.

**AU: So you must have seen the very beginnings of New York punk. What can you tell people about that early time?**

HF: All I can say is read my book. I basically did see it all. Anthony Bourdain said a quote I think it was, "Everything cool that happened in New York between the late 1970s and the late 2000s, Harley Flanagan was somewhere in the room." I really was part of the whole shit.

**AU: Could you give us a brief history of the formation of the Cro-Mags?**

HF: It was a project I started putting together when I was still in The Stimulators. I had the band name and I started writing songs and I actually recorded a few demos by myself before I hooked up with any of the other members and I went through several different lineups before eventually landing with what became *The Age of Quarrel* lineup and then that only lasted so many years. Then there was the *Best Wishes* line up

and that lasted so many years and there's been a lot of different line ups throughout the years. I think that the group of people that I'm playing with right now are not only some of the most talented guys but also some of the most fun guys to play with. Garry Sullivan, Rocky George, and Gabby are all guys I've been playing with for a long time now.

**AU: What can you tell us about the new album that's coming out. I know you have a seven inch record for the song "Don't Give In"**

HF: Yeah. Victory Records and also Arising Empire in Europe. It's just a continuation of what I do and hopefully the new audience will appreciate it. I'm always trying to stretch beyond my boundaries musically. I'm trying to always try to do something a little different but I stick true to what I do. I did have the opportunity to do some stuff for a movie soundtrack which was fun because I got to really write outside of any kind of genre specific style of music. One of those songs from the soundtrack made it on the album, and that will be on the B side of the next single.

**AU: What movie is it?**

HF: It's called *Between Wars* and I actually have a

part in it. It's my first real speaking part. It stars Michael Imperioli who was in *The Sopranos* and *Goodfellas*. The cast is just really intense.

**AU: How did the album *Age of Quarrel* come together to become such a classic?**

HF: To put it simply we were actual musicians and most of the hardcore bands really weren't. With the exception of some of the early generation hardcore bands. Obviously Bad Brains were great musicians, a lot of the DC bands like Minor Threat could play, and a lot of the early west coast bands but I always felt that by the time we were coming up I didn't really feel like there was any New York bands that really represented. I'd been a musician my whole fucking life. Mackie was a strong drummer, Parris listened to a lot of stuff outside of hardcore whether it was Rush or Brand X. So we all came in with a certain level of musicianship that I think was lacking especially among New York hardcore bands. So I think it was just a natural thing that we raised the bar up. Having grown up on punk and hardcore and having been into bands like Motörhead and Sabbath and even Venom for that matter. So those things influenced me and I think gave my songwriting a little bit of a heavier sound. I wasn't sticking to the hardcore formula that bands had started to adhere to. I do things my way and that's what gave it an edge.

**AU: How did the Hare Krishna elements come into play?**

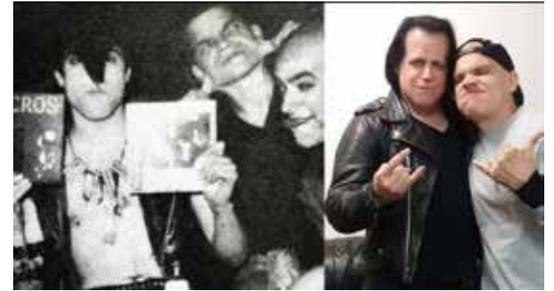
HF: Because I was young and I needed some sort of an anchor to fucking hold onto because I was definitely in a very negative spiral. First of all I was living in squats. I had no money. I was basically panhandling and stealing and robbing to fucking survive. At that point in my early teens I had been a skinhead for a long time and I had been living a really violent life. There was a lot of gangs in my neighbourhood and a lot of drugs and a lot of really negative hostile situations. I think anything spiritual might have been something for me to hold on to at that point because your life really seemed like it could just end at any moment.

**AU: When did you first get into the martial arts?**

HF: Well I've always been a street fighter and that is its own way of combat. I trained when I was young with different people but it wasn't until the 90s that I started training in jiu-jitsu and I've been training with Renzo Gracie since '96. I am a second degree black belt under Master Renzo Gracie and I teach at his Academy in New York City.

**AU: How are the recent shows you did with the Misfits?**

HF: It was an amazing experience in more ways than I can tell you. First of all, I remember seeing those guys back in the old days in front of less than 100 people, and now to see them playing in front of such an incredible sized audience, I



was really proud that they were able to pull that off. They took punk rock really to the next level like, holy fuck! That they were able to work out their differences that everybody is able to come away from this benefiting from it as individuals ending on a positive note. Getting to finally reap the rewards financially that they deserve after all these years and for so many fans to finally get to see them is a win win.

**AU: Did you recently just win a legal battle that gives you the rights back to your copyright for the Cro-Mags?**

HF: People think that's what happened but actually I always owned the name and that's the joke of this whole thing. I've always owned the trademark and basically when these other guys were out playing as that name. I was sending cease and desists and all kinds of stuff to promoters and merchandise companies. Basically they knew that it would be very costly to actually take them to court. So they basically were just fucking it off like, "Yeah do something, go ahead do something." So they were basically illegally performing as the Cro-Mags, playing songs that I wrote under a name I came up with. I had been offering and extending my hand to try to negotiate. For years I've been trying to bring all those guys to the table to try to and make the fans happy. Those guys were content to just say, "Fuck you. No we're not interested in doing that." So finally I was in a financial position where I was able to say enough is enough. "Actually what happened was Lemmy came to me in a dream and said, "Take it back, mate. It's yours. You started it." I fucking woke up and told my wife, "I can't let these guys fucking take advantage of me and fuck me over anymore." So there you have it, I took my shit back. My offer has always been on the table that if those guys from the *Age of Quarrel* want to get together and do some sort of an *Age of Quarrel* fest, my door has always been open. At the end of the day what matters is the fans and just playing music.

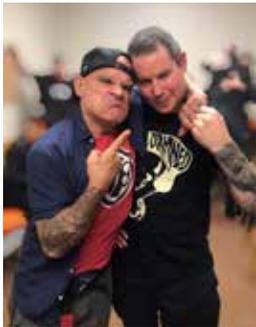
**AU: Yeah you played your bass guitar until you bled at the Misfits.**

HF: I fucking do that every single fucking night. I'm lucky to still have fingers.

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## Gatecreeper

Interview by Willow Gamberg

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

Chase Mason: My name is Chase and I "sing" in Gatecreeper.

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

CM: We started in 2013 in Arizona. I was living in Phoenix and both Eric (guitar) and Matt (drums) were living in Tucson. We began playing together and wrote enough songs just the three of us, to record our first EP. We released the four-song self-titled EP in 2014 on Bandcamp and things took off from there. Soon after that, we put together a full band and started playing shows, writing more songs and eventually touring.

**AU: You're poised to release a much-anticipated new album, tell us about it! What can we expect to hear? Does it represent an evolution in sound from your previous work?**

CM: There is a little evolution, but it's really just a stronger and improved version of the sound we have already

established. We have doubled down on certain elements and incorporated some new ones in.

**AU: Does the new album**

**explore any particular themes or topics? There seems to be a continuation of your desert theme – what significance does that hold for you?**

CM: Being from Arizona, the desert is important to us. It's a unique and extreme climate. There isn't a unifying theme on the record, but the desert is an overall theme for our band as a whole.

**AU: Tell us about the process behind the writing and recording of this new album. How did it differ from your previous release?**

CM: Our writing and recording process hasn't changed much since our last record. The main difference is that our first record was a collection of songs that we had written since the beginning of the band while the songs for *Deserted* were written specifically for this full-length record.

**AU: You're about to embark on an ambitious US tour – what cities are you most stoked to play in? Any that will be the first time for you?**

CM: We always have a good time in Portland, Chicago, and Philly. We are hitting Miami and Lancaster for the first time among a few others.

**AU: What does life on the road look like with Gatecreeper – do you have an essential tour survival kit?**

CM: We are pretty tame on tour. Not many of us party so we keep it pretty straight forward. My tour survival kit would include headphones, wet wipes, ibuprofen and Red Bull.

**AU: It looks like your only Canadian date on this tour will be Vancouver on Nov 28th. Any plans to visit the rest of Canada any time soon?**

CM: We were initially going to do a lot more Canada on this tour, but some of the bands we are touring with can't get into Canada, I guess. We are crossing the border just for one show while the US celebrates Thanksgiving. Hopefully we will be back and get to play a lot more cities next time.

**AU: What's next for Gatecreeper – any big plans in the New Year you can tell us about? What are your long term goals for this band?**

CM: So far we have one tour lined up for the new year, but there are many other things in the works. We want to play all over the planet. Our long term goal is to play to as many people as possible in as many cities as we can.

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

CM: *Encino Man* is my favourite movie.

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

CM: Nope! Thanks for reading!

<https://gatecreeper.bandcamp.com>

PHOTO CREDIT: Joey Maddon

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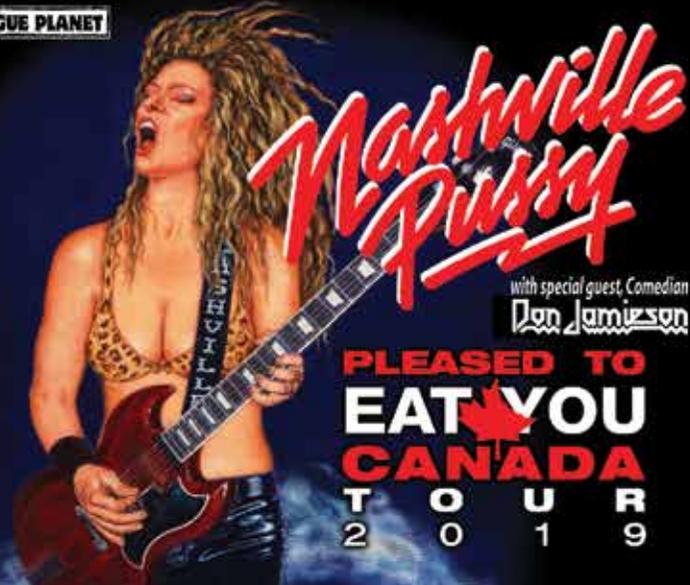
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## Adam George

Interview by Malcolm Hassin

**Absolute Underground: Alright, who are we speaking with here today?**

Adam George: My name is Adam George.

**AU: Adam George, where did you grow up?**

AG: I grew up in a border town in southern Ontario called Fort Erie just across from Buffalo, New York.

**AU: What's your background?**

AG: My background is, I'm Six Nations from Haudenosaunee, or the Six Nations Confederacy, it's a band of six different nations that grouped together back toward 1200 AD in order to face what was going to happen, meaning the settlers that were coming from Europe, so they could resist and hold their sovereignty as a nation.

**AU: Did you grow up on the reservation?**

AG: I lived on the reservation till I was five or so and my parents moved off because bad stuff kept happening to them while they were trying to get ahead in life, dad's car got stolen and house got broken into, just bad environment to try and raise kids.

**AU: When did you start skating?**

AG: I first started skating when I was in third grade in St Catherine's, Ontario, I was young hanging out with these much older dudes, like high school kids. They were skating and I thought it was cool, I had my little Walmart spiderman plastic trucks and skateboard. I remember we were skating in the school parking lot and they had the parking blocks set up and one was on top of the other and slanted down before I could even ollie I could board slide, just because I could lift my board over it and slide down it.

**AU: When did you get your hands on a real setup?**

AG: I didn't get my hands on a real set p till I was in grade eight and that was when we took a train to BC because my older brother was living out in

Vancouver at the time. He was marrying this girl from the Squamish nations, and they were going to get married and had this amazing wedding ceremony that was traditional in the big house. But they also had the wedding in the chapel, so they had the cChristian wedding, but they also had the traditional wedding with the feast, and the salmon and the regalia and the ceremonies, I thought that was amazing. It was one of the best experiences in my life. I remember my mom bought us this skateboard from West 49 it was a Speed Demon, like a blank I was so stoked to have my first pro skateboard. So we went to Park Gate in North Van, and that's where I learned how to drop in.

**AU: What's been inspiring you these days?**

AG: What's been inspiring me most has been maintaining this connection with my family and keeping in mind how important family is, because I am here living in Vancouver and they are all back East, kinda far, so it's hard to feel like you have a family here when you're by yourself. My inspiration really comes from all the teachings that my mom taught me, just that bond and connection of staying connected with your family.

**AU: Do you find the connection with the skateboard community is not a substitute, but has that family feeling as well?**

AG: In a sense, yeah, the skateboard community is like family to me, especially the Hastings crew at the Hastings Skatepark, all the vert guys and all the transition guys who skate and share that same hunger for skateboarding as I do. I try to just keep it, just sharing that love of skateboarding with each other and that sense of brotherhood, but at the same time it's not a complete substitution because they can never really substitute for your real family. You can always go to your real family and talk about real things, real heartfelt issues and sometimes with the skateboard community it's hard to talk about those touchy subjects. There is definitely a supporting family, but sometimes if I really need to go to someone to talk about something, then I have those certain people I can

## SHRED SESSION



go to and they will listen.

**AU: What are your favourite parks?**

AG: I would definitely say Hastings would be top three and two would be Leaside and Kensington for the feeling that you're above the city and that amazing view of the mountains and they have that pool-style bowl there to challenge you.

**AU: Anybody you look up to?**

AG: Yeah, I definitely look up to people like Jeff Matheson, Stepan Soroka, dudes like Joe Buffalo, Chris McCallum, Adam Hopkins, those guys who push me to keep skating and fuel my fire when I see them at the park, it just gets me stoked.

**AU: Do you have any advice for kids getting into skating?**

AG: Yeah I would say don't expect everything to come so quick. Don't expect your tricks to just come to you like that. When I was a kid, it took me over year to ollie, and took longer to kickflip like two years, it's ok to get frustrated, or feel like you're not making progress 'cause things take time, skateboarding is an outlet for you to get out there, get out of your head and be in the moment and enjoy the fresh air.

**AU: You skating for anybody?**

AG: Yeah, right now I am skating for Skull Skates, Colonialism Skateboards, and Vans Canada. Colonialism Skateboards is a company that started up a couple years ago from a guy named Michael Lagan who is in Saskatchewan who goes to the University there. He started that company from the University there to bring awareness of the issues that indigenous people in Canada face today and have been facing throughout history. The graphics that he chooses to put on his skateboards are really powerful, they send a message and prompt a lot of people to inquire, which gives the rider a chance to educate them on what that means. Riding for Colonialism Skateboards, I feel like I am riding for my ancestors, I am not just riding for me, I am riding for a purpose, I can feel the pain and the struggles that indigenous people had to go through... it's a lot of compassion pouring into the spirit of skateboarding.

**AU: Thanks so much, Adam!**

[www.colonialism.ca](http://www.colonialism.ca)

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## Claudio Simonetti's Goblin Profondo Rosso

Interview by Ira Hunter and Trevor Lawrence Reid

**Absolute Underground: You'll be coming to Canada soon to play some shows?**

Claudio Simonetti: Yes. Last year we played *Suspiria*, this year we play *Deep Red*.

**AU: Could you please introduce yourself and tell us more about your current tour?**

CS: I am Claudio Simonetti, I formed the band Goblin many, many years ago. Now I am touring with my own lineup, not the other original members as the band split up in 1978. For many years, I've played with my band Claudio Simonetti's Goblin and wrote music for Dario Argento's films and many other directors like George Romero. I did *Dawn Of The Dead*. On this tour, we're playing *Deep Red*, the live score or soundtrack during a screening of Argento's film followed by a concert of the best of our other soundtracks.

**AU: Why don't you tell us Goblin how got the job for *Deep Red* because originally Dario Argento was going to use a jazz pianist and composer, Giorgio Gaslini.**

CS: Gaslini started doing the music with Argento

but Dario said he would like to have something more rock, more modern. He didn't like the classical, typical orchestra soundtrack even when using great musicians. So, he asked his publisher/producer if he could call Pink Floyd or Deep Purple, someone like that. We were recording our album at the time in the studio with the same producer and he said before you call these big names, maybe you should listen to these guys I'm producing. Dario came to the studio and he

loved our music so he decided to let us record the soundtrack for the film.

In the beginning, we just recorded some of Gaslini's themes. But Gaslini had a problem with Dario and just left the soundtrack, so he asked us to write the main themes which were missing. It formed with *Profondo Rosso [Deep Red]* and then the other soundtracks, albums, and films. It was our first important work in movies.

**AU: So now you are touring around, screening the movie *Deep Red* and you perform along live?**

CS: Yeah. We play the music exactly in the same way that it was written. You will listen to the original music all night.

**AU: When performing the live score for *Deep Red*, will you be doing the Gaslini parts too?**

CS: We don't play the Gaslini stuff but it's nice to listen to his orchestra. When it's Goblin in the film, we play live. Just a few parts in the film are Gaslini and we kept it, the music for the audience, we didn't change anything.

**AU: Did you do all the arrangements during the editing of your musical compositions? The way the audio syncs to the visuals and storyline from the film?**

CS: Yes, actually I play exactly in the same way we recorded it. So I didn't change any arrangements. I still play with the same bass guitar, drums and keyboards, using exactly the same sounds of the original.

**AU: Did you have any contact with Gaslini**

**working on the *Deep Red* soundtrack?**

CS: He gave us some sheets of music but we only spoke two or three times. It was a disappointment to Dario because it wasn't perfect so we re-recorded his music. If you listen to the vinyl, Side A is our music and Side B is Gaslini's music played by us.

**AU: *Deep Red* came before *Suspiria*. Was there a specific influence behind the wild session audio effects in *Suspiria*?**

CS: Some of the sound effects for *Suspiria* were recorded before in '75, the scream, the sound of the wind, sounds like that. We used it before but I think that *Suspiria* was the most important work we did apart from *Profondo Rosso*. In *Suspiria* we invented a very complex genre of music. We use a lot of ethnic instruments like the bouzouki and the tabla and I used a big Moog for the first time. We did a lot of the special effects in the studio recording in front of the microphone because we didn't have any samples. Everything you are listening to is real. One of the most important works of Goblin for sure and *Suspiria* is Dario's most famous film.

**AU: The music suits the film exceptionally well, it perfectly matches that point of evolution of Dario Argento as a writer/director. He's created these very complicated kill sequences and the music is quite complimentary, very creepy and mysterious. Was it harder writing for Dario's work than other films?**

CS: No, because I have good experience with that. Even after the split with Goblin, I worked with Dario by myself so I'm very comfortable with him. Each time, I would think about what kind of music he would like to have and he always let me be free to do what I want, and he would agree with me. Sometimes, I would change something if he preferred something else. We are very good friends. 45 years ago, I met him for the first time and I'm still in contact with him. I hope that he does something soon, a new film.

**AU: Did you ever make a cameo appearance in an Argento film?**

CS: No. Never. I would have liked to but no, not in Argento's films.

**AU: Where there any other movies that you might have been in?**

CS: Yes, I did some. I worked with Sergio Stivaletti on one of his movies. I was a guy killed by a werewolf in a swimming pool, it was funny. We made some videos. For *Demons*, I made a video clip directed by Michele Soavi and I have all the makeup on, like one of the *Demons*.

**AU: I heard a rumour that Dario accompanied you at some special performances in Rome?**

CS: He comes to appearances but he never performs. He's not a musician like John Carpenter. He gives us a lot of good suggestions but he doesn't play with us. For a few concerts, he would be invited to speak or be on the stage with us. The last time we did it together was in Torino, we played *Dawn Of The Dead* years ago and we asked Dario to be there.

**AU: Have you read the new Dario autobiography, *Fear*? Is there a lot about the music in it?**

CS: Yes, he talks about all the music we did. He wrote about all the experiences of the films.

**AU: Do you have a book about your own experiences?**

CS: I have a biography, where I tell my life and not only my experiences in film, but I tell how it was in the '60s '70s and '80s, the spirit of, politically and musically. More or less, it's the whole case musically as I started very young, back in 1968. You can find the book on the internet and I have it with me on tour but only those who know Italian can buy it. [laughs]

**AU: Did you put out a new album specifically for this tour as you did for *Suspiria*?**

CS: Yes, it's recorded and released for the tour. It's called *The Devil Is Back* and contains ten new songs. It was recorded with my new line-up. I changed the drummer and the bass player and we'll also recorded a "Best Of" with the main important themes again with arrangements by this line-up, so two albums.

**AU: *Deep Red*'s musical themes and score were extremely influential on the horror and thriller genres, including many of John Carpenter's iconic themes. Have you ever considered collaborating with Carpenter?**

CS: I know John. He made a joke with me when we met for the first time in 2013 in LA. He smiled and said "Yes, I know you very well. I've stolen all your music." [laughs] He came to Rome two years ago for a concert and invited me to his show. I like John Carpenter. Whether he was influenced by Goblin or not, he has his own style. I love *Halloween*, I love all his soundtracks. Very minimalist, simple music. I really like it. We've talked about doing something together, maybe a song or two in the near future.

**AU: What are your favourite horror films?**

CS: I always thought of myself as a horror movie fan, ever since I was a kid. I love all the old Hammer films. For me, one of the best musicians [in film] was Bernard Herrmann, and his music in Hitchcock's *Psycho* is number one. Fantastic. The most important films in the '70s are *The Exorcist* and *Halloween*. And Dario Argento, of course!

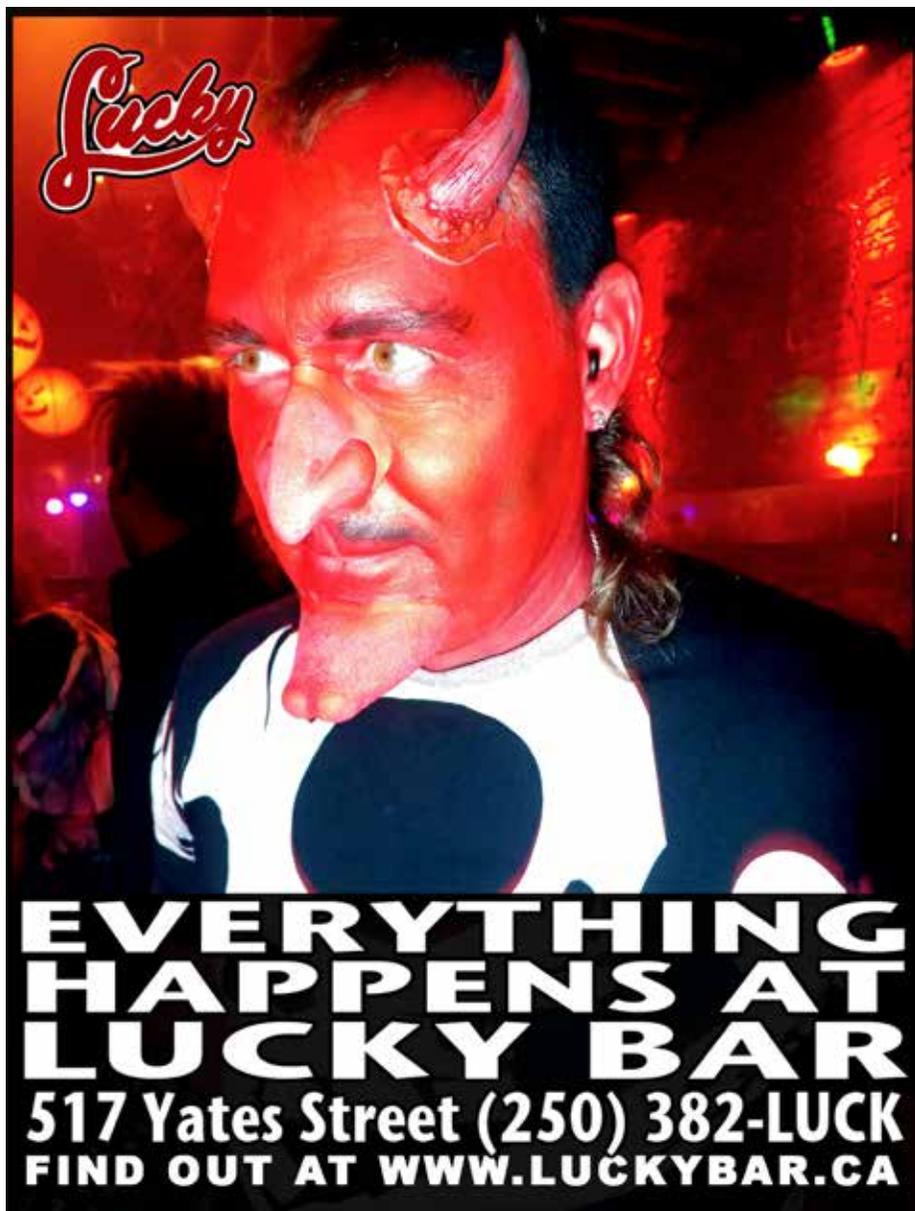
**AU: So you have performed *Suspiria* previously and now are performing a *Profondo Rosso/Deep Red* show live. Any other films scores you have thought about maybe performing live with the movie in the future?**

CS: Well, after the end of this tour we go to Japan and we will play *Tenebre* for the first time. And maybe next year we will show that on the new tour. We would like to do a tour with *Dawn Of The Dead* but the producer of the film won't give us the rights to screen it.

**AU: Do you have any special plans for Halloween?**

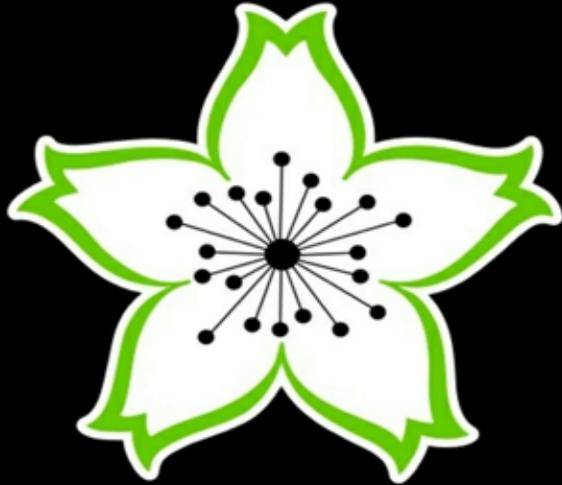
CS: We play Halloween in Berlin, Germany. This Halloween show will be an entire concert of the best songs.

Tour dates, merch and more: [www.GoblinSimonetti.com](http://www.GoblinSimonetti.com)

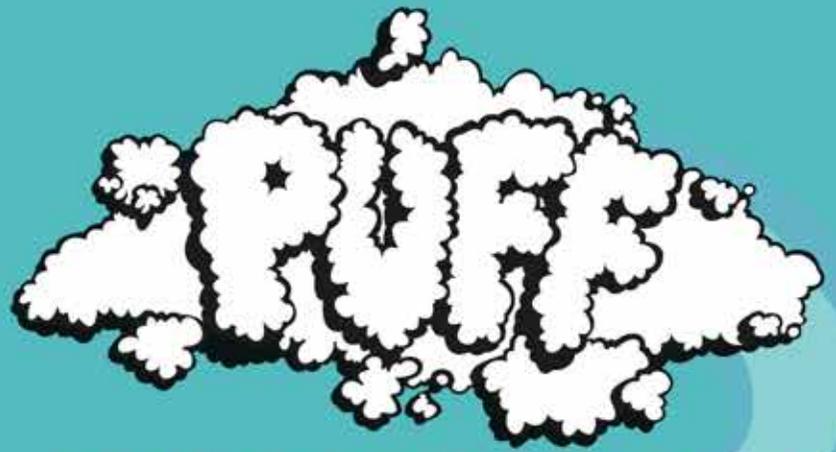


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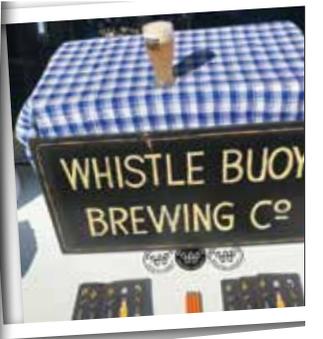
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### Great Canadian Beer Festival

## Gladstone Brewing Company

Interview by AU Editorial

From its humble beginnings in a garage on Gladstone Avenue in Victoria, BC, Gladstone Brewing Company has since been established as a mainstay of the Comox Valley - a hub of activity, collaboration, and community.

Focusing on Belgian ales, European lagers, and Pacific Northwest style India pale ales, they strive to provide customers with the highest quality product and service in a casual, welcoming atmosphere.

#### Absolute Underground: Where are we and who are we talking to?

GB: We are at the 2019 Great Canadian Beer Festival in Victoria. I am Alexandra, and my husband Daniel and I own Gladstone Brewing Company.

#### AU: Where is Gladstone Brewing Company located?

GB: In the heart of Downtown Courtenay, on

Vancouver Island.

#### AU: What are your brewery's origins and what makes you unique?

GB: Gladstone Brewing Co. first began when my husband and I lived in Fernwood, just a few blocks from here at Royal Athletic Park. We started brewing in our garage, and we knew this was something we wanted to pursue. We had travelled to Courtenay many times before, and just fell in love with the area. It seemed like a perfect match for our family. When we got our equipment, we moved up to Courtenay and opened our brewery in a building that was built in 1948 as a mechanics garage. We loved the history and charm of the space, and still wanted to pay homage to Fernwood, so we kept the mechanic shop aesthetic, and decided to name our brewery after Gladstone Avenue- Now Gladstone Brewing Co. is coming up on five years of operation and we couldn't be more excited to see how much it's grown, and where we will be in another five years!

#### AU: What is special about the Great Canadian Beer Festival?

GB: The Great Canadian Beer Festival is a fantastic chance for brewers, and lovers of beer to come together as a community and share our passion, hard work, and innovation together. I think it's wonderful to see the craft beer community pull together at an event like this, it's a chance for people to really connect, meet new people, and try some beer they might not have had a chance to otherwise!

#### AU: What are some of the beers that you brew?

GB: We've got a variety of wonderful beers, but our core line up includes a West Coast style IPA, a lovely Czech Pilsner, our seasonal Cream and Red Ales, as well as our popular Belgian Single.

#### AU: Have you met my friend Ruairi? He's single and he likes Belgians.

GB: Oh no, I'm not Belgian.

#### AU: What does that mean, a Belgian Single?

GB: It's the lightest of all the Belgian beers, an extremely pale golden ale with a light and

refreshing flavor, and a lower ABV that allows you to be able to enjoy more than one without putting you under the table.. It was historically brewed by monks and they would keep the beer for themselves. I like that little bit of trivia.

#### AU: Any other beers of note that you brew? Who is your brewmaster?

GB: Our head brewer is Tak Guenette. He's an amazing brewer, and is such a hard worker. He's previously from Steamworks and most recently Parallel 49. We're just so lucky to have him. He has put out some fantastic products, such as a wine barrel aged Saison, Czech Dark Lager, our award winning Porter, and most recently Gladstone Brewing Co's first Weissbier!

#### AU: What does he bring to the table?

GB: Tak has many talents that make him an incredible asset to the team! He is great at recipe development as he was formerly a home brewer and heavily involved with CAMRA (Campaign for Real Ale), and he has a phenomenal amount of passion and creativity. He's the hardest worker I've ever met in my life.

#### AU: Are your beers available in Victoria?

GB: Yes, we absolutely are! We are all over the island, North and South! You can find our four-packs in Cascadia, Liquor Plus, and Thrifty's liquor stores, as well as a few privately owned liquor stores, such as Vessel. We are also on tap in a variety of Victoria establishments, Caffe Fantastico, Hank's, and Cafe Brio, to name just a few.

#### AU: What is your ultimate goal as a brewery and your mission statement?

GB: I think our ultimate goal, above all else, is to remain true to ourselves as a brewery no matter how much the company grows. It is really important for us to produce good beer, work hard, and have an honest straightforward attitude with everything we do. I never want to sacrifice that just for growth. That honest and straightforward attitude is carried into the names of our beer - Our branding is based in 1948, so we

## THE BREWS

like to stick to the basics. We feel like it is more "us" to keep our beer names really straight up.

#### AU: Give me some names?

GB: Some are our Belgian Single, Pilsner, Cream Ale, Porter, Red Ale, and IPA.

#### AU: There's no hipster doofus stuff.

GB: The creative names for beer definitely play well for some, while they are fun, staying true to our brand is very important to me, and it just isn't for us.

#### AU: You wanna know what kind of beer you're drinking.

GB: Exactly. Let's just say it straight up. No frills.

#### AU: Anything else you'd like to promote?

GB: If you're ever in Courtenay, come visit our tasting room! Along with our beer, our burger bar offers sliders, full-size burgers, fresh cut fries, poutine, and salads! We have wonderful regulars, a fantastic space, and a heated patio that is dog and kid friendly. We really like to be welcoming, and there is something for everyone here!

#### AU: What three beers did you choose to bring to the Great Canadian Beer Festival?

GB: We brought our Belgian Single, Miniature Ship sessionable hazy IPA, and our Pilsner. We love introducing people to new beers, sharing who we are, and what we're about. Gladstone Brewing Company is proud to be a part of the 2019 Great Canadian Beer Festival, and we can't wait to share our beer with everyone this year.

#### AU: How do people find you online?

GB: www.gladstonebrewing.ca or like our Facebook page at www.facebook.com/gladstonebrewingco to stay up to date with beer releases, events, and more.

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## ABSOLUTE METAL



### Empyria

Interview by Roger the Shrubber

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

Mike Kischnick: Guitarist/songwriter for Empyria, don't really know about being infamous for anything other than sarcasm and being a huge and proud fan of 80s metal and rock. But I don't see it as a bad thing.

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

MK: Empyria formed in Vancouver, BC in 1991 as a progressive rock/metal trio of Mike Kischnick (guitar) Paul Falcon (Vocals/Bass) and Simon Adam (Drums). After several attempts at various bands/projects in the late 80s-1990, two members remained, me and Paul, he had a studio, I had some songs, so we basically formed Empyria and then a few months later Simon joined as our drummer. We played numerous gigs around Vancouver during a time when grunge was becoming popular and prog metal was not on the radar but after several demos we secured management from the US in Dustin Hardman Ent. (Kamelot/Oppressor). Staying true to our own

musical style we signed to NOISE/T&T Records Germany and released our first album *Behind Closed Doors* in 1996. We had a few member changes through the years and relocated to Kelowna, BC in 2003.

**AU: Describe your music for those of us who've never heard you?**

MK: Earlier influences/releases leaned more towards progressive rock/metal, Rush, Triumph, Queensryche, Fates Warning but always with a slightly more metallish edge of Judas Priest, through the years we've moved more towards power metal with prog elements. And though we love all those bands we have tried to create our own unique sound. We like to be Canadian Progressive Metal!

**AU: You released your first album in ten years recently through Scrape Records, tell us about it! What was it like to release music ten years later? How has the reception been?**

MK: Technically our eighth release, our latest release, *Divided* contains three brand new tracks, two tracks re-recorded from the first album with all current members of the band and long-time second vocalist Phil Leite, who replaced Paul in 1998 singing. Two previously bonus tracks that were Digital Only release songs from 2014 are

also included. Hence the title *Divided*, more like a mini album, very thematic lyrically. A lot changes in ten years since *The Long Road Home*, musically we have become more metal / song-oriented than we we're before. So far reviews have been great, especially considering we've been so long between releases.

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

MK: There are themes even in just

Buck (Bass), and drummer Scott Gamble. That contributed to a much fuller band sound, as well.

**AU: Tell us about Scrape Record Label! How's that collaboration going?**

MK: Well, Scrape has been around for a long time premiere supplier of metal as a store since 1997, and then re-emerged as a label with releases from Zimmers Hole, Assault etc... Though they may be newer and have a smaller roster as a label (Which is better for spending more time on an artist), they work hard at marketing the bands they do have, and having an online presence for them/us. So, so far, great.

**AU: What does the future hold for Empyria? Will you be doing more recording, or touring for the new release?**

MK: Currently most of the members are working and playing in other projects, but who knows what the future holds. I'm always writing and recording stuff.

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

MK: Check us out at <http://empyria.ca/>. Our NEW release and T shirts for *Divided* are available through <https://scraperecords.com/>, Indie Merch and Bandcamp.

Check out our new Official Lyric Video for "Divided" here: <https://www.youtube.com/watch?v=OX-YrSdrQys>

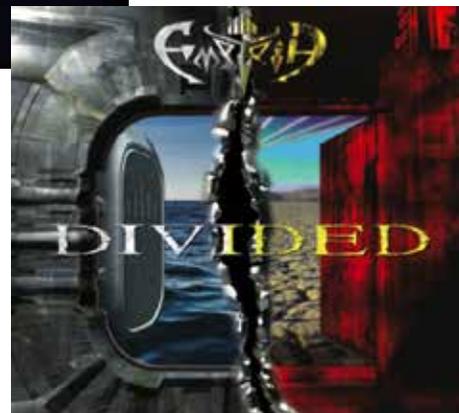
Also a new lyric video for "Dark Skies (MH-370)" will be released mid October.

AU: Any final words for our readers?

MK: Thanks to all of those who have supported us through the years we appreciate it, and thank you for taking an interest in Empyria!

<http://empyria.ca/>

PHOTO SOURCE: Scrape Records



the songwriting from the past to the present, and lyrically each song covers different variations of division in the world and currently in the US, relationships and loss in tragedy.

**AU: How has your sound as a band evolved since your last releases?**

MK: More metal with progressive elements, and with everyone using computers and editing we wanted to go old school and try to capture as "Live Off The Floor" as possible, and raw. No computers, just five guys playing music together. Ya, if I forgot to mention we expanded from three to five, with a second guitarist Steve Bifford, John

# CANNABIS CORNER



## Canna Corner

Written by Chris Budweed

It's the #Cannamazon momma here with another instalment of "How can cannabis augment people's lives?" Find me on Facebook for postings that are relevant and informative with a feminist streak a mile wide.

Today I bring you some tips and tricks that will make the radiation of your breast more of a picnic and less of a barbecue. What appalls me most is knowing that every day, women are going through what I endured without the comfort or relief that comes from cannabis knowledge and/or access and THAT is a crime I intend to do something about. I believe in a culture of generosity and the tenets of 'See one, Do one, Teach one' and hope that everyone who reads this, uses the information for their own comfort but also shares it widely among their circles.

When one finds themselves in the dubious distinction of a cancer diagnosis, the impact of everything one hears is overwhelming. Half of what one hears doesn't stick and the other half of what you hear contains words like 'death' and 'threatening'... no biggy, right?

### Asking the right questions, getting no answers

When I asked what effect radiation would have after the sessions were completed I was given bright glib answers from everyone. 'Some folks don't miss a beat and keep right on working!' was the common reply, leading me to believe that it was going to be a mere inconvenience. I could handle that. The other common answer to my asking what effect radiation has on the cells in my breast was 'Everyone's a snowflake! You're all different!' which gave me exactly zero preparation for what was to come.

### Pharmaceutical vs Natural Relief

When my armpit erupted in blisters in a patch that was roughly five inches across, I just about lost my mind. My breast would shift and all that skin would scream. Laying down, sleeping? That didn't happen for a few days. I finally managed to get myself to the pharmacy and had a pharmacist

look at it, as I don't have a doctor and I didn't have the strength to do a doctor's visit which requires jumping through hoops and hanging out for hours among strangers in public in pain AND a drug store trip so I eliminated the middle man and went straight to the dealer. She showed me how to use these sheets of a clear filament called Nexcare and taught me how to apply them since my skin was so tender. She also whispered to me that she was able to get me cannabis CBD oil if I needed a source

I didn't need a source but it made me think. I hadn't considered using cannabis products on my burn but along with a good assortment of other cannabis products, I knew I had a pack of CBD/THC suppositories in my fridge.

### Melt your way to relief

When I got home, I set myself up so I would be in a stable, supported position for at least a half hour and then I tucked one of those little buttery suppositories under my arm and another one under my breast. I sat there feeling the screaming pain in my breast and underarm subside JUST. THAT. FAST. They are not just for sticking in orifices, people! Tuck them in folds near the sore spot! Sitting still for five minutes will allow them to melt, the coconut oil to sink in and there is literally minimal moisture remaining from the little one inch long bullet of infused bud butter. They come in little plastic molds that let you rip



them off one at a time as you need them and are easier to handle than the RSO.

For the next five weeks as the burn healed, I soothed myself with melting suppositories whenever the last application wore off.

The only scars I have, four months after, are the repeated lines of those little blister rails atop my breast that have finally healed. They are more prominent than the four-inch scar from where the cancer was cut out. That scar is almost undetectable, the surgeon did such a good job. Other patches of skin on my breast are still reeling from the radiation and it is hard and tender to the touch in different areas every day as the healing moves through. I keep that at bay with applications of salve that contains CBD and arnica. The daily attacks now consist of sensations of little biting ants and one inch double ended migrating pins but they don't stand a chance against my plethora of solutions, all cannabis-based.

### Day to day cannabis

During the healing of the radiation, my day has included heroic dosing of RSO as well as rubbing salve on my breast (and knee, guess who is too tall for normal furniture when housesitting?) and taking note of my capacity so as not to stress it.

Heroic dosing is 60 grams of RSO in 90 days, after which I will adopt a smaller maintenance dosage

I stay out of stressful environments and struggle with keeping up with current events because when one is 'healing' one doesn't need to be grieving, but it's hard not to when the world is in such chaotic shape. The anxiety that washes over me is ONLY helped by my ingesting edibles in the form of gummies or gelatin caps of cannabis or coping with muscle pain brought on from resultant tensions is dealt with by salve, lotions, oils that I rub on and oils that I ingest. Smoking also soothes my anxiety but it's pricey and my budget is such that I have to really moderate or I can go through funds too quickly.

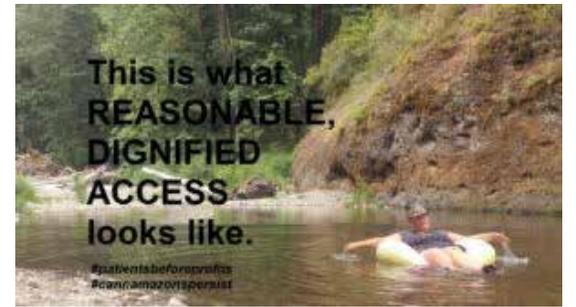
I am a full-time caregiver for a friend with multiple mild barriers. His meds make him shake so bad in the morning that he can't make his own coffee until he has a few puffs. He immediately calms and can function so I start our day with some smoke and then carry on from there.

### Legalization and its effect

All through my diagnosis and healing, the crisis of legalization has tried to victimize everyone who benefits from cannabis therapies. The Canadian government has become dealers of faux marijuana and true cannabis is being shoved back into the shadows and it's the underground that is being bolstered by the bureaucratic stupidity. Where Canada could be a world player in role modelling a better way, it jails the old craft contingent and rewards former premiers with huge windowless grow operations that know nothing or believe nothing about cannabis' amazing powers or what is required to get cannabis to patients. They only see the potential for money.

### Lack of access

The traitorous LP industry that is trying to muscle in has products that one can't smell or



see, packing that is ridiculous and over the top with no sustainability loop built in. The threat of corporal punishment is real for dispensary providers and the stores that are allowed and not threatened are run by traitors who used to be the ones putting people in jail for cannabis use. The laws require that dosages are small, the prices are crazy and then there's tax. Forget about it. Put your ear to the ground and get on social media to ask around if you don't have a dispensary. The tide has turned and product availability might not be traditional in that what's in 'stores' might be questionable and inadequate for a patient's needs, but everyone now knows someone who has access and it's easy to ask a few trusted sources. Or ask me.

SNIPS: In my next instalment, I'll go into how I created my own delivery system to ingest the Rick Simpson oil or RSO as it tends to come in some interesting packaging that makes it a real challenge to access. When one is mobility barriered or shaky, handling little syringes is difficult. They also really look 'druggy' which is triggering so I avoid the product that is provided in those. My source provides me with little brown glass five-gram vials that can be recycled and I'm much happier with that. Check in for how I make that work for me and how you can use this trick to help your less able friends or patients.

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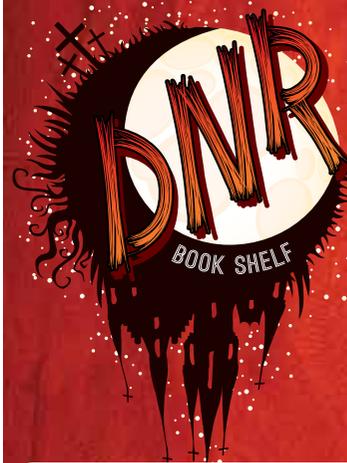
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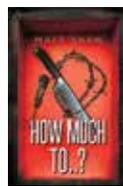


## DO NOT RESUSCITATE DO NOT READ

REVIEWS DEDICATED TO THE MOST EXTREME, HORROR, BIZARRO, NOIR, SPLATTERPUNK, GRINDHOUSE, WEIRDO, FUCKED UP, COUNTER CULTURE, UNDERGROUND, SATANIC, EROTIC, & MUSIC RELATED BOOKS WE CAN FIND!

### HOW MUCH TO...? Matt Shaw

Amazon, October, 26, 2019



I was granted the chance to read one of Splatterpunk's Leading Authors, Matt Shaw's, new Novella, How Much To...? during a Beta Run.

This story continues the storyline that was presented in two of Matt's earlier works, "The Game," and the "Game's Season Break: The Game 2." An unnamed Corporation is back to playing games with the blue-collar workers of our current society for their sick pleasure. This time, the game is called "How Much To...?" and the rules are simple. Ten contestants are asked to perform ten completely disgusting and depraved acts which they have to bid on. How much would it take you to perform each of the following acts? The contestants are also in competition with each other, as the goal is to be the lowest bidder, but you also want to get as much as you can for performing each of the tasks as once your bid has been submitted, if you are the lowest bidder at the end of the game, then you have no choice but to perform each of the acts, or have them done to you.

This is a novella that is designed to make you sick. Even if you have an iron stomach, you will find yourself gagging and retching during the climax to this novella. So how much would it take for you to read it?

Michael Cushing

### RITUAL Steve Stred

Independent/Amazon, Oct 1, 2019



A great extreme horror story is not always an easy thing to find, and too often authors sacrifice plot for shock value. To me, a sign of a great extreme horror story is one that sticks with you and entralls you so much that even when biting back bile, you can't

put it down.

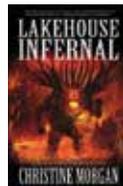
"Ritual," by Canadian horror author Steve Stred, achieves this in a masterful way. While the overall plot is not an uncommon one in the extreme world, with cults, a chosen one, and severed genitalia, the viewpoint of our main character, Brad, really sets this novella apart. He is just such an ordinary guy, working as a telemarketer with annoying co-workers. You get to see him trying to go through his daily routines, while anticipating his big day as The Chosen, and this build up sets the perfect tone for this novella. The pace and flow are perfect, and the gradual escalation sets the perfect stage for the conclusion, which is sure to leave you with a solid "what the fuck" face.

One of those stories that sticks with you and churns around in your head long after you finish. My only complaint is that it wasn't longer! I would highly recommend this to any horror and extreme lover and look forward to checking out more of Stred's work!

Eleanor Merry

### LAKEHOUSE INFERNAL Christine Morgan

Deadite Press, May 15th 2019



Christine Morgan (with permission and an introduction from Edward Lee himself) took up where Lee's "Lucifer's Lottery" (City Infernal Book 4) left off. In the climax of Lee's "Lucifer's Lottery," Florida's Lake Misquamicus transposes with a

reservoir off the gulf of Cagliostro in Hell... all 6 billion gallons of lake water goes to Hell and all 6 billion gallons of blood, bile, pus, shit, and its contents splashes down in Florida. After 'Allhells' happens, it becomes a government 'protected' area, a type of tourist attraction, and those who stayed in the area adapt and adjust just as the flora and fauna around the lakes perimeter have. The narratives unfolding for us are classic horror flick horny college kids, one of whom turns into a cannibal rat (complete with hilarious internal dialogue), Creeker-freak rednecks (a Lee classic), A single mom with kids (who adjust to the new lifestyle with ease, including mom who transforms into a hot and devious ophidian), the horniest of all pulpitiarians, a pilot warlock, and the greatest cameo from Lee himself! A resident of the lake who happily lives with Jubblies, writing his books and creating his films. Lee's character Favious from "Lucifer's Lottery" (who was in the reservoir when the transmogrification happened) finally gets his five minutes of fame and leaves the book open for more (I hope) sequels. An incredibly entertaining and easy read. Morgan picks up exactly where Lee left off and really shines with her ideas and hilariously sick and twisted mind, you can tell she is a huge fan, and you as a reader can fan-boy along with her. Grab some alligator clamps, hook yourself up to the agonicity machine, and enjoy the ride!

Demonika

### SHANTI: THE SADIST HEAVEN

Alessandro Manzetti

Necropublications, April 26th 2019



If you've ever felt like the Marquis de Sade didn't go far enough, wasn't perverse enough, wasn't blasphemously violent enough, then "Shanti: The Sadist Heaven" may be the book you're looking for. If you had trouble getting through de Sade's erotic classics

of sadism, however, you might want to give this a wide berth.

This is dark, violent, and brutal in its sexuality. It is a story of rape, torture, and abuse, set in a post-apocalyptic future where disease runs as rampant as deviance. The amount of imaginative detail invested in this diseased, decaying future is horribly exquisite, from polluted blood to the chemical rains, to the monstrous STDs that will literally leave your skin crawling. It's the kind of place where the horrors of an infectious disease ward pale in comparison to the atrocities of a velvet brothel, and one where sunken churches and melted crucifixes offer an escape that has nothing to do with redemption or forgiveness. While Justine and Juliette are names that should be familiar to readers of de Sade, the way in which Manzetti subverts both their sexuality and their sacrifices is where the heart of the story lies.

Finally, it must be said that "Shanti: The Sadist Heaven" is precisely the kind of extreme horror you might expect from a Stoker Award-winning poet. It's a story that is heavy with images and words, full of brilliant metaphors and wondrous similes, where the diversions are sometimes more powerful than the journey.

Bob Milne

"EVERYBODY IS A BOOK OF BLOOD: WHEREVER WE'RE OPENED, WE'RE RED."  
CLIVE BARKER, BOOKS OF BLOOD: VOLUMES ONE TO THREE

Submit your inquires or reviews to [demonika@absoluteunderground.ca](mailto:demonika@absoluteunderground.ca)

# Absolute Book Reviews

**Ad-Astra, 20 Years of Sci-Fi & Fantasy Newspaper Ads**  
**Release Date: Sept 10, 2019**

Not to be confused with the Brad Pitt movie of the same name, *Ad Astra: 20 Years of Newspaper Ads for Sci-Fi & Fantasy Films* says it all. It's a huge collection of clippings which brings me back to very memorable days of when I went to the movies a lot—the 80s and 90s. This book is a spinoff of Michael Gingold's other tomes, namely his selling *Ad Nauseam: Newsprint Nightmares from the 80s and followup, From the 90s and 00s*. His love for collecting clippings is very evident in what's curated in this collection. I can only imagine what his scrapbook library looks like.

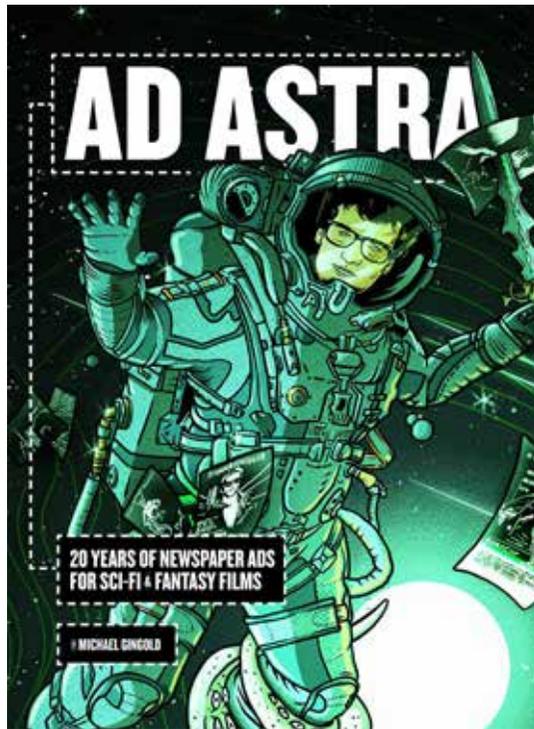
Alternate artwork, short three-sentence reviews (from the major papers of those days) and rarely seen ads from editions from other countries make up this work.

I'd often jump to the entertainment section of the newspaper to see what new movies are coming the next day. I've seen about 80% of the movies mentioned in this book, and of those films I did not see—either I was sick or the parents forced me to study on a Friday night / weekend instead of heading to the movies.

1984 Publishing and David Alexander (former editor of *Rue Morgue Magazine*) serves as editor. To put that detailed eye to all the fac-similes of these original ads so they look their best doesn't mean touching up, but rather knowing where to source the material from. To say seeing the ad for *Star Wars: The Empire Strikes Back* when it played at the Royal Theatre in town would give me goosebumps. It's now a place for high end theatrical productions and movies. That's the nostalgia I believe Gingold is going for.

Most of the images only exist in black and white (since that was the medium printed on) and of the colour ones,

it's amusing to see where the fold marks exist. I'm very hard pressed to find a film not mentioned! Ad



*Astra* is complete and the only way to not find a listed movie is because the movie distributors made no ad for it.

- Ed Sum

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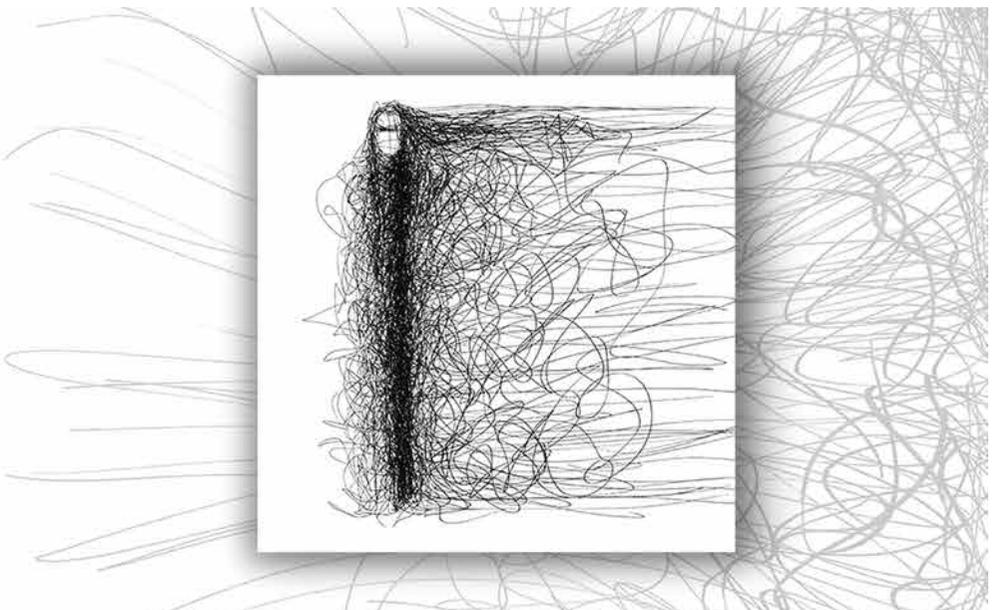
OCT 14	AESTHETIC PERFECTION   Empathy Test PUB 340. 340 Cambie St. Vancouver, BC
OCT 15	IMMOLATION   Blood Incantation   Auroch RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC
OCT 18	APE SHIFTER (feat. Stu Hamm) BORT   Chunkasaurus   Muscle & Gall   10Drilz RICKSHAW THEATRE. 254 East Hastings Street. Vancouver, BC
OCT 19	CHAMELEONS VOX (The Chameleons UK) Theatre of Hate   Jay Aston   The Gathering RICKSHAW THEATRE. 254 East Hastings Street. Vancouver, BC
OCT 25	CRAZY TOWN   Spread The Revenge VENUE. 881 Granville St. Vancouver, BC
OCT 31	JINJER   The Browning   Sumo Cyco   KOSM RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC
NOV 16	ALESTORM   Aephanemer   Ravenous RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC
NOV 18	DEATH ANGEL   Exmortus   Hell Fire RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC
NOV 24	ENSIFERUM   KALMAH Abigail Williams   Aenimus RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC
DEC 15	STATIC X   Wednesday 13 RICKSHAW THEATRE. 254 East Hastings St. Vancouver, BC

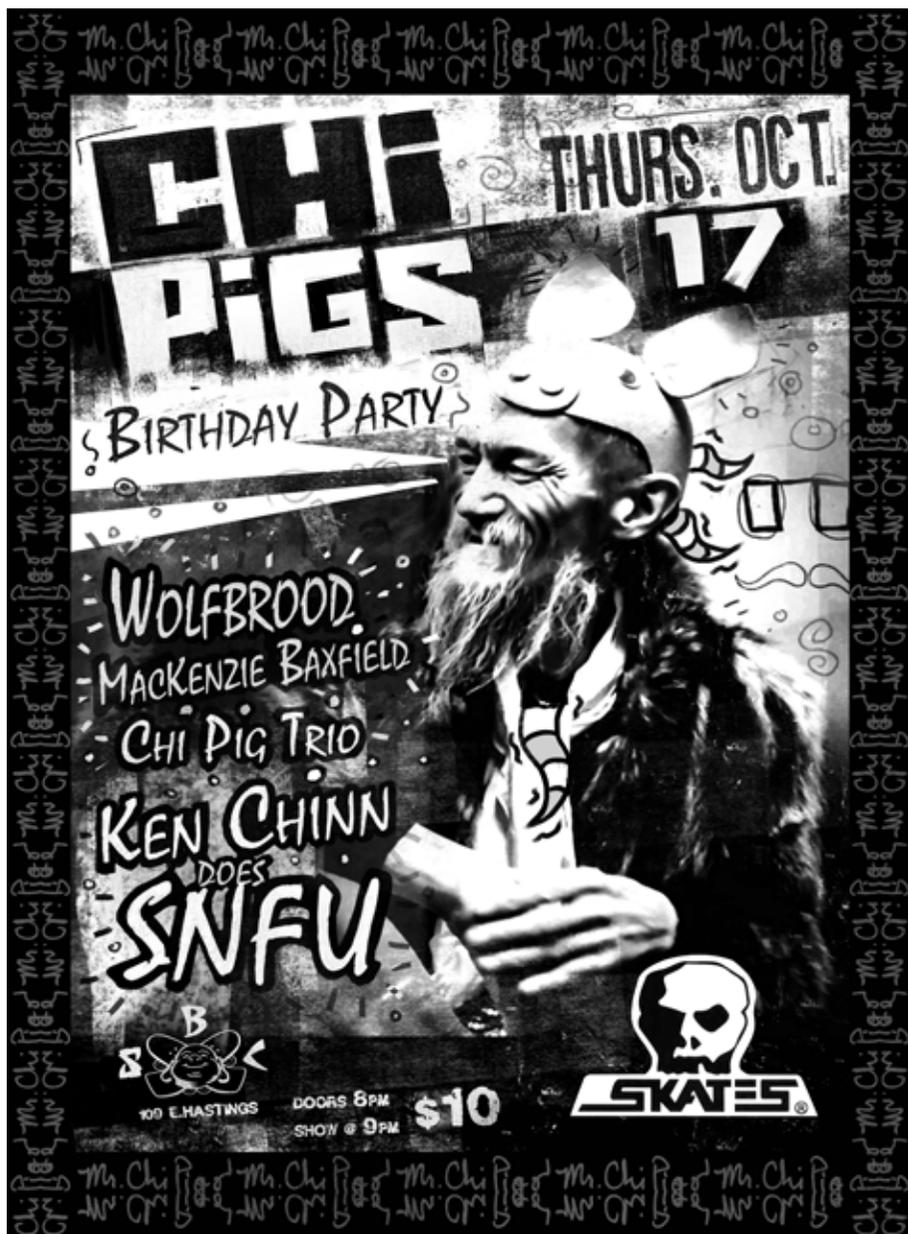
Tickets and more concerts at: WWW.THEINVISIBLEORANGE.COM

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THE DOOR

04.10.19





## Absolute Underground's Film Festival Calendar

By Ed Sum

The movie world shouldn't be ignored. This curated list of events taking place in the next three months should be enough to keep the flavour going well before the *Nightmare Before Christmas* takes off.

### Screamfest (final year)

screamfestla.com  
Hollywood, CA  
Oct 8-17

### Cinevic Presents...

#### Wolfcop & Another Wolfcop Screening

Q&A with Director Lowell Dean  
www.cinevic.ca  
The Vic Theatre  
Victoria, BC  
Oct 18

#### VHS - Vancouver Horror Show

www.vancouverhorrorshow.com  
Vancouver, BC  
October 25 - 26

### Dedfest and METRO Cinema Present EVIL DEAD with New MUSIC Score!

www.dedfest.com  
Edmonton, AB  
Oct 27

### Northwest Nightmares Entertainment presents

#### Zombie/Living Dead At the Manchester Morgue 4k Double Feature

1131 Howe St, Vancouver, BC  
www.facebook.com/nwnightmaresfest  
Oct, 29

#### Heavy Hitting HorrorFest

heavyhitting.com  
Whistler, BC  
Oct 30

#### Blood In The Snow

www.bloodinthesnow.ca  
Toronto, ON  
Nov 21 to 26

#### Horrorrama

www.horrorramacanada.com  
Toronto, ON  
Nov 30 - Dec 1

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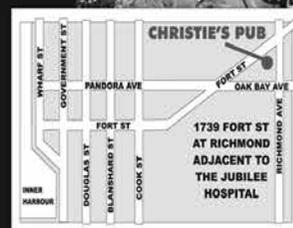
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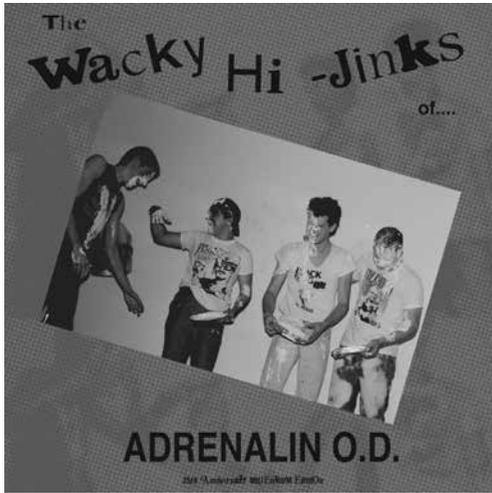
## Beer City Records

By Dustin Jak

For over a quarter of a century now, Mike at Beer City Records in Milwaukee, Wisconsin, has been releasing amazing underground punk/metal/hardcore albums and singles. He started with home turf bands like 10-96 and Beautiful Bert, then moved on to releases from bands all over USA. All this time they were putting out Skateboards, clothing and accessories as well. More releases came from US Bombs, Fang, Oppressed Logic, Murderers, Idiots, Very Metal, Bristles, and by the 2000s they were doing full re-release packages with the likes of old school classics like MDC, DRI and eventually AOD... British Columbia's very own Tubuloids are also on BeerCity Records. Look them up and place an order today! They still have killer boards, as well.

### The Wacky Hijinx Of Adrenaline Overdose - Beer City Records

This band came out of New Jersey in the early 80s and were known for both the speed with which they played, as well as their zany sense of humour. Their first effort was the brilliant *Let's Bar B Que...* This is the first full length, and man does it pack a punch. Stops, starts, break-neck speeds; songs like "AOD Vs Godzilla" and "Middle-Aged Whore" give you an idea of what's going on. Fans of Angry Samoans and Nip Drivers should really take note here. They would put a few more releases out that wouldn't be near this fast, but still excellent LPs like 1986's



*HumungousFungusAmongUs*. Jim Foster would go on to do *Electric Frankenstein*, but that's a whole different chapter. There is no letting up on this LP, from start to finish, so stop sitting around and grab a copy on Beer City!

### Boris the Sprinkler - Vespas To Venus

Killer pop punk in the vein of Sloppy Seconds, Hard-Ons or BadTown Boys. Silly song titles, tight poppy beats, crunchy guitars and sing-a-long choruses make this pretty damn enjoyable. Queens and Ramones are also huge pieces in this puzzle as well, plus anyone who knows of Rev Norb knows just how twisted he can actually be. This comes across sounding just like any of their older stuff out of the late 90s, with song titles like "Screaming Sister Cyanide," "Spider-Baby," (RIP Sid Haig), and my favourite, "My Cock's On Drugs." You really can't go too wrong. Not sure how much of this one will make FM radio, ha!

Beer City Records... get on it!



### Population Control - Death Toll LP, Beer City Records

Raging out of control, grindcore punk metal that reminds one of old bands like Napalm Death or Cryptic Slaughter, with elements of newer acts like NekoFilt, Full Of Hell, Goatwhore. Throw in some DRI and Agnostic Front-style breakdowns and you are fucking set. This reminds me of the Beer City band Rat Bastards out of Chicago in the late 90s, who were known for their break-neck metal chops as well as punk roots. If you like some Cannibal Corpse mixed in with your Exploited, then this motherfucker is right up your alley... with a rusty knife!

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## Think Fast! An Antheads Story

By Ross Carpenter

It was 1979 and Active Dog had just abruptly ended. Gord Nicholl (keyboards) and Robert Bruce (drums) got an offer they couldn't refuse from the Pointed Sticks... and headed off in search of "the real thing." Buck Cherry (guitar) later assembled the Modernettes. Bill Shirt (vocals) later fronted Los Populares.

And after the dust settled, Terry Bowes (guitar) and me – Ross Carpenter (bass) – were left with what we started out with, our guitars: a heavily sandbagged recording studio, neighbours who didn't complain much, a great landlord, and a good P.A. We decided that we should keep going, regardless – just "start another band," so we did. We named the band after a scribble that I found

written with a sharpie, in Buck's handwriting, on a torn-out page of the National Enquirer lying on the studio kitchen floor. I think it was probably meant to be stuffed into the Active Dog "Rat Race / Good Filthy Fun" seven-inch single we had just recorded. What was the scribble? "God loves me, he made me an Antheads."

It made no sense, but I liked the tiny-headed visual: An ANTHEADS. Why not?

We quickly enlisted the steady drumming and excellent beer-drinking skills of my brother-in-law Jonathan Moore (a.k.a. Drummo), who just happened to be living in the top-floor unit above our apartment, which was directly above Majestic Studios in the basement. A nice handy three-stack building.

We practised for a week or so as a three-piece but we needed a bigger sound, so after being involved in a freak traffic accident on the way



there, Jon and I put a bit of paper up on Long and McQuade's notice board, for a guitar player, and a few weeks later got a phone call from this guy (Tony Walker), who said he would like to "y'know, maybe try out," and "he'd be right over that evening."

Our practice space was located in the haunted, egg-crate-covered basement that was the beer-vapour heart of Majestic Studios. We practised down there a few times a week.

The studio's "equipment" was my newly purchased 4-track TEAC A3340-S RTR and my Tascam 32B ½-track mastering recorder, and a few good microphones. Majestic Studios once stood on 15th and Commercial Drive just off the east lane, where today, there is a small grassy park, a bench, and a grey concrete Skytrain track support pillar now stands as a mute monument to

Majestic Studios (on the exact spot where the studio toilet was once located).

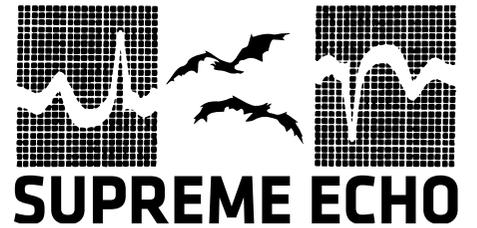
But Tony didn't show up for that practice or the next one, or the next one. It became a bit of a standing joke.

We'd start playing, and the phone would ring and it would be this Tony guy again, explaining how "He'd be there as soon as he could." "Y'know, I'll get this guitar from this guy, etc." I started to refer to him as "Tony Baloney," and the

name kind of stuck. (The odd spelling of "Baloney" came later.)

Then, shockingly, on one wet, dark Vang-night, Mr. Baloney did actually show up to a practice with an electric guitar in a black garbage bag. He was happily welcomed into our "beer drinking and potential eye-blinding, bottle-cap-flicking wars, with which we amused ourselves during our breaks in the rehearsal. He proved pretty good at flicking bottle caps and drinking beer, but as for his playing abilities, well, we were, hmm, a little dubious.

But when he plugged that old guitar in, turned it up, and hit a power chord followed by some



crazy-ass riff, our mouths hung open. Yeah, holy shit! Tony Baloney can play! He's gonna fit right in. We rehearsed our new lineup and figured we were ready to gig.

Terry Bowes stayed with us for a little while, and he played a few early Smilin' Buddha gigs with Antheads, but his heart just wasn't in it anymore as he felt we were "playing too fast," plus he was getting grief from his wife.

We remaining Antheads played a bunch of gigs in 1980, as a three-piece again, with Tony, Drummo, and me dragging our equipment through the back door of the Smilin' Buddha. We played with the Secret Vs (one of my personal favourite local bands) and early on, with the Bludgeoned Pigs (who Tony was also playing bass with at the time) as well as our pals, the Modernettes, Insex, D.O.A., and the Scissors. All fine bands.

We decided we needed a frontman, so Tony suggested Gus Vassos. Gus had been really helpful with moving the heavy gear to our gigs, plus he was an athletically handsome asset to the band and he could sing.

Then one day Cecil English showed up at Majestic Studios with a bag of guitar patch cords that didn't buzz, and said he had seen us play somewhere or other and wanted to record us. He brought over his shiny new Tascam 8-track and big mixing board and we went nuts. With Cecil engineering the madness, we recorded around five or six Antheads songs, mostly first takes. And now Jason Flower has persuaded me to release them. Thanks J.

I hope these tunes can be appreciated in the spirit they were made, so long ago.

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# ARTIST PROFILE



## Adam Padilla

Interview by Amanda Lawrence

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

Adam Padilla: Hello, my name is Adam Padilla, 46, from Albuquerque, New Mexico. I'm a full time artist. I work in acrylic, oil, and ink.



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

AP: I have been an artist since I was age six. Natural talent from my mother's side. I have always earned money through art in one form or another. I airbrushed murals on custom cars

for a living during high school. A few years later I began tattooing, that lasted about 18 years. During that time I was painting canvases for art



shows, illustrating T-shirt art, band logos, and some stuff for filmmakers. I have never taken a break from it. Constant artist since I was a kid.

### AU: Where did the moniker the Bob Ross of Horror come from? Was it self-appointed?

AP: I do a lot of live painting videos on Instagram. A few people would make, "happy little killer," or "happy little blood drop" jokes etc. One of my followers made me a "Bob Ross of Horror" T-shirt, so I just ran with the joke, and made stickers. It's just something funny that comes up when I do the videos.



**AU: Any Halloween plans?**

AP: I usually stay in and watch a movie or two, followed by endless Youtube, ghost hunting, and poltergeist videos. Although this can be said for all 365 days... actually, just another night!

### AU: What's your favourite horror genre, or do you have a favourite film?

AP: I really Like 60s - 70s horror, pre-CGI, *Amityville Horror*, *Salem's Lot*, *Jaws*, *Christopher Lee*, *Dracula*, *Suspiria*, *Inferno*, *The Beyond*. Also campy 80s horror, *Night of the Demons*, Jason, Krueger. *American Werewolf in London* is one of my favourites. So many... Rob Zombie's films... etc.

**AU: You seem to listen to all kinds of music when you're creating your art, is there a specific album (old or new) you've been playing a lot lately?**

AP: While painting I



listen to 60s bop jazz, Elvis, doo wop, 80s metal, dark classical, dark ambient. 90% of the time I listen to H.P Lovecraft audio books on YouTube (horror babble). I'm a huge Danzig fan and lately have been playing his lost tracks album, *The Lost Tracks of Danzig*.

### AU: Elvira...Discuss.

AP: Just her name brings on a smile! She's beautiful, and her character represents most 80s horror films! She campy, and she doesn't take anything too seriously. Beauty, brains and super humble. Curves like a ssssnake! Also, have you ever seen her dead serious without a hint of a smile in or out of character? She's pretty amazing!

### AU: Your art ranges from The Peanuts to Tarman! Is there a favourite style or genre you like to paint the most?

AP: I grew up during the 80s, so all the cartoons, MTV visuals, music, pastel colors, VHS video box covers etc all mix to create my background colours, but I paint what I love as well! I prefer a looser style, with fine detail only where needed. I Prefer the look of a VHS, over Blu Ray vividness for my work. I enjoy vintage pop culture imagery and classic horror characters.

### AU: Do you work with any other mediums?

AP: I learned to paint using watercolour then acrylics. I used oil for a short while, but drying time is just too slow for me. I work very quickly. Graphite on paper, ink, I have also sculpted in wood, metal, and clay.

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



AP: That relates more to my years tattooing. I was always surprised by images requested by clients. Company logos, images their kids drew...etc.

### AU: Have you ever said no to a commission



### because it just didn't work for your style?

AP: As far as custom paintings for people, I'm really strict with what I'll do. No family, pets, or comical horror scenes, that they make up.

### AU: Any upcoming projects, art shows, or conventions you want to tell us about?

AP: I Participate in random art shows throughout the year. Mainly in Los Angeles. I should be hitting a few horror cons next year as well, selling prints, and promoting my work.

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

AP: You can view/purchase/commission my artwork on Instagram: @adampadilla13\_ Buy art prints at: adampadilla13.bigcartel.com or Email: horrorshow1313@yahoo.com. Also, I'll have a Patreon Page up soon.

@adampadilla13\_

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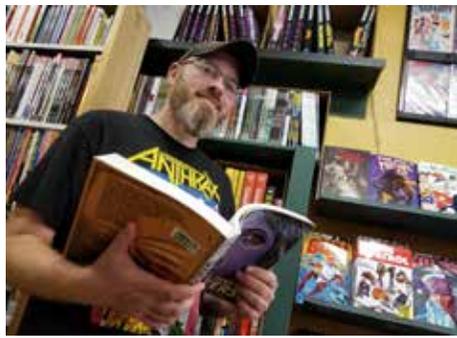
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## Locally Produced Monsterella, McFarlane Approved!

An Interview with Nevin Arnold  
By Ed Sum

Nevin Arnold's love for horror comics started at a very young age, and his career in illustration led him to draw for Americanime Productions with "Honor of the Damned." To have works published in Joe Shuster and Gene Day award-winning work *Epic Canadiana* #2 with "Ghost-Woman" speaks for itself and it eventually led him to develop his own line. Readers of *Calvarera the Undead* will be thrilled to see him lead the charge with *Monsterella* for Hangman Comics. Chatting with him was an absolute pleasure, and I had to ask:

**Absolute Underground: So what led you to the realm of all things dark, morbid and disturbing with the horror genre?**

Nevin Arnold: I remember spending my allowance renting old Beta/VHS horror and science fiction movies, werewolves, vampires, aliens, and lots and lots of Godzilla. Monsters were not only fun to draw, they made every story better. I guess Elvira (she was my first love) introduced me to a world beyond Saturday morning cartoons and I just never came back!

**AU: How did the idea of *Monsterella* come about?**

NA: It came from me reading a lot of *Vampirella* magazines at the time—the ones from the 70s which were anthologies (an approach rarely used since then). She's a cross between *Vampirella* and *Elvira*.

**AU: Despite having an irregular release schedule, what can you say about stories which stand out and when the next issue is coming?**

NA: We're just normal guys and girls that chase the dream of self publishing. One challenge with so many people involved is scheduling. We all have regular full-time jobs, have lives and families and everything. Individually, we take a long time to finish a book. I thought wouldn't it be fun [for all of us locals] to do a project together.

The payoff, I hope, is that they can get a job with a major comic publisher. Luckily our readers understand when we do the crowdfunding thing. I don't start soliciting until the book is nearly done. The plan is to advertise the Kickstarter campaign on October 16th. We'll have stretch goals and there'll be a trailer for everyone to get an preview.

**AU: From past issues, which stories stood out for you?**

NA: Everyone has given me feedback on the first issue. Josh Kully's "The Stork," an incredible piece of work. Dan MacKinnon's two stories have created a following for his character "Graelin," who is from the continuity of his epic "From The Ashes" comic book. Lawrence Denvir illustrated Matt Smith's amazing tale of



"The Last Woman On Earth" which takes place in a post-apocalyptic Victoria, BC.

So many stories stand out: Julien Pilon introduced a new character, "Emma" in his werewolf tale in #2 that people are hoping to see more of. Plus the covers, by legendary talents like Sun Khamunaki and John Gallagher, have really helped the book pop on the shelves. Victoria's Gareth Gaudin brought some star power to the back cover of #1, everyone knows and loves both Gareth and his Perogy Cat.

Also, I have an epic 13-page conclusion to the *Monsterella* tale that began in #1.

**AU: And for the next issue?**

NA: Lawrence has new story entitled "Wheel of Misfortune," plus three new short stories from Matt. Andrew Fryer, another local artist from Duncan illustrated a story for me called "The Space Siren of Sector 13" and did an amazing job.

**AU: Considering there's a lot of incredible talent living here on Vancouver Island, including an individual who founded an "Image" Empire, who would you love to see contribute?**

NA: There's never any trouble finding enough local talent to fill the pages of *Monsterella*. I'd love to have a pin-up or cover from Ken Steacy; he's amazing. We all enjoy seeing him at all the local



shows. I have all of his *War Bears* (which he did with Margaret Atwood for Dark Horse Comics) signed, and I got a big 16x20 original piece of the heroine Oursonette over top of my drawing board for inspiration.

In Chemainus, where I live, Todd McFarlane recently was at Wiffle Games. He wrote a little message on one of my books and left it for the shop owner to pass on. It reads, "To Nev - Keep up the great work." I have that hanging over my drawing board as well. He was a huge inspiration and I consider him one of my top five influences. To take the time to encourage a small-town dreamer like me is amazing. Obviously, I'd love to see his spin on drawing *Monsterella*, but like I said, I'm a dreamer!

**AU: Are there any conventions you'll be at so people can talk to you or ask about how to contribute?**

NA: I'll be at Cowichan Comic Book Expo Oct 6th and Curious Comicon Halloween Howler Oct 26th. Also, just email me at [hangmancomics@gmail.com](mailto:hangmancomics@gmail.com)! We're always looking for cool and spooky new stuff.

**AU: What are your present and long-term goals for the series?**

NA: I could never guarantee putting out a bi-monthly book; that was the original goal, but that'd be really hard to pull together. I think after issue three, *Monsterella* will turn into a regular Halloween release special.

For back issues, please visit

<https://www.etsy.com/ca/shop/HangmanComics> or keep your eyes on Facebook for when the Kickstarter for issue #3 goes live.

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tattoo artist that could help me have a better understanding of tattooing all types of skin and how to use different needles and techniques.

**AU: What styles do you specialize in?**

SA: Natural-looking tattooed semi permanent makeup.

**AU: Where is your shop located and what other services do you offer?**

SA: We are located in downtown Victoria, BC. We are a collective

come out looking natural. I'm always told by my clients that they chose me as, they feel my work is beautiful and so natural looking.

**AU: Is there a design or part of the body that you'd never agree to tattoo?**

SA: I'll never tattoo outside your natural features. It's about enhancing what you got.

**AU: What do you wish people knew before they came to get a cosmetic tattoo?**

SA: Do some research! Understand what cosmetic tattooing is and look at the bad and the good. Always look for real portfolio work and make sure they show healed results!

**AU: What's the craziest tattoo request you've ever gotten?**

SA: I was asked to tattoo face freckles eight years ago (they are now a new hot trend), I was like, "You want me to tattoo what?!" Now I've got it down to a natural art.

**AU: What else should we know about you as an artist or your shop?**

SA: I'm a fun professional who is grateful for my career and always look at it as a work of art. I try to keep my clients calm and comfortable throughout the tattoo session. When I see things are get a bit too much for the client pain-wise, I distract them with my witty humor and sweet giggle.

**AU: What are your hopes for the future of the shop?**

SA: That we continue to grow, that our clients continue to love the



## Tiger Tattoo

Interview by AU Editorial

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

SA: Shannon Arter, I am a cosmetic tattoo artist and I am part of the Tiger Tattoo collective. I'm most famous for being the Browboss of SMA Beauty and giving ladies Bossbrows!

**AU: How long have you been a tattoo artist and how did you get started?**

SA: I've been a cosmetic tattoo artist for over nine years almost ten and I got my break into the tattoo industry as a shop front counter help and sterilization clerk at Black and Blue Tattoo in Nanaimo BC. I was interested in cosmetic tattooing and figured a tattoo shop is a clean sterile environment, surrounded by talented

shop of talented artists that provide traditional tattoos and cosmetic tattoos.

**AU: What sets your shop apart from the others? Why is Tiger Tattoo special?**

SA: We all have our own specialty. We have private rooms to provide a one-on-one experience with our clients. The feedback has been really positive from our clients. We provide guest spots to allow out-of-town artists a place to showcase their talents to the west

coast.

**AU: Is there a tattoo you've done recently that you're most proud of?**

SA: I'm super proud of every face I get to tattoo. It's a big step for clients to trust someone with tattooing their face and have it



environment we are creating and to add on a few more talented rad artists to the crew.

**AU: Where can we keep up to date on your business?**

SA: @tigertattoovictoria, @smabeautybar

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

SA: I started my career in the tattoo industry as a shop front counter help. Worked hard to gain the respect of the seven talented tattoo artists I was given the opportunity to work beside. I always look back on those days and am so very grateful. This is why I continue to keep my cosmetic tattooing inside tattoo shop environments, as it is a tattoo. We all need to be safe and clean and we owe it to our clients to provide a clean safe environment.

@tigertattoovictoria

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# Absolute Album Reviews

## Zaraza - Rotten Remains Independent

These Kazakhstan-based extreme metallers bring the hard death metal with "The Grudge" displaying some crazy shred and eclectic taste for Central Asian instrumentation. After this crushing instrumental the neck fracturing assault beginnings with the furious "If I was Satan" which throws down the mosh pit igniting ordinance.



Blitzed by whammy bar abominations, sliced and diced by ripping guitar breaks and compacted into a cube of crushed metal waste are just a few of the sensations these foreigners bring to the table of heaviness. Whatever they have in the water supply over in these mountainous regions that no one has ever heard of before; I definitely want to take a sip. "Bulldozer" is just that, sowing destruction with Sepultura-level brutality.

This album is going to be a great discovery for you just like it is for me, so check it out now.

-Dan Potter

## Sore Points - S/T EP (2019) Slovenly Recordings

Their third release in three years, and punk trio Sore Points have only been picking up the pace. This EP rips through four songs in just over five minutes, hauling you along in a mad race to the finish. From the first few seconds of "Not Alright," the cymbals whip into a near-constant screech that carries through each track at back-breaking speed, like a train barreling off course, racing alongside relentless late 70s punk riffs.

For the speed gained throughout this record, the band hasn't lost any of their clean, technical style - it's just been pushed into hyper speed. There's an audible evolution to be heard compared to their past albums, with some of their tightest song writing yet. Over before you know it, but the punch this group packs leaves a mark on you for days. For an instant-classic that you can't get out of your head, these guys will get the job done in half the time.

-Tessa Hodel

## Sophist - Betrothal To The Stone: Conception of Mephisto Independent

On this three-song EP, the Edmonton band makes grinding death metal its bitch, blatantly kicking around suffocating riffs and pile driving blast beats. Keeping things caveman, simplified down to the bone for the sake of pure brutality, this duo is a relentless shot of bile to the face.



They effortlessly rip shit up with "Choke on your own Bile," where thick distorted guitar chords surge overtop breakneck drum patterns and deranged screams circle around the aural spectrum like possessions from a darkened world. Gurgling words get wretched out in a blackened metal sort of way, as the sounds of torturous insanity are clearly more important than the actual story line.

Their home brewed hideousness is like an unsolicited injection of adrenaline to the heart, I look forward to more from them in the future.

-Dan Potter

## Slow - VI Dantalion Aural Music

The thunderous caverns of the repressed subconscious seem to ignite with the opening track "Descente," where famished growls spread forth warning of future feasting. Slow grinding, lurching rhythms encased in massive reverb and brain washed choir voices under pin some devastating post-black metal that is equally trance inducing as it is capable of petrifying a prospective listener.

Drawing on the artistic paths that groups like Blut Aus Nord or Stellar Master Elite tread, this group uses heavy low tuned dirges that never fully materialize in their horrid behemoth slowness. To say tracks like "Lueur" unfold glacially is quite accurate as this icy seventeen-minute sludge icicle uses prehistoric guitar chugs and dark revelatory howls to take you on a mind bending journey, a journey that you may think will never end.

In a quest for extreme heaviness, this group has definitely widened the scope of atmospheric metal presenting both a brutality and exquisite delicacy that is awe-inspiring.

-Dan Potter

## MNRVA - Black Sky Independent

Psychedelic guitar bursts open "Not The One," offering up some Hendrix-like moments of dimensional crisis. Plenty of sludge ensues bringing to mind Bleach-era Nirvana and early St. Vitus.

Their lumbering speed allows for the rivets in the fuzzed out guitar riffs to be seen in all their distinctive glory. This band mixes the sweetest depths of 70s oblivion and hardcore narcissistic angst of the 80s with excellent results. The looseness of "No Solution" is the kind of perfect-imperfection that is sorely missing from heavy bands these days and the sudden change in tempo



shows they must have banished the metronome entirely whilst doing the recording.

As a three-song EP, this new release offers plenty of gnarly guitar rock and distant punk inspired lyrical diatribes to transport you to a different place and time.

-Dan Potter

## Karyn Crisis Gospel of the Witches - Covenant Aural Music

The brain-child of two visionary metal makers Karyn Crisis (ex-Crisis) and Davide Tiso formerly of Ephel



Duath, this second album is full of intriguing occult metal that is finely crafted and comes off as a work of highly inspired darkness. Gothic choruses are sung with maximum creepiness like on "Drawing Down the Moon," where harmonies are dense enough to raise corpses from the grave.

A lot of subtlety is employed with awesome effect throughout the twelve tracks as whispers feature as much as rasping sorcerer howls. Metaphorically, this album is complex and full of shifting harmony and tuneful dissonance thanks to the sultry vocals that croon like a ritual séance has over-powered the choir practice. The ominous dirge of "Great Mothers" which tangles up concepts of birth and death for the pleasure of the macabre is a powerhouse track that brings to mind all the soaring vocalists found throughout the metal pantheon.

Overall this is a very magical concept album full of goddesses and realms yet to be understood and that mysteriousness drives each song into a mist of great intrigue.

-Dan Potter

## Cactusville - The Hangmen Acetate Records

Guitarist/singer Bryan Small has been at the rock n' roll game since '89, having survived drug addiction and two major record labels. Viewed as perhaps the next Guns N Roses by the likes of David Geffen, Keith Morris liked them enough to be their manager for while, before things went to shit because of the drugs. A hard rocker with a punk attitude, Small sings about trains and the wild west, even though he knows as little about those things as Mike Ness knows about prison. Small has a sleazy drawl to his voice that easily conjures up dusty images of ghost towns and saloons full of gunslingers. Sure, it's kinda cheesy, but the band packs a heavy wallop and the songs are damn catchy. Check out "Rotten Sunday" if you've ever woken up on the floor at a party with a terrible hangover the next day.

Cactusville is the first Hangmen release since *East of Western* in 2012,

so it's been a while. This one didn't totally grab me at first, even though the signature Marshall roar and rock solid rhythm section was still present. Repeated listens brought me around, however, and "Lookin' For Blood" is as good as anything they've ever done. The Hangmen have become one of my favourite bands, and never mind that I don't know a boxcar from a banana. Small and I have that in common.

-Chris Walter

## Eye Flies - Context Thrill Jockey

Flexed muscular guitar riffs and crashing drums clothe a rigid foundation of intricate math rock-meets-grindcore song arrangements. Barrages of angst are fitted with subtle melodies and textural noise, heightening this release above mere testosterone fueled mayhem.

Featuring members from Full of Hell, Backslider and Triac, this new group contrasts the fiery intensity of their previous bands by adding passages of ambient noise and tendencies to experiment with slower tempos. The richly varied textures of "The Triumph of Hagbard Celine" stretches noise rock over-top lurching rhythms that just barely conceal a simmering cluster of foreboding electronic interference. Break-neck grindcore speed is used as an anchor throughout the album as blasts of intense metronome torture are divvied up into sudden bursts of rage eliciting many shades of angry euphoria.

Ferocious and addictive, Eye Flies stand out as uniquely qualified collaborators by churning out short, brutal and intriguing metal.

-Dan Potter

## Black Mastiff - Loser Delusions Grand Hand Records

The trick of playing "stoner rock" correctly is to make it sound like your band spent \$25,000 dollars on drugs during the recording session. Lazy and laid back delivery is a golden key that this Edmonton band possesses and they put it on display on every slithering track.

"Bike Club" has a slow drag that crawls in through your ear glands and dizzies up the world, confirming that all that really matters is the RIFF. A simple howled out melody doesn't hurt either as terminally haunted lyrics like, "The streets keep coming back to me," trail off into 70s rock oblivion. The metal hits the fan with "Star Base 77" as chugging Sabbathian riffage gets turned up a notch bringing to mind the early intensity of QOTSA.

Overall, these guitar riffs are written well and provide the kind of highlights one would expect from a well-buzzed stoner metal trio.

-Dan Potter

## Ape War - War Ape Independent

Vancouver's own powerviolence quintet Ape War have forged an

arsenal of new tracks in their latest EP *War Ape*. Wild-eyed and high strung, each track sprints by, rarely hanging around long enough to lose its breakneck pace. The EP wastes no time in building momentum, throttling up quickly from its initial blast beats and raining hellfire for the next 17 minutes. Despite the fast chaotic nature of *War Ape*, the chimp clan finds time for dank slow downs, often drifting into doom-like territory, drawing tempo down to a glowing ember. These interludes are briefly lived and velocity returns to the anxious fever dream where we began. Raining down spears of growls, kicks and cymbals, Ape War enacts an aural raid on the listener, spewing forth energy that conjures spectres of a high speed cuddle puddle. Wild, raw, visceral and earthy, *War Ape* is a welcome offering to the hardcore genre and will surely whip crowds into cathartic spasm.

-Trevor Hatter

## 311 - Voyager BMG

Absolutely loving the brand new 311 album, *Voyager*. By far the best 311 album since 2003's *Evolver*. I grew up with this band, and was a huge fan in the 90s, ever since I heard their classic debut album *MUSIC* in '93. I haven't been a big fan of their last five albums, to be honest. Other than a few songs on each, they were all pretty weak albums from front to back. So I kept hoping they would go back to their original elements and styles that made me love them in the first place. And they finally did, and hit another home run. *Voyager* is easily the most consistent 311 record, song for song, since *Evolver*. They managed to, at moments, tap into some of their classic sounds that the diehards should love. With songs that could have easily been at home on many classic 311 records, such as the self titled, *Transistor*, *SoundSystem*, *From Chaos*, or *Evolver*. Nice to hear them rocking out again at times like on the track "Crossfire." To hear SA and Hexum, back rapping like they used to is pure gold! And drummer Chad Sexton, bassist P-Nut and guitarist Tim Mahoney are all still at the top of their game. Solid release, listened to the whole album four times now, and it keeps getting better for me every single time. In closing, the best summer band is back baby, the mothership has landed once again. 30 years into their career and they are still delivering that positive summertime goodness. Thanks 311, your offbeat, bare ass, Omaha grassroots were sorely missed!

-Jason Maher

## Scimitar - Shadows of Man Independent

A friggin' banjo opens up the intro track "State of Nature," but soon is replaced by triumphant sounding guitars that rip some crazy shred metal licks. These guys love to mix things up with their interesting taste in blending styles which includes elements of folk metal, melodic death metal and black metal to top things off.

Singing about fantasy rooted in me-

dieval history and paganism "Flayed on the Birch Rack" tells a linear story of past torment and torture with melodic metal precision. "Wandering at the Moon" is made complete with a little mouth drum action and strumming mandolins before blasting into finely crafted thrash rhythms. The vocals belch out cave troll sounds that prove the conjuring of evil spirits is in deed a real thing.

A fine mix of harrowing screams and champion saluting metal definitely makes this an enchanting listening experience.

-Dan Potter

## Kadavar - For The Dead Travel Fast Nuclear Blast Records

Kadavar are poised to equip all goths and goblins with the official Samhain season soundtrack with the release of their fifth full length album, *For The Dead Travel Fast*, on October 11th 2019 (Nuclear Blast Records). Veteran fans of the occult rock trio will enjoy familiar elements of the new offering in its groovy guitar licks and driving energy, while noticing the distinctly slower pace. Paired with the album's darker lyrical imagery and an album cover that appears to have been plucked from a 70s grindhouse film, *FTDT* feels like a black metal album played at quarter speed. The album opens with spooky wind ambiance, drifting into the slow burn opening track "The Devil's Master," which practices restraint while still capturing the listener's attention with its intoxicating rhythm. It takes until the third track, "Evil Forces," to hear anything similar to 2015's *Berlin*. The band briefly tears out of their satanic robes, taking the listener on a high speed chase in a souped-up boogie van before the album settles back into a hypnotic and psychedelic pace. Kadavar have stayed true to their retro sound in this new album while finding new ground to cover by growing more macabre aesthetically. Embracing the haunting nature of our impermanence these Berliners worship the ancient energies that stoke our spiritual fires.

-Trevor Hatter

## REBEL PRIEST - R'LEYH HEAVY SCRAPE Records

Raging Glam meets NWOBHM style chops on this bad boy outta Van City. Brought to us from the folks responsible for acts like Lust Boys, Road Rash, and The Toxiks... this is relentless all the way thru. Just think W.A.S.P. meets Diamond Head with Lizzy/Maiden style leads throughout. The songs Hangman and Emperor are personal faves for me. Slick production and great drumming really make this super enjoyable. Jayme Black's vocals are awesome and fans of Toilet Böys and Faster Pussycat should take note. This is actually a lot heavier than I was expecting... great soundtrack for a fuckin' party!! Do yourself a favor and grab a copy of this out soon on SCRAPE Records.

-Dustin Jak

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# Absolute Film Reviews

## Survival Box King Key Films

*Survival Box* is an indie thriller from first time director William Scouler and screenwriter Ashlin Halfnight (*Bloodline*). To be released later this year, this sci-fi yarn/yawn takes place in an underground bunker, for most of the film's runtime. A nuclear event has taken place above, trapping seven characters below. There have been a few films of this style, from Matt and Ross Duffer's compelling title *Hidden* (2015) to the fairly sterile *400 Days* (2015). However, neither of these films were as unbelievable as the one reviewed here. Characters act strangely within the *Survival Box*, while immune to cabin fever. The only film element worse than the film's lack of realistic character actions is its tedious plot development. Story elements just plod along for the next eighty minutes, creating monotony. *Survival Box* is not really recommended even for the most patient film goers.

The story has really already been summed up above. To elaborate, seven young adults party into the early hours of the morning. Deep underground, they have a good time, until the bunker doors close. A nuclear event has taken place above, possibly between North Korea and the United States. If that scenario does not seem far-fetched, the characters now spend the next two hundred and fifty days in the bunker. Even though most radiation has subsided by Day Seven, the characters are still bickering hundreds of days later. Even a radio signal, announcing a safe zone, is not enough to get these characters topside. Though,



one anxious character does test out the environment, early in the movie. The end result is a very tiresome film watching experience.

The lack of believability is another problem. These characters do not look like they have spent dozens of weeks in a concrete prison. None of the male characters have beards. The womens' hair is all the same length from Day One. Meanwhile, all of the characters - save one - act strangely normal after so much confinement. This reviewer would be losing his mind after one day. But, these characters seem unusually put together for such a long time in relative darkness. In Act III, a radio signal is broadcast. It mentions a safe zone and supplies. But, none of the characters head for the door? Two hundred days have passed and no one is even slightly interested in finding other survivors. Meanwhile, an asthmatic character has no more puffs within his inhaler. Instead of venturing outside in search of another, he chooses to die inside the bunker; these are not believable character actions. If that was not enough, there is a newborn baby who does not require formula. This story is just not believable on a number of levels.

Still, the monotony plays on with almost no story developments for the next sixty minutes; there is little entertainment here. The characters are significantly developed during the film. But, the plot remains trapped underground. For all of Acts II and III, the camera stays within the bunker, only venturing outside for a few quick shots. A child is birthed and nothing else really happens. It is almost like scriptwriter Halfnight forgot about conflict, action and moving the story along. The interactions between characters are fine. But, dialogue and facial expressions can only do so much to create an

exciting film experience. As it is, *Survival Box* is an exercise in tedium.

*Survival Box* has shown in a few theaters this past August, via levelFilm and the film is showing on Digital platforms now as of September 3rd. This title should not really be on the top of anyone's must-see list, unless you are a die-hard post-apocalyptic drama film fanatic. In the end, *Survival Box* will test your ability to endure psychological pain and little more.

-Michael Allen  
28DLA.com

## The Banana Splits Movie Blue Ribbon Content

Every adorable aspect of *The Banana Splits Adventure Hour* (TV Series (1968-1970)) is turned upside down in the 2019 film which reimagines the beloved bubble-gum pop band variety show as heavy metal horror mayhem. The anthropomorphic band featuring Fleegle (guitar, vocals), Bingo (drums, vocals), Drooper (bass, vocals) and Snorky (keyboards, effects) are robots in disguise and through some malicious code which activated when news of their show is cancelled, they go on a rampage.

While I'm open-minded enough to see how this slasher film can reinterpret the beloved program, I'm sure show creators Sid and Marty Krofft are rolling in their graves.

One big fan is Harley (Finlay Wojtak-Hissong), a young boy who tries to survive the mayhem. His belief in the Banana Splits as good is the



only redeeming aspect to a tale about robots going wild. Mother Beth (Dani Kind) and step-father Mitch (Steve Lund) should be glad. Half-brother Austin (Romeo Carere) and friend Zoe (Maria Mash) should also be happy that this film has a shining light.

More could have been done with Andy (Daniel Fox), the vice president of programming, since he was responsible for axing the show, but it's not always easy to demonize the television industry. Instead, many fans have noticed this movie by is more like the video game "Five Nights at Freddy's." The whole idea is give new meaning to "splitting" people apart in more ways than one, and some of the gore delivers.

Thadd (Kiroshan Naidoo) and Poppy (Celina Martin) are also rabid fans and the insanity sends the girl over the edge. She pretty much becomes Rita Repulsa from *Mighty Morphin' Power Rangers* and runs away with the Banana Splits in tow. If by some miracle a sequel is made, I'd love to see how this character develops. Despite having my childhood ruined, the J-horror enthusiast in me is piqued and wants to see where the sequel can go. It has to happen, otherwise I'll go bananas.

- Ed Sum

## Once Upon A Time In Hollywood Columbia Pictures

I went and saw *Once Upon A Time In Hollywood* a few days ago, the

ninth film by Quentin Tarantino. I personally loved it, Tarantino is definitely back! And he has redeemed himself in a big way. Especially after 2015's quite disappointing *The Hateful Eight*. I will have to watch this movie a few more times



before I rank just where exactly it belongs amongst his best. But I can say it is right up there, it was that great. What an amazing love letter to Hollywood, Sharon Tate, the era and the 50s and 60s TV/ filmmaking. Brilliant scriptwriting, amazing acting, beautiful cinematography. And arguably the best bromance since Andy & Red's in *The Shawshank Redemption*. The chemistry, loyalty, and humour between Leonardo DiCaprio's Rick Dalton and Brad Pitt's Cliff Booth was exceptional. Just great, extremely likable characters they both portrayed. I wouldn't be surprised if both got Oscar nods in Best Actor and Best Supporting Actor. One thing I absolutely loved was the dialogue, build up, and the ending. It was so brilliant and surprisingly unexpected, totally threw me off. And the soundtrack, as with all Tarantino films, was once again on point. The only thing I didn't care for or appreciate, was the portrayal of Bruce Lee. The actor who played him was solid enough. He had the voice down pat, though he got the wrong look for 1969 era Bruce. But what bothered me was Quentin decided to use Lee's character really as nothing more than cheap, laugh fodder. I thought the scene was a bit ridiculous, unrealistic, and completely disrespectful. Bruce Lee was not only the best martial artist of all time, he was one of the most spiritual and amazing human beings ever. In this film, he is made to look like a pompous, arrogant, confrontational asshole, which he wasn't. And I just thought he deserved a much better portrayal than the one he was given here. It is perplexing to me, as QT is supposedly a huge Bruce Lee fan too? Other than that, if you are a Tarantino fan, this movie is still a must see! It was a fun ride, that I believe will become a cinema classic in time.

-Jason Maher

## IT Chapter Two New Line Cinema

The screenplay in *IT Chapter Two* is smart enough to realize Pennywise's many forms have to obey physics. Because of that, this will eventually lead to this extraterrestrial's defeat. What we get, however, is a trip through memory lane in this second part to the story. More time is spent, like in Stephen King's book, on how skeletons have to be unleashed from The Loser's Club closet and facing those fears before the final boss battle—which really does deliver in terms of a polished, CGI driven confrontation. But as for a horror tale, the shivers are barely there.

The explanations are short and sweet of how each member defeats their innermost fears. However, more information on whether this entity was once human or not and its first confrontation with humans could have been expanded upon. When Bill (James McAvoy and Jaeden Martell), Bev (Jessica Chastain and Sophia Lillis), Ben (Jay Ryan and Jeremy Ray Taylor), Richie (Bill Hader and Finn Wolfhard), Mike (Isaiah Mustafa and Chosen Jacobs), Stanley (Andy Bean and Wyatt Oleff) and Eddie (James Ransone and Jack Dylan Grazer) have to deal with it, information is power.

McAvoy (Known for portraying Professor X) plays a superhero yet again and casting him was more of a box office payoff than investing in an actor who has the presence to save the day. Only time will tell if Warner Brothers will announce if there are more movies featuring Pennywise. Bill Skarsgård continues to be terrific as the devil-may-care evil lurking in the shadows, but can he lead his own movies?

- Ed Sum



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# Absolute Live Reviews

**Riot Fest**  
**Douglas Park, Chicago, IL**  
**September 13 - 15, 2019**

Feet gnash the ground, elbows collide with ribcages, and bodies hit the dirt. The mosh pit, a phenomenon known to every punk, could be seen at loads of performances at this year's Riot Fest. However, one of the wildest pits was for the Sunday performance of disco icons, The Village People. A wall-of-death to "YMCA" sums up the weirdness of Riot Fest perfectly.

While the Village People's boogie-down set was an outlier, it was the more mosh-appropriate styles of punk, metal, hardcore, alternative rock, and ska that filled the schedules of most attendees. I started off my fest with a performance from Cali art-punk weirdos, The Garden, the duo channeling Mr. Bungle and Frank Zappa with their leftfield tunes. Next

were the last few songs of No Parents. Previously a scuzzy low-fi band, they're incredibly polished live, and sport one of the most charismatic frontmen out there. It's shocking these guys haven't blown up yet.

I watched the always-solid Anti-Flag before catching a rugged set from beardcore legends, Hot Water Music. Closing with classic "Trusty Chords," co-frontmen Chuck Ragan and Chris Cresswell (Jason Wollard's stand-in via Toronto's Flatliners) shredded their throats on the tune's massive hooks. Other Friday highlights included emo-punk elder-statesmen The Get Up Kids, San Diego legends Hot Snakes (that Reis-Froberg combo is untouchable), and the hyper-positive pop-hardcore of H2O.

Friday night was the most packed day of the event, with Descendents, Rancid, Jawbreaker, Glassjaw, Blink 182, and Flaming Lips all overlapping one another. I chose to

I then caught the tail-end of Blink. The pop-punkers are shells of their former selves, and attracted a clueless, aggressive, fratboy audience that soiled an otherwise welcoming crowd experience.

I started Saturday with groove-crew Turnstile. Their sister-band, the peppy Angel Du\$t, played the previous day, and both groups performed colourful, fresh takes on the hardcore sound. After splitting time between indie jammers Surfer Blood and GWAR's mainstage gore-fest, I settled in for a rare reunion performance from the recently reunited Avail, who ripped the mainstage with rugged cuts from their classic album, *Over The James*. I checked out The Damned Things next. The super-group (Fall Out Boy, Every Time I Die, Anthrax, Alkaline Trio) threw a mega-catchy metal party that was a highlight of the whole weekend.

I switched gears afterwards to catch a mellow set from dream-pop group Turnover, whose slick twinkling sound has made them a rising star in indie circles. It was the third time I saw them this year, and I'd gladly see them another three more. After watching the aforementioned Anthrax, inhaling a pizza slice the size of a Frisbee, and catching a nostalgic performance from local legends Rise Against, I wiggled my way close to the stage for Bloc Party.

The British quartet was another rare get for this year's Riot Fest, and were performing their dance-punk magnum opus, *Silent Alarm*, in full. They unexpectedly ran the album back-to-front, placing absolute bangers like "Helicopter" and "Banquet" near the end. It was a genius move, as it toyed with the audience's expectations, and allowed them to add even more flavour to their modern classic. I closed my night out with a bit of Slayer (because when Slayer plays, you see Slayer), and called it a night.

Sunday was probably the weakest day, but that's more a testament to the quality of the other two. Early highlights included the classic-rock-

tinged garage-punk of White Reaper, the surreal Village People experience, and a criminally under-attended performance from shoe-gaze legends, Ride. Ride are perhaps more influential than popular (when I saw them at Coachella 2015, their crowd was similarly spotty), but the lead-vocal attack of Andy Bell and Mark Gardener was angelic as ever, and the set was ear-piercingly loud. Props to the sound crew for letting these OGs let loose.

After catching the first few songs of Against Me!'s *Reinventing Axl Rose* album play, I rolled over to Streetlight Manifesto's set. The jazz-ska-Latin-punk group is my favourite band of all time, and this may have been the best set of theirs I've ever seen. When the first horn line went off, the crowd of thousands exploded into an unbridled energy that lasted the entire 45-minute set. After Streetlight's lesson in maximalist arrangement, it was nice to see a subdued offering from emo legends, American Football, who much like Ride, beautifully blended stellar new material with their iconic classics. I've never seen more tattooed hardcore dudes on the verge of tears.

After a brief detour to Ramonescore goofballs, Teenage Bottlerocket, I checked Ween, a group that's always intrigued me with their cult status and genre-warping wankery. By the time they launched into their album play of *The Mollusk*, it was sold. From the psychedelic title track to the hellacious sea shanty of "The Blarney Stone" and the airy pop of "It's Gonna Be (Alright)", the album is a certified classic and translated to a phenomenal, albeit loose, live set. After a taste of Jack White's Raconteurs, I settled in for the reunited Bikini Kill.

Bikini Kill's set was the scrappiest, sloppiest, rough-around-the-edges set I've ever seen from a festival headliner, and for that reason it was perfect. A band that broke up too early and whose influence stretched further post-mortem than in its initial run, Bikini Kill have always deserved a stage like this. In a festival landscape that typically asks for gigantic production and bloated spectacle from its headliners, Bikini Kill brought DIY basement-ready feminist hardcore to the festival mainstage, and it was wonderfully subversive and exciting.

Much like punk itself, Riot Fest has changed, grown and experimented. Its 15th anniversary continued this tradition. I've been to all sorts of festivals, but never anything quite like Riot. You know they're onto something when your biggest complaint is that there are too many bands you want to see. It wasn't without its missteps (sound on Friday was spotty, the grounds got cramped late at night, and 90% of the food vendors were shoved in one spot), but it was the perfect blend of polished event-planning and punk-rock scrappiness. Here's to another 15!

-Michael Luis



**No Fraud (US)**  
**Teddy (China)**  
**Try Land (China)**  
**Dafa Club, Tianjin, China,**  
**September 7, 2019**

2019 has seen a drought of foreign bands touring China. Blame it on the 70th anniversary of the PRC or what-have-you, but the fact remains that there may be one or two acts per month that went through the middle kingdom this year. The classic hardcore/thrash/punk/crossover/speed act No Fraud, from the sunny state of Florida, was one of these few bands, and would embark on their first Chinese adventure in September, visiting seven different cities in a tour experience they would not soon forget. I managed to check out their show in Tianjin, the second stop of their journey.

The openers and crowd sizes for each show would be a mixed bag. In Beijing, a few bands not sharing the same musical style would open for them, though the audience itself, I was told, were fierce. In Tianjin, two of the local openers were right up No Fraud's alley - Try Land, a beatdown/hardcore band full of youngsters at an average age of 24, and Teddy, a three piece sleaze punk outfit sporting striped pants and mohawks. Both have been making waves in the local scene for the past year.

The venue, Dafa Club, is Tianjin's premiere punk and metal livehouse. It is a small, graffiti-covered room in a strange restaurant complex across from the water park and ironically, The Hard Rock Cafe. Surely, if people actually wanted to listen to something hard, they'd be seen at Dafa.

Try Land warmed up the audience accordingly with shirtless, macho riffs and chants under sauna red lights. Teddy picked up the pace with a sound the opposite of a soft, cuddly childhood toy - frantic, gnarly, speed punk shouted and played with a Tsingtao-breathed, obscene street attitude. As it was their stand-in guitarists birthday (whose backing vocals added some untamed feminine rage to the mix), the set was interrupted with a rendition of Happy Birthday (and after the show a delicious cake was consumed). The No Fraud dudes looked impressed with the Chinese output, and indeed hoped the rest of the tour would bring more solid openers.

Tampa's No Fraud wasted no time in cranking the speed up to sonic levels, with Dan Destructo and his cohorts whipping and beating the Dafa crowd with short, firecracker tracks like they stole all of their beer tickets. They have been doing this since 1983, playing with such greats as Suicidal Tendencies and Bad Brains, so No Fraud

didn't fuck around and took no prisoners and showed no quarter. Destructo immediately left the stage to mosh and shout into the faces of the enamored Chinese crowd, who rarely get to see classic American bands of this calibre. "This song is about puking," muttered Destructo before going out into the crowd to the back of the bar, letting the people who dared to stand back get a glimpse of the madman doing his thing. At the end of their set, the sweaty and spent No Fraud was met with "Don't stop" pleas from the English-challenged audience - what more could you ask for? Breaking communication boundaries with aggressive music, which, like math, is a universal language.

- Ryan Dyer

**Zakk Sabbath  
Don Jamieson  
The Imperial, Vancouver, B.C  
August 5, 2019**

Led by the legendary metal guitarist Zakk Wylde, this Black Sabbath tribute group lent their expertise towards some absolute classic metal from the 70s era and the sold out audience was mighty grateful. The show kicked off with some excellent metal tinged comedy from Don Jamieson who told jokes geared at the not so faint at heart. His material, full of sharpened wit,

skewered many famous names and gave us all an inside glimpse of the laughs that occur during life on the tour bus.

As the riffs started chugging out the speakers it was amazing to see Zakk tackling these complex songs as a trio, an awesome technical feat unto itself. But it was hearing his signature low-tuned guitar and squealing pinch harmonics interwoven with Sabbath greats such as "Into the Void" that sent the sweat-drenched crowd into a complete frenzy. The pairing of so much important heaviness was the perfect recipe for a night of endless slam dancing and the band on stage didn't slack off either, putting in extreme levels of elbow grease to please the faithful.

This heavily endowed three-piece devoured the classic song "War Pigs" turning it into a cement-cracking juggernaut. By stretching out the instrumental parts, the creative rhythm section gave Mr. Wylde the opportunity to ditch the stage and wade through the intense humanity all the way to the back of the alcohol soaked venue so the thunderstruck crowd could get a better look at that purple and black guitar as he played it up behind the back of his head.

Celebrating the very origins of metal with this passionate performance was a dream come true for

the people gathered from all walks of metal life, turning this hot summer night into memories that will be hard to forget.

-Dan Potter

**Amon Amarth  
Arch Enemy  
At The Gates  
Grand Magus  
PNE FORUM, Vancouver BC  
28 September 2019**

Riding the #14 Hastings to the gig and meeting Megan and friends at Jackalope's, the metal magic begins. Ran into Nolan sporting a shirt from long sleeping Warhorse, who we'd just interviewed for Psycho Las Vegas. Good chats! Met with the crew at Jack's for beers and dinner (what a welcoming spot! - cheers Jess) then off to the show.

A short wander away to the PNE Forum and Swedish metal glory! First up: Grand Magus, a classic heavy metal power trio. Their first time in Vancouver, with only a short set, they won the crowd over with their grooves and demeanour. "Iron Will" was a standout. Come back!

It's rare to see a mostly original lineup, of a long-running band that influenced/created a genre. At The Gates and Swedish melodic death metal are intertwined. Razor sharp and on-point, they sailed through a rapid set covering the range of their material. In a moment of clarity, ran into Devo in the mosh pit, just like we did in Wacken 2008 for the same song, "Blinded By Fear"! A moment of synchronicity.

Arch Enemy know how to work a crowd! Leading us through chants, Canadian vocalist Alissa White-Gluz got the crowd yelling, and ripper guitarist Jeff Loomis put on a clinic for solos. That said, it seemed the crowd was saving the mosh energy for Amon, and from the angle we watched from, little movement was visible.

Amon Amarth. Saw them before at a festival and didn't "get it"... now I do! The awesome stage show makes it - Viking warriors running around with axes, a giant flaming helmet, Thor's Hammer, lightning strikes and yes, even a huge dragon. Awesome songs of brotherhood and success in battle; these can be applied beyond Viking war - we are all fighting our own battles. For a moment, in the mosh pit, in the shield wall, we fought together and found redemption! The whole night was surprisingly uplifting and spiritual time.

-Erik Lindholm



## GLOBE CINEMA MONTHLY PROGRAM — OCTOBER 2019

**Special Screenings**

- Globe Cinema**
- Calgary Underground Film Festival**
- Calgary Cinematheque**
- Terror Challenge**
- ESCAPE Film Festival**
- Quickdraw Animation Society**
- Night Terrors Film Society**
- Venezuelan Days**

<b>Curse of Buckout Road</b> October 1-3 / 7:00PM 2017. A college class project turns terrifying when a trio of young people come to realize the urban legends about Buckout Road may, in fact, be REAL.	<b>Black Christmas</b> Oct 1 / 9:00PM 1974. During their Christmas break, a group of sorority girls are stalked by a stranger.	<b>Cleanin' Up the Town: Remembering Ghostbusters</b> Oct 7 / 7:00PM 2019. The full story from where it all started through to the future of the Ghostbusters franchise.	<b>Promare</b> Oct 16 / 7:00PM & 9:00PM 2019. A futuristic firefighting mecha service is created to protect the world.
<b>And Life Goes On</b> Oct 17 / 7:00PM 1992. A director and his son return to a region damaged by the Gulian earthquake, looking for children who appeared in his film a few years earlier.	<b>Over the Garden Wall</b> October 18 / 7:00PM 2014. Two brothers find themselves lost in a mysterious land and try to find their way home.	<b>Ghostbusters 1 &amp; 2</b> Oct 23 / 7:00PM 2019. Three former postpsychology professors set up shop as a unique ghost removal service. Both films play back-to-back.	<b>Through the Olive Trees</b> Oct 24 / 7:00PM 1994. A depiction of the off-screen relationship between the actors who play the newswires in the film Zelig vs Igor Nish (1992).
<b>They Call Us Warriors</b> October 25 / 6:30PM 2018. A Venezuelan team takes a chance to win the first World Cup for their country, having the chance to give a voice to women's football.	<b>Doctor Butcher, M.D.</b> October 18 / 11:55PM 1980. An expedition in the East Indies, encounters not only the cannibals they were looking for, but also an evil scientist and his zombie army.	<b>48 Hour Terror Challenge</b> Oct 26 / 6:00PM Premiere of the wicked short horror movies that are created by local filmmakers at this year's Terror Challenge 2019. Vote and help us select the best!	<b>12 Hour Halloween Movie Marathon</b> Oct 26 / 7:00PM CUFF is back with an all-nighter the Saturday before Halloween! 12 hours of movies, content and more - 7 movies from 7pm until 7am the next morning.

**October Festivals**

<b>FreshFest</b> October 10 - 12 Canada's longest running festival film festival, and the brainchild of Fresh Skis in Calgary, is back for another weekend! info: freshfest.ca	<b>Spanish Film Festival</b> October 8, 15, 22, & 29 The inaugural SFF offers a selection of films that will give Canadian audiences a taste of all the creativity, history, and talent of contemporary Spanish cinema. info: spainculture.ca	<b>Calgary Arab Film Nights</b> October 18 - 20 This annual festival showcases cinematic creations from Arab countries and Canada over three days! info: calgaryarabfilmsociety.ca
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## The Damned

Interview with vocalist Dave Vanian  
By Ira Hunter

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

Dave Vanian: I'm most infamous for the fact I like gardening, actually. I'm not the devil, I'm Dave Vanian, apparently.

### AU: Have you ever had any other aliases?

DV: Yeah. Over the years I used to call me Mephisto, The Creature... Rat (Rat Scabies) and Cap (Captain Sensible) used to always call me different things, depending on their mood.

### AU: What were your early influences before you started the band?

DV: I didn't start the band, the band was started by Brian James. He had the ideas and all the songs for the first album already down and he was just looking for people to bring together to form the band. He'd worked with Rat. They'd seen me at gigs, they didn't know what I did... and because I did some work with another band, which was with Chrissie Hynde, he introduced me to Brian and then I went for an audition, believe it or not, and got the job. But Brian was really into that whole MC5, Stooges thing whereas Rat was very much into The Who and this kind of 60s stuff like the Small Faces. Captain, who was brought in later was very much into prog rock and glam. And my musical tastes are quite wide, from film soundtracks to German Weimar Republic music to whatever. So at first it was just Brian's thing but as the band moved on it became an eclectic melting pot of music and ideas.

### AU: The Damned were at the forefront of the UK punk explosion. Could you take us back to those early days?

DV: In a nutshell, it was a difficult time because there was a lot of unemployment and the country was in turmoil. Businesses were being shut down. Industries that had been going for centuries were being shut down, the coal mining industry and the metal workers and everything. And kids were coming out of school with no jobs, there was no jobs at all.



There was a lot of artistic people and intelligent, interesting young people who had ideas to do things. I guess it fuelled on from the 60s too because that had already happened somewhat but

there was this make it yourself, do it yourself attitude, which is what punk was originally about. It wasn't about anything much it's just there were no boundaries no borders. It was very much an exciting time. Now out of that came self-made businesses and all sorts of things, artists and designers. Things that we take for granted now, I mean people start internet businesses every five minutes now, which is the same attitude of then, but that had never happened before. Business was always someone of money who then employed someone else and it was a class system thing. So it's a classless type of working thing as well.

### AU: How was The Damned able to release the first UK punk single, the first album, and do the first tour of America?

DV: It was just accidental. We were just there at the right time. You know it wasn't a planned thing. We just were slightly before the Pistols. We were out on tour, we were playing shows, we already had an audience. I mean that's why we were picked to do the Anarchy in the UK tour because at the time they had only played two shows out of town and to very small venues. Malcolm (McLaren), who managed them needed someone to get more people in the seats to make it work. I mean after they did the Bill Grundy TV Show then it all changed. But at that point he really needed us.

### AU: Did you show them the ropes on their U.S. tour as well?

DV: No we didn't, we came to America ourselves. We'd already been here in '76. We were the first band to come here, we were the ones that went in and everybody followed. When we came it was quite interesting on the East Coast in New York because obviously there were things like Television, Richard Hell, and Patti Smith and all that was going on. And it was a very cool arty type of crowd. I suppose they liked to think of themselves more as intellectuals, "We're not having fun, we're checking it out." Whereas the West Coast, we got there and it was literally was very different. It was very colorful and wild because that was Blondie and kind of wackier bands. Some places hated us and didn't know what the hell we were and some places loved it.

### AU: The Captain was saying that because The Damned went with Stiff Records and didn't wait for the big record label, like the Sex Pistols held out for, that's how you got your album out early.

DV: Yeah. We thought we were doing the right thing. I think in retrospect it was good from that point of view but we ended up being totally broke.

### AU: But as far as the bragging rights of history, you've got it.

DV: Yeah.

### AU: It true that you were a grave digger and did that influence the themes of your songwriting?

DV: It didn't influence anything except that I took that job because I wanted a job where I could just do manual work and I could think about other things. I could make money and I could get away to London to try and work out what the hell I was doing with my life.

### AU: So Captain Sensible was cleaning toilets and you were digging graves?

DV: Yeah, well Captain and Rat were both cleaning toilets working in Selhurst. Although most of the time they was skiving off and sleeping in hidden places.

### AU: What influenced your early Gothic style?

DV: I grew up on a diet of those kind of things, when I was very young I remember those horror films. It was the houses and the castles I wanted to live in. It wasn't the film with the monsters. It was like Baron Frankenstein's house, I loved that, I could be in that. It could be my place. So I've worked towards it ever since.

### AU: You've done some soundtrack composing work. Do you have any favourite scores?

DV: I do it occasionally here and there but not as much as I'd like. I did a film called *The Perfect Sleep* which was a film noir that came out about ten years ago now, and occasionally I've done things for television.

### AU: Right now you're doing these shows with The Original Misfits. Back in the day I believe The Damned played with The Misfits in New York?

DV: The Misfits played with us in New York in '77. I got talking to Jerry because he was wearing a

hand printed T-shirt of Maila (Nurmi), Vampira and I was working on a song about Vampira at the time. So we became friends and I went to visit him in New Jersey and then there was talk of us doing something together but it never really happened. We even did a demo, Glenn sang it and I sang along called "Archangel," I've got a cassette of it somewhere. When Glenn left Jerry tried to get me to join but I was busy with The Damned.

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

DV: I think it really is the songs. Unfortunately we haven't always had the machinery behind us to make it work out, record company wise, but it's the music. The music's good and people like it. That's what you do it for.

### AU: Do you have any unique horror collectibles?

DV: I have things from Vampira that were written to me by her and stuff like that. I was lucky enough to get to know her a little bit. But it's interesting because you know we'd talk mostly about swing bands weirdly enough, it was quite weird. But she was an old beatnik, so it was good fun.

### AU: Any plans for Halloween?

DV: Well we're doing a big show in London. It's still in some of the planning stages. But yeah we're gonna shut down London. It's going to be a giant funeral happening.

### AU: The latest Damned album *Evil Spirits* has a good mix of songs, it's sort of touches on all the styles throughout The Damned's career. Would you agree with that?

DV: I think so. Yeah I think each album leads on from the next. That one links nicely with *Grave Disorder*. But we're working on a new one now. We got about six tracks.

### AU: How does the songwriting process work?

DV: I wouldn't know, it either does or doesn't. We tend to work separately and then bring the ideas together. Sometimes when they're not fully formed we add bits from each other and stuff or one member will come in with the total thing finished. But somehow when we work on it together it always ends up sounding like a Damned song.

### AU: You seem to have influenced a lot of goth people. Was there goth back then or were you sort of a forerunner of it?

DV: It didn't really exist when I was doing whatever I did. I was kind of a bit peeved in a way because suddenly there were these people running around buying antiques. Before they had been very cheap and you know they'd be buying up chapels like I'd always wanted to do.

### AU: Any final words for Canadian fans?

DV: That's where Captain busted his ribs. He fell off the stage. You have very good health services. [www.officialdamned.com](http://www.officialdamned.com)

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