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EST. 2004

Vol. 13-#1 - Issue 91 - Dec 2019 / Jan 2020



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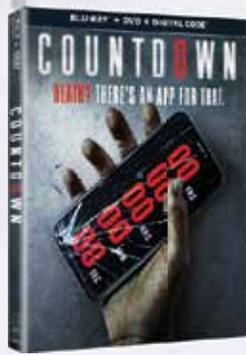
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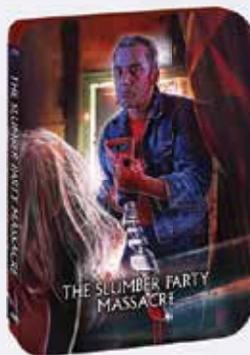
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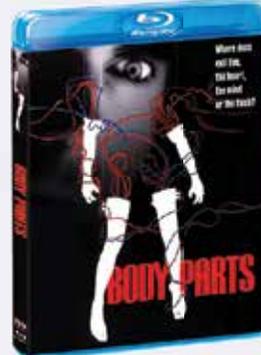
SCARY STORIES TO TELL IN THE DARK



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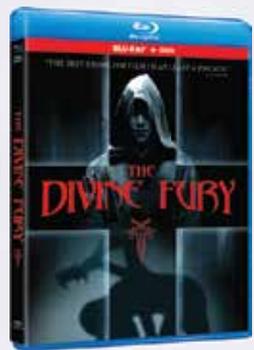
THE SLUMBER PARTY MASSACRE (STEELBOOK)
OUT JANUARY 28



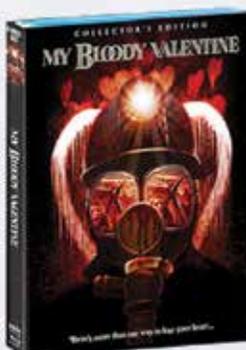
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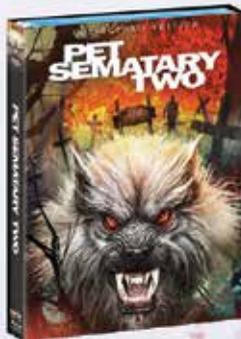
HALLOWEEN 2-MOVIE COLL.
OUT FEBRUARY 4
ARTWORK SUBJECT TO CHANGE



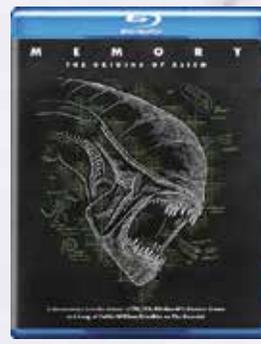
THE DIVINE FURY



MY BLOODY VALENTINE (COLLECTOR'S EDITION)
OUT FEBRUARY 11



PET SEMATARY TWO (COLLECTOR'S EDITION)
OUT FEBRUARY 25



MEMORY: THE ORIGINS OF ALIEN



THE THING



ANGEL WITCH
ANGEL OF LIGHT



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BAD WOLVES



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Angry Snowmans

Interview by AU Editorial

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

SD: My name is Ol' Saint Dick. I am most infamous for reinventing the genre of "Christmas Punk."

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

SD: The idea came about many, many years ago but wasn't fully realized until 2008. I finally found the right combination of punk rock friends and family to make it a reality... It was meant to be a one-time thing, but here we are eleven years later. The formula is as simple as rum and eggnog. Take our favourite classic punk rock songs and re-write the lyrics to be about Christmas, or Hanukah, or Kwanza or anything December holiday-themed.

AU: You just released a new album AND bonus EP, tell us about them! Why the two releases?

SD: Our albums are usually a mix of a songs that were originally done by a bunch of different artists. Like a compilation. This year we wanted to try something a little different. Steve Soto (bass player of Adolescents, Manic Hispanic, and Agent Orange among others) passed away suddenly in 2018 and he was a huge influence on all of

us both as individuals and Angry Snowmans as a whole. Our entire band model was based on Manic Hispanic subbing the Mexican themes for Christmas ones. We wanted to pay tribute to Steve and what better way than to play what is arguably the most iconic American hardcore punk album, *The Blue Album* by Adolescents, in its entirety? Of course, now it is called *The Yule Album*.

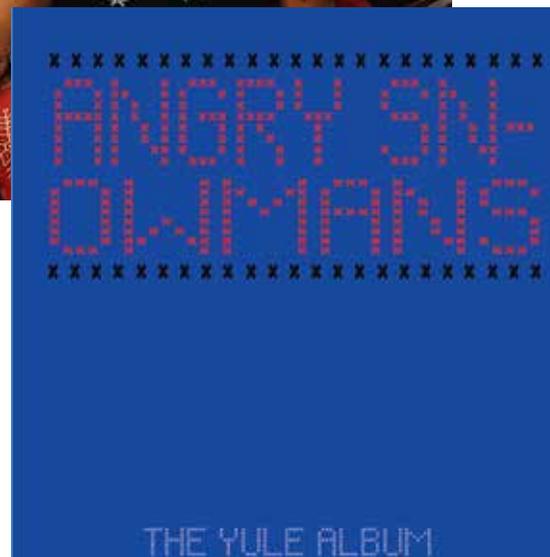
So, we did that, and while we were in the studio we had the opportunity to throw down a few of our other favourite tracks from other bands that we had been playing lately. It would be weird to tack them on to the end of the tribute, so we decided to do a separate EP.

AU: What can we look forward to hearing on it? Any favourite tracks?

SD: Well, *The Yule Album* is chock full of classics. We've been doing "Elves of the North Pole" and "Hanukah" since the beginning, but getting to add in a few more like "Wrecking Yule," "No Sleigh," and "Ribbon Up" is pretty great. On The EP, my favourite track is "Holiday Selaphobia," which is our take on the Dead Kennedys classic "Holiday in Cambodia." Once I found out that Selaphobia is the fear of Christmas lights, the song practically wrote itself.

AU: What are the ingredients for baking up the perfect Christmas song?

SD: For us, you need to take a great punk rock



song that everyone knows and loves. We tend to operate between the years of 1976 to 1986 but that isn't carved in ice. Then it takes a hilarious seasonal premise. Something that fits the original music yet doubles people over with laughter once they hear the words... And sleigh bells... A shit ton of sleigh bells.

AU: You've got a few gigs coming up this holiday season, tell us about them! Any place you guys are particularly stoked to play?

SD: We're doing Portland and Seattle on December 6th and 7th. We always have a blast down south. We have only missed Seattle once since 2009, but it has been five years since our last show in Portland. We are really looking forward to it.

The following weekend we are at Logan's here in Victoria. It is always a blast and almost always sells out. The next night we are heading up to Powell River for the first time. I hear the people like to party up there, and let's face it; when you get asked to play the bar owned by the drummer from Nomeansno, you just do it! I hope he's okay with our appropriation of some of their artwork and a song.

AU: Do you have any Christmas traditions as a band?

SD: The band itself has become our Christmas tradition. Sometimes I don't see some of the members for months at a time during the rest of the year, but we always seem to come together around Labour Day to discuss the upcoming season. After that it is all work and party until January. We are like a big family (and actual family in the case of guitarist Mr. Coalfire and vocalist/sleighbell rocker Elise Navidad, who are my cousin and wife respectively). I'd like to send a shout out to our former bass players Miss El Toe and Jeff B. Jingle and a welcome to our fill in drummer for this season Donnie Yellowsnow.

AU: What does the future hold for Angry Snowmans? Any more tours in the works? Other fun projects?

SD: There is no shortage of fund stuff we want to do. We have lyrics written for about 100 songs that we have yet to even practice. We get emails from around the world asking us to come play. The problem is time and money. December is a terrible time to try and tour, and it is the only month of the year anyone wants to hear our music. We would definitely like to tour in California again. We went in 2011 and it was so much fun. In the meantime, we will focus on recording more tunes and getting them out in time for next Christmas.

AU: What's Santa bringing you this year? Have you all been naughty or nice?

SD: I think I will get the same thing as I get every year. A great couple of weeks of shows and a hangover... So, I guess naughty and nice!

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

SD: The drummer (and only original member other than Metal Mike) of Angry Samoans, Bill Vockerth is a huge Angry Snowmans fan. He sends us seasons greetings every year asking us to come back down to California to play.

AU: Any final words for our readers?

SD: Eggnog is even better with tequila
[facebook.com/AngrySnowmans](https://www.facebook.com/AngrySnowmans)





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VICTORIA'S LOCALS ONLY



Signal Static

Interview by AU Editorial

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

SS: We are Signal Static, and we play something which can loosely be described as alternative rock. We like to be heavy, we like to be groovy, we like to be a little bit dancey, and we like to be a bunch of other things in between.

If we're infamous for anything, hopefully it's for playing songs that make people want to crank the volume on their iPhone, laptop, car stereo, or whatever and enjoy what's coming out of it. We also like make people think and flail their bodies like nobody is watching. Please drive responsibly.

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

SS: The band was originally started by Ryan (Bass), Gino (Guitar), and Randy (Drums), who knew each other from playing in previous bands together. Most notably, Ryan and Randy were in the now-defunct dance-rock outfit Year of the Rat, which gained some notoriety around Victoria and released a couple of EPs between 2009 and 2012.

Ryan and Gino had played in a band together before the Year of the Rat days, which had broken up due to Gino moving to the mainland. Gino

moved back to Victoria eventually, and they had been jamming and writing songs together again (Gino also taught Ryan how to make a mean curry) after having run into each other on the BC ferry one random evening. After Randy and Gino were introduced at Ryan's wedding in the summer of 2015, they all figured it would be a good time to make a band out of it.

After a year or so of jamming and writing songs, they went in search of a lead singer and front man and ended up auditioning Connor, who frequently makes fun of the rest of us for technically being old enough to be his dad. The rest is history.

AU: Can you describe your music, for those of us who haven't heard it?

SS: Having tried and failed numerous times to come up with a snappy genre description for ourselves (preferably one that doesn't start with 'artisanal' or end with 'core'), the best we've been able to come up with is some variation of 'alternative post-punk-rock', or 'groovy alt-rock with hints of metal', or... well it's hard to do without sounding pretentious, so we tend to just tell people we play alternative rock.

As mentioned previously, our sound tends to run the gamut between heavy, groovy, and dancey. We most frequently get compared to bands like Tool and Nine Inch Nails, if that helps.

AU: You guys have been recording some music, is that right? When can we expect to hear near material from you?

SS: We are currently deep into recording our debut EP, *Start Transmission*, which we have mostly recorded ourselves and then sent off to a really cool studio (Stonehenge Studios) in Germany for mixing and mastering. We are really

excited about what we have produced, and we are looking forward to sharing it with everybody in the near future.

We are also very happy to announce that we will be releasing our first single from the new record called 'Blinding Lights,' which you can hear on our Bandcamp page at signalstatic.bandcamp.com

AU: Does your work explore any particular themes or topics? What inspires you, musically or otherwise?

SS: As a group with multiple points of view, we aim to enable each other to write about things which resonate with what we're thinking about or going through. Many of our songs tend to explore themes of a humanistic and skeptical nature - sometimes covering topics which are pointedly political - while others are intensely personal and get more into our experiences, both painful and pleasurable.

The name 'Signal Static' alludes to the idea of looking for truth in all of the noise; finding the signal in the static, so to speak. More than anything, we aim to express honesty and explore topics which feel important to us, either personally or in a more global context.

AU: When can we see you play live next?

SS: We are playing a show in support of our upcoming release of our single "Blinding Lights" at Copper Owl on January 10th. We will be joined by our good friends in Big Flakes and some other great guests. Please find us on Facebook for all of the details, and we hope to see you there!

AU: What does the future hold for Signal Static? Any exciting upcoming projects you can tell us about?

SS: Along with our upcoming single and the full record coming in 2020, we will be releasing lyric videos, putting together some cool new merch, and generally being pretty band-y. We're all pretty laser-focused on producing a debut record that



we can all be proud of first and foremost, and we absolutely can't wait to share it with you all.

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

SS: More than anything else we are here to make music that is important to us, and to have a good time doing it. We put a lot of effort into being nice humans and we love to hear from people who appreciate what we're up to.

AU: Where can we keep up to date on the band and goings-on?

SS: You can find us on our website at www.signal-static.com

And we love it when people like our Facebook page, which is at <https://www.facebook.com/signalstatic/>

And lastly, you can check out videos and other goodies on our YouTube channel at https://www.youtube.com/channel/UCall3HqSBzskH_qQ_8VXIQ

AU: Any final words for our readers?

SS: If you're reading this, the call is coming from inside the house

<http://signal-static.com>

signalstatic.bandcamp.com

PHOTO CREDIT: Quintan Neville

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@green_haired_freak_supertreats

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CALGARY CARNAGE



Woodhawk

Interview by AU Editorial

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

Turner Midzain: Turner. And I'm probably most infamous for the sheer obsession with pizza I have. Pizza is life.

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

TM: Woodhawk has been around for four or five years now. We're a rock band through and through. Mike and I have been playing in bands together since we were kids, so we go way back. We met Kevin through the music scene in Calgary and he joined on pretty quick. Been grinding away ever since. And we've recently added a fourth member to our group, Marie, who is playing keys for us now.

AU: Tell us about *Violent Nature*, it's being described as a departure from your previous sci-fi themed albums, instead taking a more therapeutic turn – can you tell us more about that? What kind of themes and topics does it explore?

TM: For me, *Violent Nature* was an outlet to describe all the shit myself and the other guys all kind of went through. We were faced with more unexpected low blows, than ever before. It just

kind of felt like it just kept getting worse. Losing long term relationships, friends to suicide, drug abuse, it all just kind of kept piling on. So as we were writing this album, there was no way to honestly still write sci-fi music. It just didn't fit what we wanted to say. This album became our therapeutic release. It allowed us to voice our troubles and work through them, together.

AU: Does the new album also differ musically from previous releases? What can we expect to hear?

TM: I think this album took a darker turn musically as well with the lyrics. They coincide nicely together, creating an atmosphere and mood of distress and anger. Singing about suicides doesn't really sit well over the chords for "Wonderwall." So the musically naturally sits in a darker place, to truly convey the emotion we felt.

AU: Was this the first time you recorded with Jesse Gander? How was the experience?

TM: No, this was our second go with Jesse. We did our previous album *Beyond The Sun* with him. We love working with him, love his ideas and how he captures the sound you're going for before you even know what it is. He knows how to get the best out of you. As any good producer does. Also, when we go to Vancouver he takes us on these epic food crawls. So we're always diving into something new to eat every day and getting some good local hidden gems.

AU: You recently completed a short western Canadian tour, how was it? Any highlights? How's that short bus tour machine holding up?

TM: Western Canada is always so welcoming to us. Every time we go, we always kind of ask ourselves, "Think it will be good?" And it always exceeds our previous experiences. Vancouver is so good to us and just keeps growing. It's probably why we played there more than anywhere else this past year.

Our short bus is holding up well. Like any old vehicle, you have to take care of it. But it's great. I don't think we could go back to a van now. We're spoiled with having couches, bunks and a Caesar bar on our bus.

AU: Will you be doing any more touring in the new year? Any exciting shows coming up that you can tell us about?

TM: Definitely. We have more tour dates booked for 2020 than the past two years combined. We're traveling all over the world this year and it's looking pretty crazy. The crazy thing about doing this music thing is how much it can keep expanding and growing. First, you leave your basement, then you leave your city, then your province, then the country. It's surreal. And we're grateful for the opportunities we have ahead. All the shows will be exciting. Some cool announcements coming down the pipe. But nothing we can say just yet.

AU: You recently finished filming a music video in a Vancouver basement.. tell us about it! When can we see it?

TM: Good eye! We haven't really said much about it. Kind of tried to keep it as quiet as we could, but you know... social media and all get everything out there in some way or another. It was a lot of fun to shoot, and way more work than we anticipated. Long days, hair and makeup to fit the roles. But it's going to look amazing. The team behind the video had a crazy concept and the writing was spot on. We're excited for everyone to

see it. Hopefully in early 2020 it will be out.

AU: Tell us about your collaboration with New Level Brewing! What special beer did you create and how can we try it?

TM: New Level Brewing is this amazing brewery in Calgary. If you don't know about it, you should. We developed a relationship with them early on and they have supported us the whole way. We pitched the idea of making a beer with them, since Mike and I are homebrewers as well, and they were on board. So we made the concept, and they finely tuned the recipe. We made a dark cherry saison. It's unreal. They sold out of it under a week. It was only on tap at the brewery, unfortunately, so if you missed it, you missed it. Next time!

AU: Any other collaborations or projects on the horizon? What's next for Woodhawk?

TM: We had a nice collaboration with Heartbeat Hot Sauce out of Thunder Bay, Ontario. They used our latest artwork, by Mark Kowalchuck, on a label of their delicious Blueberry Habanero hot sauce. Another great company that has supported us from day one. I think the next thing Woodhawk needs is a collaboration with perhaps Charmin or Tums. We have a beer and hot sauce. Math checks out.

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

TM: We like sunsets and long walks on the beach. Finish that off with some pizza and you've made the four of us very happy.

AU: Any final words for our readers?

TM: Thanks for reading about our band. That's pretty cool. If we're in your city, come to a show, let's have a good time. *Absolute Underground* rules. Been reading it for years. Thanks for the time!

<http://woodhawk.bandcamp.com>

PHOTO CREDIT: Trevor Hatter

DECEMBER 2019

- 02 LIVE DND
- 03 RADICAL EIGHTIES POPCORN SOCIETY NO COVER
- 04 TKRS: MUSIC TRIVIA NO COVER
- 06 THIRD CHAMBER & MEGGIDO DUAL RELEASE
+ BLOATED PIG + MURK + REPUGNANT SCUM
- 07 GLASS APPLE BONZAI
+ STRVNGERS + DIE SCUM INC
- 11 WEDNESDAY NIGHT BIG BAND

DEC 13 **DREADNOUGHTS**

DEC 28 **CONCRETE FUNERAL**
+ CAVEAT + RISING SUN + GRIM PROGNOSIS

- 20 STAB.TWIST.MAS
+ CITIZEN RAGE + FLASHBACK
+ MAKERS + DETHGOD
- 26 RADICAL EIGHTIES POPCORN SOCIETY NO COVER
- 27 CHIMERA INDUSTRIAL NIGHT
- 29 CONCRETE FUNERAL
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- 31 HTDJ + NYE

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- 12 SHOCK THERAPY
- 13 THE DREADNOUGHTS
- 14 WOOHOO! SIMPSONS TRIVIA
- 14 HANG THE DJ HOLIDAY EDITION NO COVER BEFORE 10PM
- 18 SIX DEGREES OF MOVIE TRIVIA NO COVER
- 19 FAKE MUSTACHE

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- 11 HANG THE DJ NO COVER BEFORE 10PM
- 15 TKRS: MUSIC TRIVIA NO COVER
- 21 SIX DEGREES OF MOVIA TRIVIA NO COVER
- 23 FAKE MUSTACHE
- 24 HAZZED ALBUM RELEASE
- 25 HANG THE DJ THE CURE IN FOCUS NO COVER BEFORE 10PM

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Hebrew School

Interview by AU Editorial

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

UL: Udi Lev, cantor of Yid Rock band Hebrew School.

AU: Tell us about the origins of your band Hebrew School?

UL: We're the kids the rabbis didn't like, the ones who got reprimanded and shamed, remember that scene in Pink Floyd's *The Wall*, imagine a Jewish rendition of that, and you've the origins of our band.

AU: What was involved in becoming a Rabbi of Rock?

UL: I've never held a religious position, we are a secular band, the one whispered about in the

second video for the next single, "Hebrew Shebrew Theybrew," has been filmed and will be out early next year (your year).

AU: What does Goy Shel Shabbat mean? What is a Goy or Goyim what are their duties?

UL: Goy shel Shabbat, or Goy of the Sabbath, is a gentile employed by an orthodox family to perform tasks over the Sabbath and high holidays that the faith forbids. It usually involves opening and closing windows, turning lights on/off, anything construed as work. Our song honours

backs of synagogues over shabbas.

AU: Would Yiddish Rock be a good description of Hebrew School? How would you describe Hebrew School to people who haven't heard it yet?

UL: We've been called Yid Rock which we embrace only the songs so far have mainly been in Hebrew, yet it's early in the game, so there's time to get there. We bring together the best of Yiddish pop and hard rock and put it through a Corey Feldman filter.

AU: What songs do you have music videos for already?

UL: Our debut video is for the single "Goy Shel Shabbat," a

tribute to the Shabbas Goy and sings their praises.

AU: What is the song Hebrew Shebrew Theybrew about? Jewish Beer?

UL: Haha, no... it celebrates gender diversity and opens our culture to everyone. It also serves as a bit of a middle finger to the ultra orthodox right who openly oppress queer folk and commit violent acts including murder at pride marches in Jerusalem.

AU: Do you have any songs about dreidels?

UL: Not till they start making them out of rubber or latex.



AU: Who else is in the band with you?

UL: There's Nachum "the Mohel" Tsuris on lead guitar, who's also the Neil Peart of our band, scribing most of the lyrics. There's Tzvi Shande on drums, Avi Moti or Uri Glazer on second guitar and Scott from Chatham on bass, our non-Jewish member.

AU: How do you plan to celebrate Hanukkah this season?

UL: We will be celebrating Hanukkah at Oasis Aqualounge in Toronto performing as part of the Hanukkah Climax Party.

AU: Does Hebrew School perform at Bris' and Bar mitzvahs?

UL: Yes of, course.

AU: Any other new songs you are working on you can share with us?

TORONTO TRASH



UL: A tribute to the Prod Father will be the third single.

AU: Will you be releasing an album anytime soon? What will the title be?

UL: The two first singles will be released as a seven-inch vinyl.

AU: Where can people find Hebrew School online? Where can people watch the youtube videos?

UL: Just on my Udi Lev YouTube channel and Facebook for now, there's an official site in the works.

AU: Final words for other members of the tribe across Canada

UL: Let's band together to put an end to oral metzitzah in our lifetime.

PHOTO SOURCE: Hebrew School



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The Black Halos

Interview by AU Editorial

Absolute Underground: Who are we talking to and what did you play in the Black Halos?

Billy Hopeless: I'm Billy Hopeless, the monster behind the mic, and your most humble narrator. I've been here since the first jam through every evil incarnation. I co-wrote the songs that make the young girls cry, ya know.

AU: Give us a brief history of the band. How did you form and when did you break up?

BH: We formed, we rocked, we broke up, we reformed, we mutated, we broke up, we reformed, we broke up... typical Canadian punk, par for the course as instructed by brother Joe of Keithley.

AU: Now you're getting back together! What brought about this joyous occasion?

BH: Well, me and Rich decided it was time for

a European vacation, so we played Spain, England and Portugal together, and I guess the firecracker was lit again, so we got Jay and in, and John Kerns and Danni Action jumped in and we tore the Bovine Sex Club a new one during CMW. So, why stop the party? It's truly the best of the worst when we're together, and hey, people have been asking for this for a long time (ever since they shut down Riverview Mental Health Institution). But seriously, I'm thankful so many people have held the punk for this long, waiting for us Black Powder Bastards to return and hey, we're just in time for a fireworks ban!

AU: Tell us about the gig on Feb 7th! Who's playing? How stoked are you guys to play?

BH: We've got the best lineup ever, not only with our line-up, but we're being joined by some of the finest punk rock and roll gangs Vancouver has to offer. It's like the opening scene of *The Warriors*, I see the Bishops Green boys standing next to The

Chain Whips, we've got The Sore Points side by side with our old school alumni, The Spitfires. Can you dig it?! We're having a two-day gathering and the numbers will show that we want the venues, motherfuckers!

AU: What's next? Can we expect a new album soon?

BH: We have a new seven-inch coming out this Christmas on Yeah Right! Records, to hold everyone over, and preorders are happening now. We've written a new album's worth of songs, and

we're hoping to record a new album early next year.

AU: Will you be doing any touring the new year?

BH: You and I both just never know where we'll be tomorrow, let alone next year, but keep your eyes and ears to the gutter, kids!

AU: What are your goals as a band now that you're back together?

BH: To have a blast and hopefully make it out alive!

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

BH: You know too much already. I'm an open dirty magazine, and you ain't buying it for the articles, kids.

AU: Any final words for our readers?

BH: We're back from the grave, so save the final words for the maggots!

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By wendythirteen

So here we are again, Vancouver. Another venue lost to the continuous influx of gentrification, as a 4.8 million dollar, absurdly gaudy chandelier gets hung under the Granville Street bridge that celebrates that fact. Lovely that the homeless will have occasional lighting under their sheltered dwelling place to remind them of their plight braving survival in the blatant atmosphere of the haves and the have-nots.

It sucks that SBC got dragged into the Sahota takedown that's currently rolling by the city of Vancouver. Yeah, been there. The Sahotas are toxic. It is a heatscore risk to be involved with any of their real estate holdings now that they've finally reached their moment of reckoning with city officials. The end bomb is always on a timer that the Man can detonate at any moment.

The wonderful, now out-of-work SBC sound duo took to social media in a futile hunt to see if any suckers out there want to hold the bag

on a possible new gritty venue. Thoughts of my own long ago futility in a similar search clamoured around my brain and I typed out the sticker shock of what it takes monetarily to hold the fort on a space. Every conceivable agency has their hand in your cookie jar, from the cost to wipe your asses to idiots destroying your decor with paint pens.

Are you aware there is a substantial city fine for not erasing fresh graffiti scrawled by teenaged, egomaniacal, pseudo gang bangers in a timely manner? How about the drunken oaf that flirts with the wrong girl, gets punched out by Dirk Diggler and decides

to sue the bar? Got ten grand a year to have insurance against that?

Man, you have to be a glutton for punishment to take on that endeavour. I spent the last month gutting my dusty, money draining storage space of the necessary chattels that you need to run a venue. I gave most of it away. I'm still drowning in alcoholic glassware. I believe I have officially given up on the notion of venue life being my way of life again.

I could definitely walk in and run a venue, but to build another one from scratch, taking the financial gamble, no fucking way. I already donated a decades worth of savings, vacations and free time to being a subculture lifejacket.

I think it's a pipedream for underground venues to exist in any structure besides the slumlord shithole special. In my experience, I've never been to or heard of a pristine, cookie cutter venue with underground community-style leanings.

Working door gal and throwing shows out of

ABSOLUTE SUBCULTURE

Pats Pub for the last couple years has been like the Taj Mahal compared to my former venue options. It's kind of wonderful to enjoy some freshly prepared food from the kitchen while not dodging odorous shitwater pouring from the ceiling courtesy of the rugged, vermin infested rooms above. While vintage in decor, it's kind of nice to have a smidgen of character rather than sterile laminated particle board surroundings.

Isn't everyone sick of the Ikea showroom trend. Gawd I am. Gimme a lion claw table any day. Maybe I just loathe the overuse of laminate particleboard. Vancouver, where acceptable drinking spaces match the box style veneer of every newly built condo. It's like a bloody psychological experiment where everything looks the same to keep you anesthetised to the financial peril of living in the lower mainland.

So I want all you griping show attendees, band members, and the general public who think that running an underground venue is a cake walk to

give your heads a quick shake. It takes a lot to do it. We were not rolling in money. We worked our asses off to keep it happening.

I'll never forget the gratitude I felt for the volunteers that pitched in with their skill sets after any visit from the city inspectors to critique and threaten our digs. There are no money fairies delivering cash infusions to ward off the constant sting of expenses.

The vitriol and criticisms I see hurled towards people that take the chance to work hard to bring you shows is unwarranted. The risk taking promoters who have eaten dirt on more than one crossbooked, dead show that had a guarantee deserve better. I say this as someone that has worn all those hats simultaneously. It's hard work. Fucking appreciate it. It can be gone in an instant.

Thanks for your contribution to our scene Malcolm and Andrew. It was wonderful to collaborate with you in your unique melting pot show space while it lasted. XO.

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Dave Lombardo Drum Legend Makes Film Score Debut with "Los Ultimos Frikis"

Interview by Ira Hunter

Respected as one of the wickedest drummers in the world, Dave Lombardo has accomplished another longtime goal, adding film scoring to his already-massive resume. The Cuban-American drummer's debut film score will be showcased in director Nicholas Brennan's film *Los Ultimos Frikis*, an intimate documentary portrait of Zeus, a heavy metal band from Havana, Cuba.

Absolute Underground: Who are we talking to today?

Dave Lombardo: My name is Dave Lombardo and I've played drums in many bands including Slayer, Grip Inc., and Fantômas. I am currently playing in

Suicidal Tendencies, The Misfits, Dead Cross, and Mr. Bungle.

AU: How did you first get into music?

DL: I grew up with it at a young age, music playing in the house on a record player, whatever it may be. It inspires you to take on that role and that profession of musician. I think because growing up you watch how happy music makes people feel, and what it brings out of them. So you kinda want to regenerate that kind of emotion.

AU: Do you remember your time growing up in Havana?

DL: No, I don't. I came to the States at a very young age and I don't remember anything. I recently visited Havana last year but there was nothing that sparked any memories.

AU: But did that style of Cuban music flow through you in a way somehow?

DL: Absolutely. Yeah. You hear it, whether on record or live, there is definitely Latin influence. It may not be blatant, in your face. But the swing and the feel that I generate is definitely of Latin roots.

AU: How did you first get involved in the early thrash metal scene?

DL: Growing up as a teenager in Southeast LA and being around like-minded friends who enjoyed that style of music. Well, actually that's not true. I mean, because a lot of my friends weren't into the hard rock and heavy metal. I grew up with Cuban friends and they were into all other styles of music. They didn't show me any kind of underground scene that was happening, I stumbled upon that.

AU: Any favourite punk bands from back in the day that influenced you?

DL: Of course, many did. The Dead Kennedys,

Minor Threat, Suicidal Tendencies, GBH, Exploited, anything that was fast and unapologetic and just in your face. That was what I was attracted to.

AU: Was it pretty cool to be invited to play with Suicidal Tendencies?

DL: Yeah, it's great. There's a lot of history behind Suicidal and myself and the band that I played with early on in my career. Playing with them now not only sparks great memories, but the music is a very much embedded in my soul, in my heart. So to perform with them felt like second nature, felt natural.

AU: When I spoke with singer Mike Muir, he said you both have very similar philosophies on life.

DL: Yes, yes, we do. Do whatever the fuck we want, think for ourselves, follow your own dreams and your own paths in life and don't pay attention to anyone that tells you otherwise.

AU: Were you able to see the Misfits back in the day?

DL: No, I was never introduced to Misfits music in the early days. I had already discovered bands that were still active and still touring. Whereas the Misfits had already released several classic albums, but they had broken up.

AU: Do you know if they asked any of the original Misfits drummers to join them before asking you?

DL: No, they didn't. That was one of the stipulations in Glenn's decision to do the shows was that he chose the drummer. He said, or I think he said, it's Lombardo, or I'm not doing it. He called me directly and asked me and I couldn't decline. When the Prince of Darkness calls you, what are you supposed to do? You do it. He's a great frontman and a great vocalist and I'm very honoured to be part of this reunion tour.

AU: Tell us about the film score you recently did for the movie *Los Ultimos Frikis*.

DL: *Los Ultimos Frikis* translates as *The Last Freaks*. In Cuba, in the 90s, people with long hair who listened to metal music were called "frikis." It's the equivalent to thrashers or metal heads. So the movie took on that title to honour the band Zeus that withstood the communist regime while playing a style of music that was not only banned, but you could be treated like a criminal for playing.

AU: How did you incorporate your music into a documentary about another band?

DL: Well, I didn't touch the genre of metal. We kept their metal music at the forefront as the focal point. What I created were the undertones of Latin music and some of the more moodier pieces.

AU: Are they one of the only metal bands in Cuba or is there a metal scene?

DL: The metal scene isn't quite what it used to be. They're one of the last ones. There are other bands, but it's not as popular as it once was. Just like in America, metal was more popular and prominent in the late eighties, and then it took

a turn, things changed. Music evolves and so do peoples' tastes. Zeus has suffered through that, as well.

AU: You worked on a cover of "Stand By Me" with Lemmy. What was it like working with him?

DL: For that project, first the music was recorded, and then the producer took the music and went to Lemmy and presented it to him and he sung vocals on it, so it was a kind of disconnected project. But I knew Lemmy when he was alive. I toured with him, it was always a great vibe, pleasantries and kindness, typical Lemmy.

AU: Of all of the bands that you've been involved with, which one do you enjoy drumming for the most?

DL: I think all the bands I'm currently drumming for now. I'm playing in Suicidal Tendencies, the Misfits. I have my own band with Dead Cross with Mike Patton, Justin Pearson and Michael Crane. Now I've been asked to perform on the Mr. Bungle reunion shows. There's a lot going on, but I couldn't be any happier cause I'm surrounded by very positive kind human beings.

AU: Any drumming secrets you can share with any

young readers that are just starting out?

DL: It's just a matter of approach. When I was growing up, nobody told me what was right and what was wrong. That's what I think helped me develop my own style and my own sound. So maybe the advice is take your lessons, study, but don't be afraid to experiment and don't be afraid to go against the studies.

AU: When you were asked to join Suicidal Tendencies or the Misfits, how did you approach that, technique-wise?

DL: I always try to pay respect to the original drummers and what they did. What they tried to envision or deliver in their performance. So I took all the elements that they tried to deliver and I just tightened it up and just gave it a better pronunciation. I don't want to look like I'm overplaying or anything. I want to make sure that the spirit is still there.

AU: Do you have any special Christmas plans this year or any shows?

DL: Yes, my in-laws from Canada are coming over, so I'm very excited. I have a show on December 14th with the Misfits. As soon as that show's done I'm shutting down. I'm not booking anything and I just want to chill, relax, and focus on family.

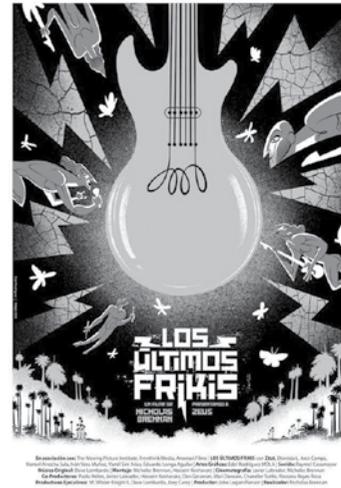
AU: Any final words for Canadian fans?

DL: Man, I can't wait to go back to Canada. That's number one. You know, do a full tour whether Suicidal or Misfits or Dead Cross or whatever band. Just keep up the good work, Canada. We love you.

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

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PHOTO CREDIT: Dean Karr



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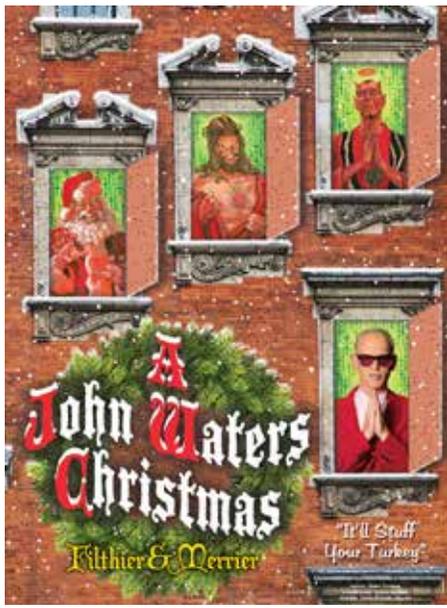
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A John Waters Christmas Filthier & Merrier

Q&A with the audience at the Neptune Theatre in Seattle on Dec 5th, 2019

Audience Member: Have you written any new movie scripts lately?

John Waters: Hollywood keeps paying me to write scripts, but they just don't make them, which is fine.

AM: What was it like working with Divine?

JW: Divine was much different than you think. Divine was like Ignatius in a *Confederacy of Dunces*. He was an overweight feminine man that got beat up every day at school and he used that rage later, what he felt from that. It was really terrible, the teachers and everybody were just horrible to him. He was not like Divine at all, he

was very timid. And he used to say to me, "See that person waiting in line for an autograph? That fucker used to beat me up in high school." The same school where he went just did an anti-bullying thing recently because of him. I will say pot and LSD really helped our friendship. That's why in my new book, (*Mr. Know-It-All: The Tarnished Wisdom of a Filth Elder*) I take acid again after 50 years. I take it with Mink Stole. I have to tell you, I never had a drug problem. I loved drugs, but when I had a little bit of success I stopped taking them. Usually it's the other way around. And so I thought what would it be like? For my other book, *Carsick*, I hitchhiked across the country at 66 years old. And this time I had to take acid, so after I was thinking, "What does a man have to do to get a book deal these days?"

AM: What was the most outrageous thing that you and Divine ever did when the camera wasn't rolling?

JW: Divine in real life was a real gentleman in a way. I guess the worst thing we used to do was be stoned and drive around on Christmas Eve and break into cars and steal the presents then take them back if they had the gift receipt to get the money. That just proves there's no such thing as karma.

AM: What was it like working with Edward Furlong in *Pecker*?

JW: Eddie Furlong had a very hard time. Did you see he was in the new *Terminator*? I think he gets killed in the first two seconds. But I think it was really great and he got in shape and everything. I think he's doing well now. *Pecker* was my "nice" movie. It was the one *Japan Times* said is a, "Disney film for perverts." But I do have like teabagging in it, and having sex in a voting booth...

AM: And The Pelt Room!

JW: Oh and The Pelt Room! Yeah yeah! You know, when we put up The Pelt Room that was just something we put up for one day, and as soon as Vince Peranio, our Production Design guy, put it up men we're standing in line to get inside The Pelt Room. That's the most hideous expression, I used to hear hillbilly straight guys say, "I'm gonna get me some pelt tonight." Ewww. But now young

people don't have pubic hair so The Pelt Room would be The No-Pelt Room.

AM: All your soundtracks are so great, who are some moderns musicians you're listening to?

JW: I love Beth Ditto, I like Orville Peck, King Princess... I have youth spies that work for me and tell me about these groups.

Because how would I know? I think you have to keep up with music. Anybody at any age that says, "Oh, they no longer have it like we used to," that means you're over and you have no influence anymore.

AM: Would you work with David Lynch?

JW: I think David Lynch is my favourite singer. His music is so great and *Twin Peaks* was so fabulous. We're friends, I don't think that we need to work together but we certainly work in the same circles. Except he's way more spiritual than I am. He'll be with the Maharishi and I'll be with the Satanic Temple.

AM: What's your favourite Christmas film?

JW: *A Christmas Evil* is my favourite one. I usually hate Christmas movies, I'm not a big fan of them.

AM: What's your favourite bad idea for a



movie?

JW: I think the sequel to *Pink Flamingos* was not a good idea, because it would have cost a lot of money, it would have been NC-17. Even Divine

said, "Let's leave it alone." Because at the end I think the dog shit, and Divine got on it flew away like the thief of Baghdad. I had another movie called *Glamour Puss* about a white rapper and an insane fag hag fashion model who team up. This is before Eminem too, it would have worked.

AM: What's been your parents' reaction to some of your films?

JW: My parents were good sports, at *A Dirty Shame*, my poor father had to watch that movie at 80 years old, did he need to know what a plate job was? Afterwards he said, "It was funny, but I hope I'll never have to see it again."

AM: What can you tell us about the upcoming Camp John Waters in September?

JW: The John Waters Camp this year is going to be even better because we have counsellors Kathleen Turner, Mink Stole, and Patricia Hearst. This camp is so amazing, it's like Jonestown with a happy ending.

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Jay And Silent Bob Reboot

Q&A from the Rio Theatre in Vancouver, B.C. on December 2nd, 2019

Kevin Smith: The Q&A belongs to you, go anywhere you want to go, talk about whatever you want to talk about.

Audience member: What was the key moment that made you want to be a filmmaker?

Kevin Smith: I was a fan that was just like, "Hey man, maybe I can make a movie," and it was because of the movie *Slacker*. I think *Slacker* had everything to do with it because it just looked approachable enough. And also it was a complete break from the traditional form that I was raised on. There was no three act structure, no famous people in it, no car chase, no fucking villain or anything like that. Just a day in Austin, Texas. And at that point, that formula was enough to kind of free my mind and I thought, "Maybe I could."

AM: It was great to see Ben Affleck back as Holden McNeil in the film.

KS: Holden is the closest character to me that I could write, like it used to be Dante and stuff, but I haven't been like Dante since the first movie got picked-up. But Holden's journey is not that fucking far from my own to some degree. This sounds weird to say because I'm all over the movie like when I'm not Silent Bob I'm playing the fucking fake Kevin Smith, but Ben's inclusion allowed me to stick real Kevin Smith's feelings into the script. Ben essentially just gives my monologue about why I'm going to keep working with my kid. He just gives a very potent defence of like, "Quit stepping on his fucking balls for Yoga Hosers," and then we go on with the rest of the

movie. We almost didn't have that scene. In fact, when we started shooting, we did not have that scene.

We got lucky enough to get Ben because Kevin McCarthy, a TV journalist, goes to all the press junkets and he always asks a View Askew related question. So when he interviews people who've been in our movies before sometimes he hits them with a question regarding our movies. So he will be interviewing Matt (Damon) and he'll be like, "Hey man, when are they going to make *Good Will Hunting 2: Hunting Season?*" So Kevin McCarthy did it to Ben (Affleck) while Ben was promoting a movie called *Triple Frontier* on a press junket. We were already deep in production, Holden's scene didn't exist or anything like that. I hadn't spoken to Ben in 10 years so I didn't include him in the movie whatsoever. Kevin McCarthy interviews Ben on the junket, and the first question he asked is, "Hey, they're making Jay and Silent Bob Reboot right now. Are you going to be in it?" and without missing a beat Ben goes, "No, nobody called me and I'm not busy."

So I sent him a message that said, "We're having a blast in the past down in New Orleans making *Jay and Silent Bob Reboot*, wish you were here. But ever since my heart attack I don't wish for anything

anymore I just ask people, so will you please come down here it would be amazing to fucking play with you again, it's been like 12 fucking years. Then I said think about the quote from the good King Osric from *Conan the Barbarian* when he said, "There comes a time, thief, when the jewels cease to sparkle and the gold loses its luster,

when the throne room becomes as a prison and all an old director wants is to make pretend with his old friends," and I hit send and that's when I was like, "Fuck, I haven't spoken to this guy since I became a stoner, he's gonna receive this text in the weirdest way," but he responded and said, "I find it so telling that you still think of yourself as a king." Then he said he would do it and I started crying and shit. Then I told him it was shooting in New Orleans, Louisiana. And he's like, "All right, what am I doing?" and I said, "We cast everything already and we are rolling into the last week of production. We're doing like the last big sequence in the movie, the Chronic-Con scene. Everything's been fucking cast, but if you're into it, man, there was a role I didn't cast yet that I can cast you in and it would be kind of fun." He said, "Who?" and I was like, "You could play Cock Knocker." and Ben goes, "Cock Knocker? I thought that was Mark Hamill?" and I said, "Yeah, so did I." but there's a world of difference between 2001 when we made *Jay and Silent Bob Strike Back*, and there were no more *Star Wars*' ever and 2019 where it's all the *Star Wars*' all the fucking time so



we reached out to Mark Hamill and Mark was like, "The Empire won't let me."

So I was like, "We got an opportunity here, man. You could do it," and he was like, "Alright, fuck it. Cock Knocker. Let's do it." So fucking ended my text conversation and I felt very fucking good.

But when I woke up in the morning I was like, Oh my God. You ain't seen this kid in fucking 10 years, and he's coming all the way down to New Orleans and you're going to stick a rubber fist on him? Think fucking harder Kevin. I was like well, the last sequence of the movie is at Chronic-Con that is based on Bluntman and Chronic co-created by Holden and Banky. Holden McNeil being at Chronic-Con would make total sense. I was like I could turn it into this *Chasing Amy* sequel. So I texted him, "Hey, man, instead of playing Cock Knocker, what if you played Holden McNeil?" And he wrote back so fast and he was like, "I would much rather do that than punch people in the dick."

AM: How long has Jason Mewes been clean and sober?

KS: 9 years and 5 months.

AM: Did you decided that try to get as many people that have played Batman in the movie as you possibly could?

KS: That just kind of accidentally worked out along the way. The first Batman that signed up to the movie was Diedrich Bader. At that point there was no conception of, "We'll have a bunch of Batmans." The second Batman that came into it was Val Kilmer. His manager had sent me a text that said Val is going to be in New Orleans with his Mark Twain show. Here's his email address. So I emailed him, and he responded and asked, "What are you doing down here?" I was like, "We're making a movie," and he said, "Sounds fun but like I've had some health problems so I can't really speak, so perhaps I could play some poor cousin to

Silent Bob?" said and I wrote back, "Holy shit, you don't know how right you are, man." I was like, "How about you play the movie version of Silent Bob, Bluntman?" He wrote back, "That's so funny because I once played Batman!" So boom, we had a second Batman. Then when Ben came into it, that's when I was realized we had three Batmans, one Supergirl, and a Thor.

AM: What's next in the View Askewiverse?

KS: So the next movie we're going to make is *Clerks 3* and as soon as we're done with *Clerks 3*, we're going to go back and make *Mallrats 2*.

AM: Was that Jason Mewes' real little daughter Logan in the movie?

KS: Yes, and without that little girl we got no movie whatsoever because Jason Mewes is hands down the best father I've ever seen in my life and I include myself, my own father, and I include the Lord our God in that equation, who also had a kid, but if you read that book he is a pretty shitty parent. Jason is a phenomenal dad. The dude you wouldn't trust with a carton of eggs let alone a human being, had his own little human being. It's kind of adorable and he works in the baby talk like snoochie boochies.



They are friends even though she's four and a half of he's 45, they meet at that the exact same maturity level.

AM: Any advice for other creators or filmmakers out there?

KS: For all creators I always say the same thing, man. Your voice is your currency so spend it as often as you can in this lifetime. Your voice is the only thing you really have in this world that represents who you are. It's your point of view, your distinct and very specific take on the world and that's incredibly valuable. There's an instinct to sheep it up and follow other people's paths but the only way you get anywhere is by sounding different from everybody else and the only way you sound different than everybody else is by sounding like yourself.

AM: Was it easy to get Matt Damon to make an appearance in the new movie?

KS: The whole time we were making the movie we kept reaching out to his agent to be like, "Hey man, we're making *Jay and Silent Bob Reboot*, is Matt going to be there? And his agent was like "Matt's on the road. He's just we can't find him. We don't know where he is. He's off the map." And we said "Well, if he gets back, just let him know we're making the movie and shit." So we finished the movie and never heard from Matt. So we got back to Los Angeles and got a phone call from his agent saying "Matt's back and he wants to be in the movie!" and we were like, "Oh fuck, what do we do, man? We have literally nothing left to shoot!" So we were like, "I guess we're just gonna have to tell Matt Damon no." But I was thinking about how to fit him in, and we originally were just going to have a white screen and Matt walks out and says to the camera, "Hi I'm Matt Damon and apparently I still owe Kevin Smith."

AM: How long will you and Jason be on tour doing the Jay and Silent Bob Reboot roadshow?

KS: We'll be on the road touring the movie until the final screening in New Orleans, which is February 26th. That is also the one year anniversary of when we started shooting the movie, which is the two year anniversary of my fucking heart attack. We like to schedule shit in a real macabre way. But yeah man, that's why I love touring the movie because it was definitely made with love, and like this audience tonight gets every joke, cracks open every easter egg and smothers the yolk on their face. I describe the tour like I did die when I had the heart attack and this must be Heaven because in Heaven every night you watch one of my movies at a packed screening and everybody gets every fucking joke.

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embraced the idea of everyone having a bloody Christmas throughout the 80s, 90s, and even the 00s, the sub-genre that no one has ever exploited as a go-to for Christmas horror is the Italian giallo. And with good reason, there's really not a hell of a lot of them. In fact, off the top of my head, I can only think of two, one of them being Dario Argento's brilliant *Deep Red* (*Profondo Rosso*), but even this is a very big cheat – the main thrust of the film does not take place over Christmas, it's merely the flash-back murder set-up that takes place during Christmas, and we only know this because there's a decorated Christmas tree in the background as a bloody butcher knife clatters to the floor in front of the low-angled camera shot. So, if we scratch that film, there's really only one left (that comes to mind – there definitely could be other Christmas gialli that I'm unaware of) – but this is very weird to me,

because I know that Italians love Christmas. Just ask anyone in my family. But, okay, for the sake of argument (or for this article), I'm comfortable with stating that there's one definitive Christmas giallo, and it's beyond me why this one isn't popping up on more Christmas Horror or even Best-of Giallo lists from obsessive horror compartmentalists like myself.

The Night Train Murders, a.k.a. *Xmas Massacre*, is a giallo film that unabashedly lifts its entire template from Wes Craven's *Last House on the Left*, placing all of the action from the first act on a moving train (as opposed to the middle of the woods, in Craven's film). Aboard a moving train, two young female friends are aboard, heading home to stay with their parents over Christmas. While on the train, they unfortunately run afoul of two older sadistic males and a sadistic female (and yes, that's Irene Miracle from *Deep Red*), who at first charm the young girls, and then manipulate them, then hold them hostage, then eventually get to the bloody and the psychological damage. Oh, and by the way, *Night Train Murders* is also a.k.a. *New House on the Left* and *Second House on the Left* and *Last Stop on the Night Train*. Is *Night Train Murders* exploitive? Well, yes, but not in the same way Andrea Bianchi's *Strip Nude for Your Killer* is exploitive. In fact, Aldo Lado's

Night Train Murders is far better than it has any inherent right to be at face value. Aldo Lado, while not as prolific in the giallo genre as Mario Bava or Dario Argento, is nonetheless celebrated for his *Short Night of the Glass Dolls* and *Who Saw Her Die?* – and yet it's far harder to find his *Night Train Murders* pop up on any definitive giallo list. Aldo's intense direction is only one factor that lifts *Night Train Murders* above its exploitation leanings – and when I'm talking about exploitation here, I'm more so speaking

about the fact that the story was lifted from a classic Wes Craven film, hence exploiting someone else's work, over the fact that there is some sexual exploitation and exploitations of violence going on within the movie. These factors are also lifted by the tragically haunting harmonica score by the one and only Ennio Morricone. Again, nobody talks about the score for *Night Train Murders* when talking about Morricone's musical achievements in the Italian film industry, but his score for this film is one of those rare times when a film's musical theme get drilled into your mind and just hang out there, making you reflect on the scenes of horror you've just witnessed. Wes Craven's *Last House on the Left* has scenes that achieve the same effect without music, conversely. But in this instance Morricone's harmonic score is something to be

hauntingly revered. Another difference between the two films (other than the fact that Craven's film does not take place over Christmas) would be that Craven and Sean Cunningham's story was intentionally (and thankfully) infused with



hauntingly revered. Another difference between the two films (other than the fact that Craven's film does not take place over Christmas) would be that Craven and Sean Cunningham's story was intentionally (and thankfully) infused with

Absolute Horror

spots of humour. Lado's film has a few instances of unintentional humour, but let's be perfectly honest here, the giallo that is without any humour, either intentional or unintentional, is a



rare giallo indeed.

The second act of *Night Train Murders* also follows the direct path laid by *Last House on the Left*, where the perpetrators of the young girls' endless night of torture are then subject to one of the girls' parents' revenge, on Christmas. Taking the entire film into consideration, the first half of *Night Train Murders* is far more intense and memorable than the second half, which is especially interesting as this is not the case with Craven's film. Of course, much like the opening sequences of Dario Argento's mid-career comeback giallo *Sleepless*, I

am a sucker for intense, bloody action that takes place on a moving train. I'm also a bit of a sucker for Christmas horror. The fact that this all occurs within the giallo universe is just an added bonus.

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Have a Very Giallo Christmas

By Vince D'Amato

THE seminal holiday horror film of the Christmas season, Bob Clark's *Black Christmas*, will (and should) forever be cemented in horror fans' Christmas viewing lists as one of, if not the, iconic Christmas horror film to watch over the holidays. But as time goes on, these horror sub-genres are continually expanding as we, the rabid fans, are simultaneously constantly finding new ways to re-categorize and compartmentalize our obsessions with the horror film.

Absolutely, we horror fans are nothing if not obsessive, we're practically keeping the physical home media industry alive single-handedly. But, getting back to our re-categorizing and cross-categorizing, lately we now have films like *Black Christmas* or Brian DePalma's *Dressed to Kill* showing up on giallo fans' lists of top gialli. I would argue against including these films in a list of top giallo films, where one would have traditionally found the films of Dario Argento, Lucio Fulci, Sergio Martino, Aldo Lado, Mario Bava, and to a certain extent Lamberto Bava (I'm

actually a huge fan of Lamberto's gialli); but I would argue only because to me a list of giallo films should be inherently Italian films, no? Well, Sergio Martino might have blown that argument out of the water by filming one of the best gialli ever, *All the Colors of the Dark*, in London. So, now, where's the line? But even if lists of definitive gialli are wont to include classics like *Black Christmas* or American sexual thrillers like *Dressed to Kill*, I daresay there are bigger problems in the world to mull over. However, quite interestingly, while the American slasher film sub-genre has somewhat



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Tommy Chong

Can't We All Just Get A Bong?

Interview by Iree-I

Absolute Underground: High Tommy, this is Absolute Underground calling.

Tommy Chong: What's up man?

AU: How are you doing today? Where are you at?

TC: I'm at home just trying to arrange my rooms. I've got a couple of rooms that just fill up with stuff and then I gotta find some way to stick it somewhere, so you know it's a never-ending battle with me.

AU: They're not grow rooms, are they?

TC: No, they are the products of the grow rooms, so it's more like warehouses.

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

TC: Well, I'm Tommy Chong and I guess you could say I'm famous for being one of the Masked Singers, or from "Dancing with the Stars," or with a guy named Cheech. I don't remember that, but there was a time when there was two guys named Cheech and Chong and they ruled the world.

AU: When the movie *Up In Smoke* came out, was there a cultural shift?

TC: Yeah, there was. We were part of it, you know? Up until then people had the stereotype impression of a Chicano lowrider as some kind of gang member, but we fixed that image pretty good.

AU: Tell us about the recent Cheech and Chong

tour across Canada, the O Cannabis Tour.

TC: Oh, it was great. We got to see Canada one city after another. I really enjoyed seeing how some parts of Canada haven't changed in 200 years. It was just a beautiful tour, and the people couldn't be nicer. We also spent a lot of time with the natives on the reservations because it's all legal and they're all selling like crazy and it was really heartwarming.

AU: What are your thoughts on legalization in Canada?

TC: Canada is sort of like a sensible uncle that doesn't say much, but when he does, everybody listens. There's a few problems that they ran into and the biggest problem is certain people think that medical marijuana was a hoax and just an excuse to get people smoking. But in reality medical marijuana is really saving a lot of lives. And it's so necessary for the planet. They have a medicine that, first of all is inexpensive, and second of all it's non-addictive and third of all, it cures whatever you put it next to, there's a good cure ratio. There's been a lot of talk about Canada being anti-celebrity for instance, they don't want me to use my celebrity-ism but there's always ways around everything and we're working on that right now. But I wouldn't change Canada for anything and eventually it's going to be the model of the free world.

AU: What can you tell us about some of the bands you were in at the start of your career?

TC: Well I started off with a folk singing duo with a full blood native from Calgary called Dick Bird. Dick and I met in Army Cadets. He played guitar and sang and I played a little backup guitar and next thing you know I was to backup guitar for Dick Bird. That was my first thing when I was 13 years old. We were a duo for a long time and then I met a black football player by the name of Tommie Melton and he heard that I play guitar and he was looking to start a band because he was a singer. At the time Dick and I were already doing a lot of Legion Hall gigs so then we added Tommie and his partner Edie who was a dancer. That's when we called ourselves The Shades because we were different colours.

AU: What about your band Bobby Taylor and the Vancouvers? What was your big hit?

TC: First we were called Little Daddy & The Bachelors, and we went down south looking for gigs and met Bobby Taylor. Then our drummer quit to go with Three Dog Night. We called Bobby looking for a drummer and Bobby said, "I can play drums" and so Bobby came up as our drummer and ended up being the lead singer and it was great. And then we got discovered by The Supremes when they came to town. Diana Ross phoned Berry Gordy (Motown CEO) and he flew in, had an affair with Diana, signed us, and forgot about us. Then we ended up playing gigs across America and ended up in Detroit where we cut a record called *Does Your Mama Know About Me?*, which I wrote the lyrics to. And that was it.

AU: We're hoping to do a Tommy Chong Christmas this issue...

TC: Make sure you check out "Santa Claus and his Old Lady," that was a Cheech and Chong bit that we did. You gotta hear it, man. It talks about the Chicano version of Christmas. It's pretty funny.

AU: Any special Christmas edible treats that you enjoy?

TC: Everything I can put my hands on. Gummy bears. Everybody donates stuff to me. That's what I'm arranging, I'm trying to get all my weed in one box and I found a big bag of edibles. In fact I just had some popcorn infused with CBD.

AU: Have you been naughty or nice this year?

TC: I guess you might say I've been naughty because I turned down a TV show, which really upset my wife.

AU: What was it gonna be about?

TC: It was supposed to be the Tommy Chong sitcom but they didn't wanna hear from Tommy Chong, you know? They had writers

that wanted to write that lame shit that they write. And when they sent me the script for the pilot, they didn't like the notes I gave them back. And there was a bit of a power struggle and I had to let them know that whenever my name is anywhere, then that's who you get. So I had to school them on Tommy Chong.

AU: You have a cameo in the *Jay and Silent Bob Reboot*, Kevin Smith's new film. And I could just tell that you made his life when you showed up in his movie.

TC: Yeah, they were really nice about it. It was kind of funny how they did it because I was supposed to be Bluntman's Alfred, but it was just an excuse to get me there in a suit. The director, Kevin, he showed up and we just did some ad-lib. Now he really knew the essence of me, he got it really well. I was trying to tell the writers of the sitcom that I'm a lot deeper than you might think, unless you study what I've done, you might be up the impression that I'm just a stoner that stumbled around and lucked out with some movies. On the contrary, it was very planned out what we were going to do and how we did it.

AU: I hear you have a role in this new Nicholas Cage movie based on H.P. Lovecraft's story *Colour Out of Space*.

TC: Oh yeah, I play an old prospector, a recluse hermit who lives in a cabin all by himself. Apparently, the director is a big fan of my work and I really enjoyed it. It was shot in Portugal and my wife had a great time sightseeing. And I had a great time spending like four-six hours in makeup. So it was quite a trip.

AU: Do you have any special Christmas plans this year with the family?

TC: Oh yeah, we're coming back to Vancouver because I put my house up for sale and it'll be the last Christmas we will spend at it. So I think we're going to be doing Mexico from now on after this year.

AU: Whenever how happened to Sargent Stadanko after he turned into a lizard?

TC: Haha. Well, he went on tour for a while with Barnum & Bailey then the circus folded. Then he went back to Regina and got a job on the sewers.

AU: What are your marijuana brands and companies?

TC: Well, we have Chong's Choice and then we have The Tommy Chong. We sell chocolate, oil, flower, pre-rolled joints, and chongers big sized joints. And it looks like I might be partnering up with a Canadian company in the grow area, too.

AU: Then Cheech and Chong Glass, is that a shared company with Cheech?

TC: Yeah, our publicist got that together. It was dangling there. No one was touching it, because I couldn't touch it because I signed an agreement with the feds that I'd stay out of the bong business. Yeah, the glass is going real good.

AU: It was kind of neat to see that you're touring with your wife, Shelby, and that your son, Paris, is part of the show as well. Is working with family and keeping them close important to you?

TC: Oh, yeah. In fact, that was one of the reasons I turned down this TV gig because they purposely left Paris out and they gave Shelby the tiniest little part and expected me to go oh that's fine. So I shut them down right away. I can't do it without my family, man. That's the whole point.

AU: What was it like being back on the road with Cheech on this tour? Were you guys getting along and smoking lots of joints together?

TC: I would smoke before the show and Cheech would smoke right after the show. We're getting along pretty good. It's funny when we first got back together, this is after being away from each



other for almost 30 years, there was no rehearsal, we just got onstage. It was funny and kind of weird.

AU: What are the best gifts to put under the marijuana tree this year?

TC: Alexa, that's what I want, she's a babe. Oh and I was at Ace Hardware today and you can get the old old fashioned train set for under your tree and fill it up with weed, of course.

AU: Do you enjoy meeting the fans after the show? What's the weirdest thing someone has ever asked you to sign?

TC: Their prosthetic leg, I thought that was cool, and I told him, "You should make a bong out of this." We sign so many titties, but it's still exciting. Yeah, I do enjoy meeting the fans after the show, I really do.

AU: In a previous interview you stated that the best weed you ever smoked was a Hawaiian strain from back in the day. But now with the new strains coming out, I was curious if anything else has surpassed that experience yet.

TC: Nope, no, no. That's what makes me laugh when they say, "Oh, the weed today is not like your grandfather's weed," Bullshit! Are you kidding? That plant hasn't changed since the beginning of time. So you're not going to get any more potent than what we've had in the past. Especially hash, you get some good hash and I'm out for the for the count.

AU: So the Hawaiian is still the best strain.

TC: So far I haven't come across anything even remotely close. Hawaii, they get so much sun and it's such a spiritual island.

AU: Have you ever been in a Christmas movie? Where you in any of the Harold and Kumar films?

TC: No, none of it. I met all those guys though and they pay homage to me but I've never been in a Christmas movie.

AU: Any favourite Christmas movies you watch during the holidays?

TC: *Elf*, I love *Elf*. I watch it all the time. Will Ferrell can be so funny when he acts like a kid.

AU: Would you ever do a Christmas album or have you ever done a Christmas song?

TC: I had a punk version of "Silent Night," but nobody liked it. It was like Marilyn Manson screaming "Silent Night," because I thought it was funny.

AU: Any special holiday message for people reading this?

TC: Just stay high and be happy.

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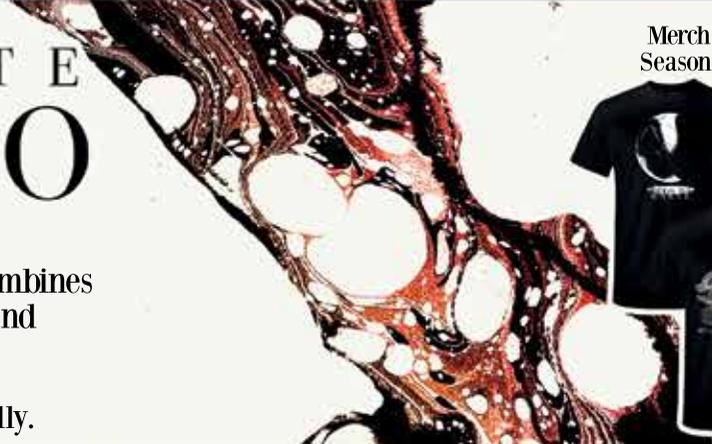



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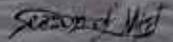
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Cashing in on Christmas

Interview by AU Editorial

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

Brett Weiss: This is Brett. I'm not really known for anything, though I have been active with bands and labels off and on since around 1990.

AU: What was the genesis for the idea for your punk rock Christmas albums *Cashing In On Christmas*?

BW: The original *Cashing in on Christmas* comp was released back in 1996. My label partner Jim at Black Hole Records came up with it and rounded up the bands, which were mostly Philly and New Jersey area bands. We both loved punk rock Christmas tunes, so this was sort of our version of Secret Records' *Bollocks to Christmas*. The title "Cashing in on Christmas" came from a song by Bad News, which was basically the cast of The Young Ones doing heavy metal comedy songs.

AU: Are these classic Christmas songs punkified or are they originals?

BW: We try and steer the bands away from cover songs. The world doesn't need another version of "White Christmas." Originals are much more interesting, and also you have to factor in the cost of licensing the covers. *CIOC Volume 2* had several covers, and the licensing cost almost as much as the pressing.

AU: How many volumes have you released so far? What makes these Christmas albums unique?

BW: We are up to Volume 7 so far! It's the songs that make them unique. A few of them had been previously released, but the majority of them were written specifically for us. It's a good feeling when someone writes something just for you. We have fun, the bands have fun, and we hope it shows.

AU: Who are some of the bigger bands you have featured so far?

BW: We've had the opportunity to work with a lot of amazing bands. Some of them favorites from our youth who are still going strong today, like CH3, FU's, The Gonads, Bonecrusher, Splodgessabounds, The Vibrators, Evil Conduct; and a lot of the new wave of punk and Oi! like Bishops Green, Lion's Law, Harrington Saints, The Bad Engrish, Dog Company, Broken Heroes, Plan of Attack, Seaside Rebels... so many great bands!

AU: Can any band submit a track for consideration? If so how do people do that?

BW: In the past, we've solicited bands directly that we wanted to be on the comps. We always try to ask more bands than there is room for, because you never know how many are actually going to turn something in. That's why sometimes the comp is one LP, sometimes it's two, and one year we had three sides with an etching on the fourth, which was a lot of fun.

AU: Any Canadian bands? I believe Victoria's local eggnog addicts Angry Snowmans were featured on a volume?

BW: Yes, the Angry Snowmans have been on more than one volume! We've also had Bishops Green

contribute a track. We always try to gather bands from across the globe.

AU: What are your favourite tracks from the newest album?

BW: It's hard to pick just one. And it's been a couple years since Volume 7. Maybe Santa will bring us Volume 8 for 2020.

AU: Are you also in a band featured on the albums? If so which tracks did you perform?

BW: I've performed in two bands on the comps, with my label partner and guitar god Jim (who is now playing in Battalion Zoska, with Pat from Violent Society). The first was on Volume 1 as Stocks and Bombs, doing a cover of the song the comp was named after - "Cashing in on Christmas," by Bad News. More recently we've performed as The Missile Toads, rewriting the lyrics of punk rock classics reimagining them as Christmas classics. The same kind of thing that Angry Snowmans do. We both sort of evolved at the same time, on opposite coasts. Someday we hope to do some shows together at Christmastime, it just hasn't worked out yet.

AU: Any special Christmas plans or concerts planned this year?

BW: No specific plans that revolve around the comp this year, but a few of the bands do play Christmas shows every year. Check your local listings!

AU: What other bands are on your record label Black Hole Records?

BW: Black Hole ceased operations in 2013 with the

release of *CIOC Volume 5*. We founded a new label - Rebel Sound Music - with Todd Radict, owner of Skele-Tone Records in New Hampshire. Rebel Sound has released music from (he said, referring to the Rebel Sound Discogs page) Vice Squad, The Droogettes, Vanilla Muffins, Hub City Stompers, Abrasive Wheels, Menace, The Enemy, Rust, Plan of Attack, Discharger, Foreign Legion, Sniper 66, Antagonizers ATL, DDC, The Bad Engrish, The Warriors, Dog Company, Suede Razors, External Menace, Fat Skins and more.

AU: Do you have any holiday traditions as a band?

BW: Well, Missile Toads used to play a Christmas show/record release in Philly every year, but that hasn't happened in a couple years due to the band members other commitments.

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

BW: The comps gave us the opportunity to get creative and work with a lot of fantastic bands. Whether you love Christmas or hate it, these records are a lot of fun, and there's something on there for everyone.

AU: Any final words of Punk Rock Christmas Cheer for our readers?

BW: Don't let the bastards grind you down!

www.rebelsoundmusic.com

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XXX-MAS

interview with Isaac Terpstra and Evilyn Thirteen

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

I'm Isaac Terpstra aka DJ Pandemonium from Restricted Entertainment, and we also have on hand Evilyn13, international fetish/pin-up/cosplay/spooky babe and DJ extraordinaire!

AU: What first drew you to the Fetish/Kink scene?

It's just such a unique immersive environment, where creative personal and sexual self-expression are encouraged, celebrated and appreciated. The kink scene is truly international and cuts across borders and class lines, and celebrates all ages (19+ of course), body types, sexual identities and preferences. Whereas most nightclubs and events now are places where people go to hear music and have experiences that are already popularized... the fetish scene remains one of the few left where people go and a big source of excitement is the expectation of the unexpected! For decades, the fetish community and fetish events have been a champion of consent culture and healthy sex-positive culture, where attendees can express themselves in a safe, inspiring, and accepting environment.



Don't ... touch anyone without their consent, ever
Don't ... get too wasted
Don't ... expect to get laid

AU: Tips for first timers coming to a fetish event?

Fetish events are always more and less than you think... more fun and less weird! Don't overthink it, just prepare yourself for some fun, gather up some friends and head out! Fetish outfits don't need to be super expensive or elaborate... so

AU: Tell us about the various events you host?

Over 22 years of continuous event production has racked up a pretty large list of events, but the biggest events I am involved with right now are Coffin Club (which used to be Madhaus, which used to be the dearly missed Sanctuary), Passion Portal, Galaxion 80s Night at the Astoria, and of course the monthly Sin City Fetish Night, and our massive annual Vancouver Fetish Weekend festival. Plus we have recently opened a new venue downtown servicing the underground arts / music / queer / kink and alternative communities, called CENTRAL STUDIOS at 856 Seymour!

AU: Tell us more about your new venue?

Central Studios is co-produced by myself and Matt Troy from Vancouver Art & Leisure. We are focused on providing a space nurturing the growth of the underground queer / kink / sex- and body-positive / alternative and electronic music, arts and performance communities of the city. Located at 856 Seymour, in the very heart of downtown Vancouver. On any given night it could be anything from a drag night, to a goth party, to a fetish event, to a book launch party, to a burlesque or cabaret show, to an international gay party band. Always with a DIY art vibe!

AU: When you perform as DJ Pandemonium what sort of music/bands do you play?

I play everything from house to techno to alternative to industrial to 80s, depending on the gig and the tastes of the crowd at the event! But vibes I always seem to gravitate to are things with darker or funkier elements. Artists I'm vibing on currently include Boris Brejcha, Victor Ruiz, Gesaffelstein, Kite, 3Teeth, Actors ... but honestly I'm never far from playing The Cramps, Depeche Mode or Skinny Puppy whenever I can.

AU: Do's and Don'ts of a fetish event?

Do ... respect the dress code
Do ... start conversations
Do ... enjoy yourself
Do ... step outside your comfort zone
Do ... try things you've never tried before
Do ... try everything at least once!
Don't ... be afraid to put yourself out there
Don't ... ever think something isn't 'age appropriate'... you're never too young or too old to try new things or have fun!

long as you feel comfortable and are dressed in some manner that comes across as risqué or provocative, you'll most likely be fine... but it is good to check an event's specific dress code if unsure!

AU: Dress code must haves?

Guys – same as having a great tuxedo for fancy dress parties, you need to have at least one great pair of bottoms that you feel comfortable in, that fits the fetish dress code, whether it's pants, shorts or kilt, or rubber, leather etc... once you have this covered, switching up accessories can give you tons of different looks! Ladies – well, the ladies really are blessed with an overload of options. Both – gotta have a harness! Always looks hot, great on its own, can be layered over top of other outfits, and always looks hot af!

AU: What does it say on your Tinder profile?

Online dating is a foreign concept to me, I prefer to make connections with people in the flesh!

AU: Fetish seems to go hand in hand with goth, why do you think that is?

There can be some style crossover in both the fashion and the music to be sure, but this is definitely not always the case everywhere. Many fetish clubs across the world are set against a purely electronic music background and draw a melting pot attendance of all kinds of styles and demographics. However, both fetish and goth as a style often draw influence from each other, with a similar enjoyment of darker and edgier themes.

AU: Is fetish a lifestyle or just something for the club?

Fetish and kink, like anything, mean different things for different people. For some it is a prime focus in their life, and their kinks and expressions of it are a daily part of their lives, work, relationships. For others, their involvement isn't more complicated than enjoying going to kink clubs because they enjoy the environment, where they can dress up sexy and dance, without the fear of harassment you might expect at a more 'vanilla' type club.

AU: What started your obsession with cosplay? Tell us about some of the crazier conventions you've attended? Do you ever travel to events in other countries for event night inspiration?

Of course! Any time we travel, it's often paired up to coincide with a fetish event or festival, where we can meet other friendly weirdos who share our tastes. I travel every year to Fetish Factory's massive annual Anniversary Weekend in Florida, and German Fetish Ball in Berlin, where I am a regular DJ at both. I always come home with new ideas and concepts from having been part of these incredible festivals!

AU: You also work in the Film industry, what are some of the cooler projects you've worked on?

Currently I work on The Chilling Adventures Of Sabrina, which is a dream project for anyone who is a fan of horror. I worked for many years on The 100, as well as The Magicians, Motive, The Killing, and the kids horror anthology series The Haunting Hour.

AU: What is it about the fetish lifestyle that has kept you involved for so long?

It is endlessly evolving, always full of surprises, and has connected me to so many wonderful people all over the world!

AU: Do you think you will you be in the old folks home still swinging in a bondage swing?

More likely I'll be building it and organizing musical entertainment and inviting everyone in to use it!

AU: What's your safe word?

"Noodle"

AU: What's the secret to your successful working and romantic relationship?

Work hard, play hard, communicate, dream big, be patient, and make sure to do dumb fun stuff together sometimes to balance out the more serious day-to-day moments.

AU: Tell us about your dogs, do you ever dress them up in leather and lace?

We have two ridiculous French Bulldogs named Felix and Pablo. We swear it's a coincidence they both have the names of drug lords! We have lots of silly outfits for them, including some bad ass doggie jean jackets, but no leather or lace Yet.

AU: Is the kink community one big happy family?



There are so many different types of people, with different tastes, desires, ways they like to play and party, there is like anywhere always differences of opinion. But it is this diversity that makes it so interesting and engaging! However, many people have incredibly tight connections with friends they have made through their involvement in the fetish scene, and often people's Fetish Family is just as close to them as their blood family!

AU: What do you suggest putting under the tree to make someone's X-Mas a little more XXX-Mas?

A sexy harness! Matching His & Hers latex masks!

AU: Any XXX-Mas tips for spicing up the season?

Fetish events at Christmas time are often some of the biggest and naughtiest of the year, as like-minded consenting adults need to get a little wild to blow off some steam from all the stress of the holiday, before or after getting bunkered in with family and obligations! Make sure to take some time for yourself and hit up a kink party or two for some frisky and festive fun!

AU: Have you been naughty or nice? Will Santa be giving you a spanking?

Even if I've been nice, can I still have the spanking? J/K, Mimi Cherry from Montreal is the only one who gets to spank me... sorry Mrs. Claus!



AU: Have you ever adorned your Christmas tree with any strange and sexy items?

No, but that is a hilarious idea.

AU: Any special events planned for this holiday season you want to promote?

Sin City XXX-Mas Fetish Night ... Saturday Dec 14 at Central Studios
Spank Year Ender Gender Bender ... Saturday Dec 28 at Central Studios
Sin City NYE Masquerade feat. Masuimi Max ... Dec 31 at Imperial

AU: Where can interested people find more information?

Head to the website www.sincityfetishnight.com and sign up for the Newsletter! Don't trust Facebook to bring you news of kink events as they severely throttle the social reach of events with even an ounce of sexuality!

AU: Final words for all the naughty elves out there snuggled up in their igloos.

Thank you for all the support for Restricted Entertainment, and all our ridiculous event ideas over the years. It's an unbelievable amount of work behind the scenes to put these events and venues together, but having so many people join in and add their creative energy to the mix always makes every drop of all the work 100% worth it every time! Stay freaky, you wonderful sickos!

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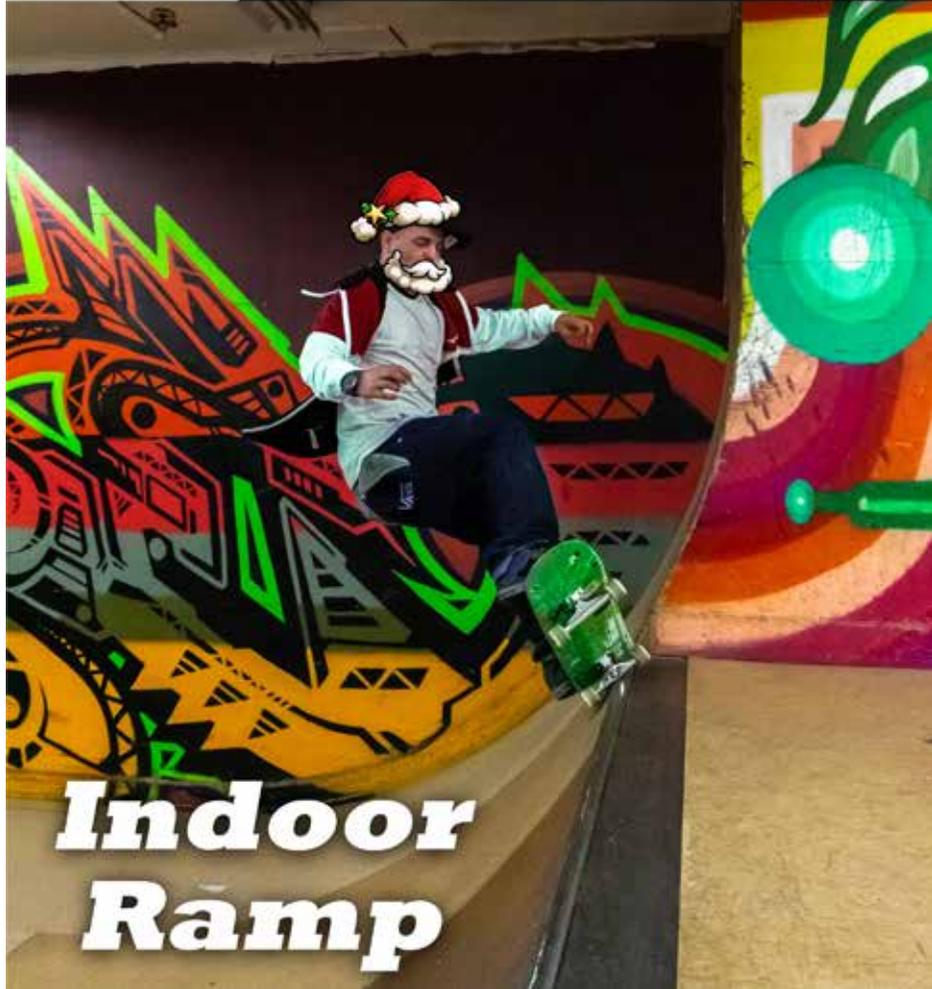
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Optional: 2 shots of brandy or Grand Marnier

How to Prepare:

Melt the chocolate over medium heat with half the milk. Whisk in the remaining milk, cinnamon, vanilla, and salt. Add the chili pepper to the pot and bring almost to a boil. Remove the pot from the heat and let cool for 10 mins. Remove and discard the pepper.

Whisk in the sugar/honey, 1 tsp at a time until you reach the desired sweetness. Add the brandy or Grand Marnier (optional)

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15 Years of Absolute Underground



JON ASHER

Who are you and what are you best known for?

Jon Asher, Asher Media Relations, Publicist for Everything Loud!

What is your history with the magazine?

Pitching the mag over the years and grateful for your support of a wide range of Canadian talent across the land! Hails AU Mag! \m/\m/

What did you think when you first read it? ?

It was the colourful cover that first caught my attention when I came across the mag in a venue somewhere, and the bonus it was free and had great coverage of both the independent and mainstream metal in Canada.

What does the magazine mean to you?

AU Mag means a great deal to me as a reader and publicist. Reading about new bands and the what's going on across the country in various scenes. It's nice to sit down with a drink and flip through to discover new artists.

Why is this kind of publication important?

These kinds of magazines are very important, I find they help spread the word in a more memorable medium, reading more detailed and in-depth articles about bands and events. Digital is so bombarded and skimmed. With print, you take the time to truly read and enjoy.

What do you like best/hate most it?

Love it all! The cover art is one of my fave things.

Do you have a favourite interview or issue?

Favourite, oh man tough one, trying to reflect on that one. Honestly the articles I enjoy the most are the ones on up and coming bands or bands that aren't on my radar yet. Gives me a chance to discover something new.

Who would you like to see interviewed next?

Tough one, I've always been curious about politicians, they look so conservative but some out there I'm sure have lots of interesting takes on metal. Like the president of Indonesia Joko Widodo. Be cool to see what Canadian politician secretly love Slayer, lol

Final thoughts about the 15th

Anniversary.

Congrats on 15 years! I look forward to AU Mag remaining as part of the Canadian metal fabric for many years to come!



TERRY CAHILL

Who are you and what are you best known for?

Terry Cahill, best known for givin'er by the river in Alberta. I was a hopeful for the voice of Calgary transit. Oh, and this movie called *Fubar*.

What is your history with the magazine?

I did a weed competition in Victoria 15 years ago. I think.

What did you think when you first read it?

Absolutely awesome. Been a fan for a while now.

What does the magazine mean to you?

Food for thought.

Why is this kind of publication important?

It gets people out there givin'er to local bands and supportin' y'know.

What do you like best/hate most about it?

Nothin' to hate. I like it 'cause it's like a curator of shit I like... But not gonna lie. If I run outta shit tickets, she has on occasion done the honors.

Do you have a favourite interview or issue?

I don't hardly got that good a memory. So I'm gonna go with the Tom Bagley art cover, *Tales from the Tomb* issue from way, way back. He is one of my good buddies and his art is fuckin' insane. Forbidden Dimension, Calgary Legends.

Who would you like to see interviewed next?

Maybe in like the time travel edition you could interview Bon Scott.

Final thoughts about the 15th Anniversary.

Congratulations. Way to keep on givin'er!!!



PAUL SPENCE AKA DEAN MURDOCH

Who are you and what are you best known for?

I'm Paul Spence, in some circles best known for garage punk icons CPC Gangbangs, in others as the creator of Deaner and the movie *Fubar*.

What is your history with the magazine?

I met Ira back in 2013 when my band Nightseeker did our first tour of Vancouver and Victoria. We did a little video interview and I was impressed by how smart and well researched the piece was.

What did you think when you first read it?

My kind of writing - a sort of NYC punk era mentality with lots of nerdy insight and heavily researched subject matter. The stuff you don't get anywhere else, or from anyone else.

What does the magazine mean to you?

What other magazine puts the Adolescents on the cover?!

Why is this kind of publication important?

Mags like AU are the lifeline for artists trying to get a record reviewed, trying to gain some kind of legitimacy in a sea of stagnant garbage that promotes repetition and clones. The fringe is where it's at baby!

What do you like best/hate most it?

They smoke inside and don't take their shoes off, but otherwise bring lots of beer and are a good time at parties.

Do you have a favourite interview or issue? ?

Old School punk made me nostalgic for my days in the pit at SNFU shows and going to see bands like Bad Religion at all ages venues in community centers and Legions. Back when

these pretty big punk bands would let a bunch of teenage promoters handle their shows, totally in line with the DIY attitude that got them started. I loved that. Just hanging with NOFX and Propagandi with no egos it was a great time. And a lot of that music stands up today, and weirdly enough would probably get a ton of radio play.

Who would you like to see interviewed next?

Interview Alejandro Escovedo about his time in The Nuns. He was there at the Chelsea the day that Sid OD'd. He's a legend and doesn't get nearly enough coverage.

Final thoughts about the 15th Anniversary.

Guys, lets start using the good toilet paper at the AUHQ so maybe the working conditions can improve, other than that keep your stick on the ice and your hand on the rod.



EMIKO VAN DER POL

Who are you and what are you best known for?

You are talking to Emiko van der Pol vocalist from Pervcore and Pillow Fight

What is your history with the magazine?

Initially I was just a reader of the magazine but over the years got to know the people behind the paper, mainly Chad and now Ira!! These guys have, with Willow, put up interviews and photos of my band Pervcore from the beginning to the end.

What did you think when you first read it?

Super cool underground Magazine about the Canadian Scene, loved seeing local shows and people I know in articles.

What does the magazine mean to you?

People care about local artists and getting their stuff out there.

Why is this kind of publication important?

Sometimes you get in a kinda rut with the same things you listen to and by reading the articles on other bands gets you to give 'em a listen online and BAM next thing you know this new band is the ringtone on your phone!

What do you like best/hate most about it?

I like that it also gives up-and-coming writers a chance to write the articles for the bands that go into the publication, gives each read a different vibe.

Do you have a favourite interview or issue?

Vol 13-4 issue 76: My fav bands being interviewed, an article on Pervcore AND it had Punk Rock Bowling!

Who would you like to see

interviewed next?

An new amazing female bands in Canada!

Final thoughts about the 15th Anniversary.

A list of the biggest new bands around Canada from each year!



DUSTIN JAK SCHWAM

Who are you and what are you best known for?

This is Dustin from Keg Killers and Fully Crazed... Tattooer at 477 Tattoos.

What is your history with the magazine?

I was there right at the beginning when Ira and Willy and the gang started the mag... Monday Mag was lagging hard... they wouldn't even print some of my band's names. Haha

What did you think when you first read it?

I thought it was a great thing. As I had stated earlier the music scene was not getting the coverage it deserved also you never saw write ups on Horror Films and Art or Tattoo shops or Skateboarding... All faves of mine!!!

What does the magazine mean to you?

This magazine means a lot to me... I always learn from the articles... It helps with my business... And turns me onto new movies or bands.... I don't get out as much as I get older so it's quite informative... it convinced me to go to Vegas PRB too... Can't wait for 2020!

Why is this kind of publication important?

This publication helps the local music scenes because it let's you know the different bars in each city and the local section always keeps one informed what new bands are good in the different scenes.

What do you like best/hate most about?

The thing I like best about Absolute Underground is seeing my interviews come to print and praying I don't come out sounding like a some fuckin inbred asshole... It's always nerve-racking coming up with good questions too... Lol... What the fuck do you ask big Jack from TSOL? The thing I hate most about the mag is when up coming dorks say dumb shit in interviews like that Clown Dick last month who was slugging off Graves-era Misfits... Shit like that.

Do you have a favourite interview or issue?

My favorite interview was when I tattooed Billy Hopeless at Pair O Dice back in 2009... also interviewing Jack for TSOL or Udo from Accept was high on the list!!

Who would you like to see

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| 1 HOOTENANNY OPEN MIC - 4PM SUNDAY SERVICE INDUSTRY NIGHT 8PM | 2 HAPPY HOUR MONDAY TO FRIDAY 3PM TO 5PM | 3 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE | 4 MAINSTAGE OPEN MIC SIGN UP 7:30PM STARTS 8PM / FREE | 5 <i>house of occult presents...</i> DEAR DIARY the EMO lgbtq+ variety show 8PM | 6 BUZZARD HIGH ARCTIC THE PURRVERTS 9PM / \$10 | 7 BALKAN BOG CYCOLITH 9PM |
| 8 HOOTENANNY OPEN MIC - 4PM SUNDAY SERVICE INDUSTRY NIGHT 8PM | 9 CLOSED FOR PRIVATE EVENT | 10 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE | 11 9PM - 1AM FACTORY ELECTRONIC DANCE PARTY FREE | 12 BRICK RIVER FAST HATCHET DEATH CAMAS 8PM / \$10 | 13 ANGRY SNOWMANS REGULAR EVERYDAY KILLERS 9PM / \$20 | 14 CRAMPS TRIBUTE... BAD PEOPLE COUNTRY MOUSE BEHAVIORS 9PM |
| 15 HOOTENANNY OPEN MIC - 4PM SUNDAY SERVICE INDUSTRY NIGHT 8PM | 16 WATCH FOR OUR ROTATING BEER TAP SPECIALS | 17 BLACK SHEEP COMEDY OPEN MIC - 8PM KARAOKE 9PM - BOTH FREE | 18 MAINSTAGE OPEN MIC SIGN UP 7:30PM STARTS 8PM / FREE | 19 <i>house of occult presents...</i> DEATH BY DRAG 8PM the lgbtq+ variety show | 20 19TH ANNUAL RAIN SHADOW AL'S MUSTARD SEED FOOD BANK BENEFIT 9PM | 21 GOLDEN HAND ANUNNAKI DEAD MALLS 9PM / \$10 |
| 22 HOOTENANNY OPEN MIC - 4PM SUNDAY SERVICE INDUSTRY NIGHT 8PM | 23 HAPPY HOUR MONDAY TO FRIDAY 3PM TO 5PM | 24 CHRISTMAS EVE | 25 CHRISTMAS  | 26 BOXING DAY | 27 CAROLYN MARK'S YO HO HOME FOR THE HOLIDAYS 9PM | 28 SHALLOW END PARASITIC TWIN THE OCTOBER CRISIS 9PM |
| 29 HOOTENANNY OPEN MIC - 4PM SUNDAY SERVICE INDUSTRY NIGHT 8PM | 30 MONDAY MYSTERY MOVIE NIGHT CELLULOID SLIME 8PM / FREE | 31 <i>CITY OF THE DEAD PRESENTS</i> REGGAE & SKA NEW YEARS EVE 9PM | WWW.LOGANSPUB.COM - 1821 COOK STREET - VICTORIA BC ORIGINAL - AUTHENTIC - UNIQUE - OPEN SEVEN DAYS A WEEK MONDAY TO THURSDAY : 3PM TO 1AM // FRIDAY : NOON TO 1AM SATURDAY : 11AM TO 1AM // SUNDAY : 11AM TO 12AM | | | |

interviewed next?

I would like to see an interview with Poison Idea seeing as they are getting ready to cut out soon!

Final thoughts about the 15th Anniversary.

No thoughts... just shocked as hell it's been so long. Time really does fly on the Island I live on. The scene here rules and is like a Family to me... I am glad to have grown up here and been able to see all the bands and play all the shows... Rock on fuckers!



CHRIS WALTER

(photo by Jen Dodds)

Who are you and what are you best known for?

I'm Chris Walter. I'm best known for my skill at lawn darts and my ability to outrun angry cops. I also write books.

What is your history with the magazine?

I spent almost ten years in a Mexican prison cell with

founder Ira Hunter. How much more do you need to know?

What did you think when you first read it?

I was shocked that the magazine contained as many typos and fuckups as my books did. Maybe that's why they let me write for them.

What does the magazine mean to you?

In all honesty, I'm very impressed that Absolute Underground has lasted so long. Most 'zines this cool fold faster than Murray Acton picks guitar.

Why is this kind of publication important?

As far as I can tell, AU is still one of the only papers where artists can get shit reviewed without buying advertising space. That alone makes it worth its weight in BC hydro.

Who would you like to see interviewed next?

Ted Nugent. But let me interview the motherfucker.

Final thoughts about the 15th Anniversary.

Don't ever stop. See you at Punk Rock Bowling.



wendythirteen

Who are and what are you most infamous for?

Wendy13. Purveyor of heavy music in Vancouver and door gal at Pat's Pub, volunteer columnist for Absolute Underground.

What is your history with the magazine?

Been there since the beginning, had a Cobalt ad in the first issue.

What did you think when you first read it?

Stoked, anything that focuses on the underground subculture has me giddy.

What does the magazine mean to you?

Advertise my shows, speak my truths with my column, press for locals.

Why is this kind of publication important?

Roots. Support. Coverage. No bullshit.

What do you like best/hate most about it?

Ira is gold. He is exactly what you need in a number one supporter of the scene.

Favourite interview or issue from the past?

They're all action-packed.

Who would you like to see interviewed next?

Ira.

Final thoughts about the 15th Anniversary.

\m/



BLAG DAHLIA

Who are you and what are you best known for?

It's Blag! I'm known as the Best-Looking Man in Show Business!

What is your history with the magazine?

I like to smoke pot with Ira and then turn directly to the Dwarves related articles in the magazine, completely avoiding every other band.

What did you think when you first read it?

I thought, "Wow, here's a Canadian who knows what good music is!"

What does the magazine mean to you?

It means Ira's around and might get me high.

Why is this kind of publication important?

Because the internet is a horrible waste of time. Read something tangible! And get off my lawn you pesky kids!

What do you like best/hate most about it?

I like articles about the Dwarves. I hate articles that aren't about the Dwarves.

Favourite interview or issue from the past?

The ones with Dwarves in them are my favourite.

Who would you like to see interviewed next?

The Dwarves. And also Arianna Grande, she's cute.

Final thoughts about the 15th Anniversary.

Here's to 15 more days of Absolute Underground!

www.thedwarves.com



JUSTIN HAGBERG

Who are you and what are you best known for?

This is Justin Hagberg. You may know me from Ritual Dictates, or my past bands 3 Inches of Blood and Allfather.

What is your history with the magazine?

I've been following *Absolute Underground* from the very beginning, proud to say, from the black and white days.

Absolute Underground has covered a lot of my music throughout the years, especially 3 Inches of Blood, which I'm very grateful for. And how rad is it to have bumped into you guys at metal festivals throughout the years? Wacken 2008!!!

What did you think when you first read it?

I thought it was fucking great! A metal zine from Victoria... what's not to like about that?

What does the magazine mean to you?

I have a lot of love for this magazine! Again, with all your support and press to local bands and businesses. You've covered my shit over the years, but also covered a lot of my friends' bands and businesses as well. So it's all love!

Why is this kind of publication important?

It's important to always let people know that music is still happening in town, and that there are always bands and shows and cool local businesses worth checking out. It also inspires people to attend gigs if they read great reviews about what they're missing.

What do you like best/hate most about it?

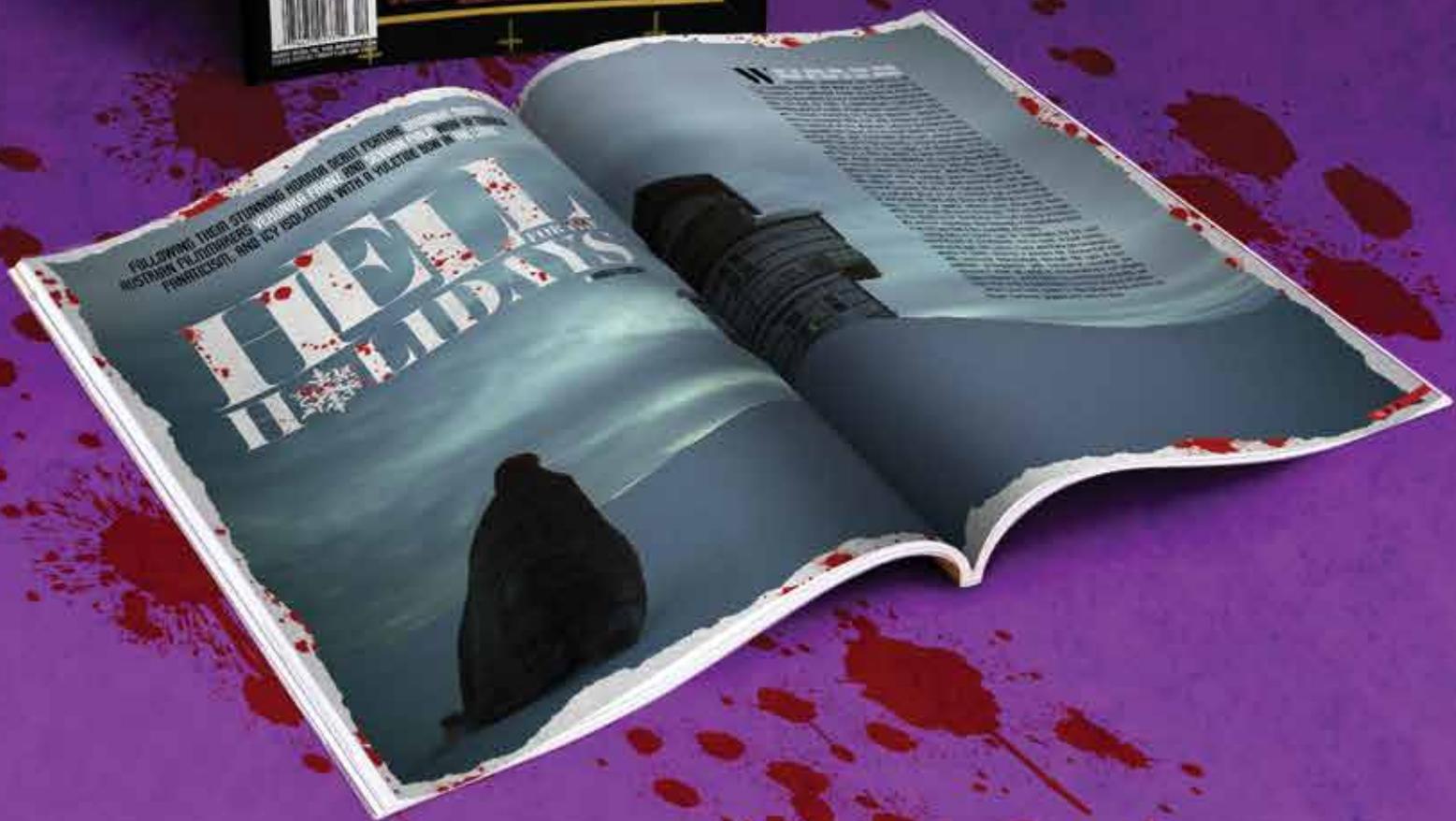
Finally! You know what I FUCKING HATE about you guys???

Just kidding, there's absolutely no hate here! I don't know

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what I like best about *Absolute Underground*. Just keep doing what you're doing.

Favourite interview or issue from the past?

Well, Vol. 8-3 Issue 45 AND Vol. 11-6 Issue 66 hold a special place in my heart, because 3 inches of Blood were on the cover of both those issues. Those are the only two I've ever read.

Who would you like to see interviewed next?

Ritual Dictates.

Final thoughts about the 15th Anniversary.

Congratulations to all your success, and we thank you for all the support.



CAM PIPES

Who are you and what are you best known for?

Cam Pipes, singer of 3 Inches of Blood

What is your history with the magazine?

We've been in the magazine a few times over the years. Our first time on a magazine cover was with AU.

What did you think when you first read it?

Personally, it was shortly after I moved to Vancouver. I knew Ira when I was living in Victoria and saw he started a music mag. I would see I around town and was stoked that something like that was around for heavy music fans.

What does the magazine mean to you?

There wasn't much in the way of quality, focused punk and metal scene coverage in the region when AU first came out. It's killer they are still going today.

Why is this kind of publication important?

Because rock n roll is a dangerous game that needs to be played by the chosen few.

What do you like best/hate most about it?

I like the Underground nature of the magazine and the variety of articles and viewpoints put forth. There's something for everybody. I hate that it's Absolute, only a Sith deals in absolutes.

Favourite interview or issue from the past?

Any issue that features me and my band, haha. Thanks for the exposure though, seriously.

Who would you like to see interviewed next?

Neil Diamond would be neat.

Final thoughts about the 15th Anniversary.

Congrats *Absolute Underground* on 15 glorious years of giving the mainstream the middle

finger. Champions of Hell 4Lyfe!



BILLY HOPELESS

Who are you and what are you best known for?

Billy Hopeless, ask yer mom.

What is your history with the magazine?

I interview ink slingers and rock slingers.

What did you think when you first read it?

I thought wow, I wonder what they pay, ha!

What does the magazine mean to you?

That I don't get paid.

Why is this kind of publication important?

Well, the *Georgia Straight* has more pages dedicated to escorts than bands, but I do hear they pay well.

What do you like best/hate most about it?

That they let me do what I want; that I don't get paid.

Favourite interview or issue from the past?

I'm working on it.

Final thoughts about the 15th Anniversary.

How much am I getting paid for this questionnaire?



JAYME BLACK

Who are you and what are you best known for?

Jayme Black, Rebel Priest, making a ruckus, sometimes making a mean onigiri.

What is your history with the magazine?

It was a steamy summer in Victoria and I was naked sun tanning at Gonzales beach when this bronze god walked by and asked if I like metal, me and Ira have been friends ever since.

What did you think when you first read it?

"FINALLY, A CANADIAN BADASS MUSIC MAG THAT COVERS HORROR AND COMICS!" (I actually yelled this in a store called Backstage Pass, R.I.P.)

What does the magazine mean to you?

The only print medium in Canada that you can read cover to cover without feeling like

you're a consumer whore (and how!). Covers local talent when most companies won't touch anything unsolicited, a true rebel magazine.

Why is this kind of publication important?

As I said above, it's covering bands that are doing it DIY and so is AU, it's hard to come by a magazine that works with the amazing unknown artists and puts them in the same with heroes of the industry. And it covers stuff that I love!

What do you like best/hate most about it?

Needs more greasy potbelly centerfolds and an editorial about tour cheats in Canada!

Do you have a favourite interview or issue?

LOADED QUESTION! Shit... the Halloween ones are wicked, John Kassir? Elvira? Motörhead? I can't decide, there's always killer content. But I really do enjoy the lucky bar ads 'cause I usually know the people, haha

Who would you like to see interviewed next?

Jeff Goldblum or Ryan Reynolds.

Final thoughts on the 15th Anniversary.

SUPPORT THIS FUCKING MAGAZINE! This is the last print mag in Canada and if it's gone all I'll hear is, "I wish we had a wicked magazine in Canada covering Canadian bands." Just do it and don't let it die like all those shows you say you're going to but never show up to! (yeah I'm looking at you!) don't

wait 'til something is dead to appreciate it, Lemmy would not be proud.



DAVE ALEXANDER

Who are you and what are you best known for?

Dave Alexander, former editor-in-chief of *Rue Morgue* magazine, author of *Movie Monsters: A Creature Feature Companion*, journalist, screenwriter, director, producer, film programmer and horror lover.

What is your history with the magazine?

Rue Morgue and *Absolute Underground* have worked together for years, promoting each other and fighting to preserve an independent voice in journalism.

What did you think when you first read it?

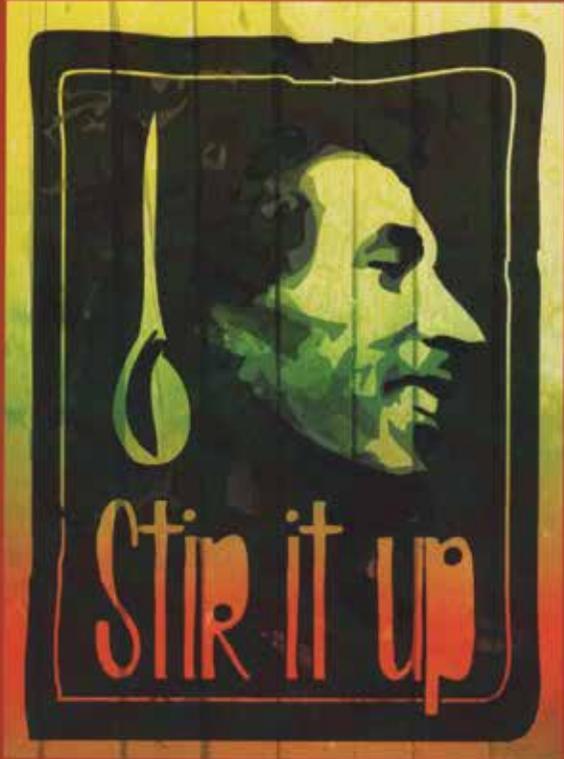
Years ago when I was still living in Edmonton, it would be available for free at the record stores I'd frequent.

What does the magazine mean to you?

I think it's a vital voice in the music, movie and pulp culture community with kick-ass punk rock attitude. It exposes a lot of

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people to artists they might not have otherwise come across.

Why is this kind of publication important?

It connects and supports the people in the artistic community who might otherwise get lost in the increasingly crowded scene.

What do you like best/hate most about it?

Love the covers and just the feel of newsprint in your hands. It's tangible in a way that online writing is not.

Favourite interview or issue from the past?

Given my love of horror, pretty much anything that skews in that direction!

Who would you like to see interviewed next?

Maybe some bands and artists that appeared in your early issues to see where they are now.

Final thoughts about the 15th Anniversary.

Just a huge congrats and thanks for your passion, perseverance and punk rock attitude.



NARDWUAR

"Absolute Underground cares about and gives exposure to things that normally slip under the radar, including me! I am forever grateful for the support your fine print mag has given to my various venture over the years! Doot doola doot doo ... Happy Anniversary!"



FELONY MELONY

Who are you and what are you best known for?

Hey hey hey world, Felony Melony here I am best known for the wild lead front-woman of the Objex from Las Vegas, NV.

What is your history with the magazine?

I've known Ira & Absolute Underground for over ten years, I met Ira back in the day at the 2006 Punk Rock Bowling in Las

Vegas.

What does the magazine mean to you?

The magazine means a lot to me. Every time I would meet up with Ira, we would go around and meet other musicians and I would be eager to interview and take pics of the people we ran into.

Why is this kind of publication important?

This magazine is important to the local scene because it is very detailed and informative.

What do you like best/hate most about it?

What I like best about *Absolute Underground* is that Ira practices PMA, a positive mental attitude mindset. When we're together we have the best time ever and a lot of the things that we discuss come to fruition.

Favourite interview or issue from the past?

Of course my favorite pass issue is the one that I'm in where he came to my show and did an article on the Objex.

Who would you like to see interviewed next?

I would like to see Iggy Pop interviewed if he hasn't already.

Final thoughts about the 15th Anniversary of Absolute Underground.

Congratulations on 15 years of greatness with the *Absolute Underground* and Ira, you're the best, buddy!



SUPREME ECHO

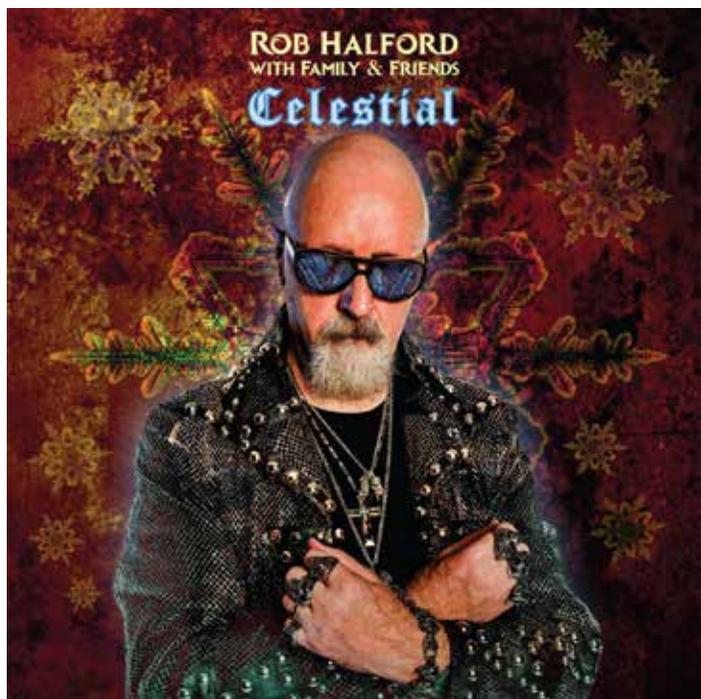
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ROB HALFORD With Family and Friends Celestial

Interview by Ira Hunter

Absolute Underground: Hi Rob, how are you?

Rob Halford: Wonderful. Hi everybody. This is Rob Halford the Metal God from Judas Priest. I'm happy to speak with you and spread some Christmas cheer with *Celestial*.

AU: Yes, for sure. I've been listening to your newest Christmas album. It's very addictive.

RH: It's definitely a special moment because I'm working with my brother Nigel on drums and my nephew Alex on bass, my sister Sue on the jingle bells here and there, and good friends Jon Blakely and Robert Jones on guitars, produced by Mike Exeter. It was just a thrill to make, man.

It's something I've always wanted to do as far as working with my brother and my nephew. We've been trying for years to find a project that would

enable us to make music and we were finally able to do it with *Celestial*.

AU: What made you decide to do a Christmas album?

RH: Well, it kind of connects, almost 10 years back to the first Christmas record that I made called *Winter Songs*. I had so much fun making that record that internally, as each Christmas would come around and I would listen to that record, it just made me wonder what other opportunities there were out there in that music scene. It was a mixture of a lot of things. The joy of Christmas time, which I totally get in to, I always have, I always will and the fact that we always have music with us at

Christmas time, as well. I am with my family so it's all wrapped up in a great way and that makes the whole thing very special.

AU: Are these all classic songs or are there some originals?

RH: Yeah, we've got three originals. When you're listening and working on these wonderful



traditional songs like "Joy to the World" and "Away in a Manger," and so on. It gives you thoughts and ideas, possibilities of original songs that come from those emotions. So "Donner And Blitzen," "Morning Star," and "Protected by the Light," they all came out of that type of vibe.

AU: What was Christmas like when you were growing up?

RH: Well, like most kids at Christmas time, it's crazy. It's full of excitement you can't settle down, you eat too much candy and you run around like a crazy person like kids do. Constantly looking out the window and looking

up the chimney to see if Santa Claus/Father Christmas is on his way. It's magical. I mean, even when we grow past some of those childhood

feelings, it's still with us and as it turns out you pass it on. I'll be celebrating Christmas in the UK with my great niece. I'm a great uncle now, which is just mind-blowing. So it carries through from being a kid. I think none of us really stop being kids, as adults at Christmas time.

AU: Would you ever do a Krampus song? He's kind of metal.

RH: Anything can happen man, that's the beautiful thing about music and art and creativity. You can do anything that makes you feel good and connects in a way. I never push anything away, everything's worth looking at and checking out.

AU: Do you have a favourite Christmas sweet treat?

RH: The mince pie, which a lot of people don't like, with cream on it, there has to be enormous globules of fat and the traditional Christmas pudding, non-alcoholic because I don't do booze and again with the cream or the custard. I'm totally stuffing my face around the holidays with those goodies.

AU: I really liked your new song "Donner and Blitzen."

RH: That's a great one. When you make a record, and I make records, I don't make playlists. I make the beginning of a record and take you through a musical adventure journey to an end. So from the opening instrumentation of "Celestial" to "Protected by the Light," it's a record. It's a bunch of songs that really tell a story. I've always felt that the first three moments on any record is important to kind of draw you in and make you feel established and connected to what you are doing. So "Donner and Blitzen" is in a perfect place because it's got all the metal vibes going through it, it's got the Christmas message and it really sets up the rest of the tracks that you're going to hear from that point on. So yeah, "Donner and Blitzen" is a real strong song for me.

AU: Which record label is Celestial out on?

RH: It's on Rob Halford's Legacy Recordings, it's part of the Sony Music family,

AU: You've been a part of all the waves of British heavy metal. What is your opinion on the current state of metal?

RH: It's great. I mean, I can't believe it's become such an incredibly strong global force. Priest was there from day one, the originators of heavy metal ourselves and Black Sabbath, but Black Sabbath has pretty much retired. So Priest is pretty much it. We are the metal band. When you come and see Priest you're actually witnessing a band that was there from the very, very true beginnings of the heavy metal scene.

AU: Have you been naughty or nice this year?

RH: It's good to have a little of both. Because you don't know what you are missing if you only have one.

AU: When Judas Priest recently played in Abbotsford, everyone from the band came out to meet the fans in the



parking lot. I thought that was really special.

RH: Yeah, it's important. We're still coming to play wherever we can. That's important for us to try and be with our fans however we can be off stage. So it was wonderful seeing the metal maniacs from the Abbotsford area.

AU: There was a very brief retirement and then Priest came out all guns blazing again with the new album Firepower.

RH: You never know what's going to happen with music. You just go in there and do your best. I mean, we did have a kind of a blueprint. We wanted to really dig deeply into some of the real cool moments of the band's history and focus on the classic elements to some extent with *Firepower*. When Glenn and Richie and myself got together, that was how we were thinking. That was our focus from song to song. And then of course it was all steered so brilliantly by Tom Allom and Andy Sneap and Mark Exeter again, it's a team effort, and it turned out really good.

AU: Do you think that you would play some of the Christmas songs off Celestial live on tour ever?

RH: Not with Priest, but a few of our friends have asked recently would there be a chance of a Halford Christmas show? Now that we've got two records, the *Winter Songs* record and the *Celestial* record, I don't see any reason why not. Maybe I'll get a chance to do some shows back home in the UK with the guys. But as far as taking it on a tour? I don't know. We will just have to wait and see.

AU: Do you have a holiday message for Canadian metal fans?

RH: I want to send tons and tons of heavy metal spirits and vibes and love to everybody in beautiful Canada. Thank you for your support for what we do in Priest, especially and for each other because we are all part of the great metal community. Everybody should reach out and look after each other this holiday season. If you've got friends that are going through some stuff, just give them a text or a call. Look after each other like we do in metal and I wish you a very merry Heavy Metal Christmas and a prosperous New Year. And I look forward to seeing you in 2020!

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legacyrecordings.com/artists/rob-halford

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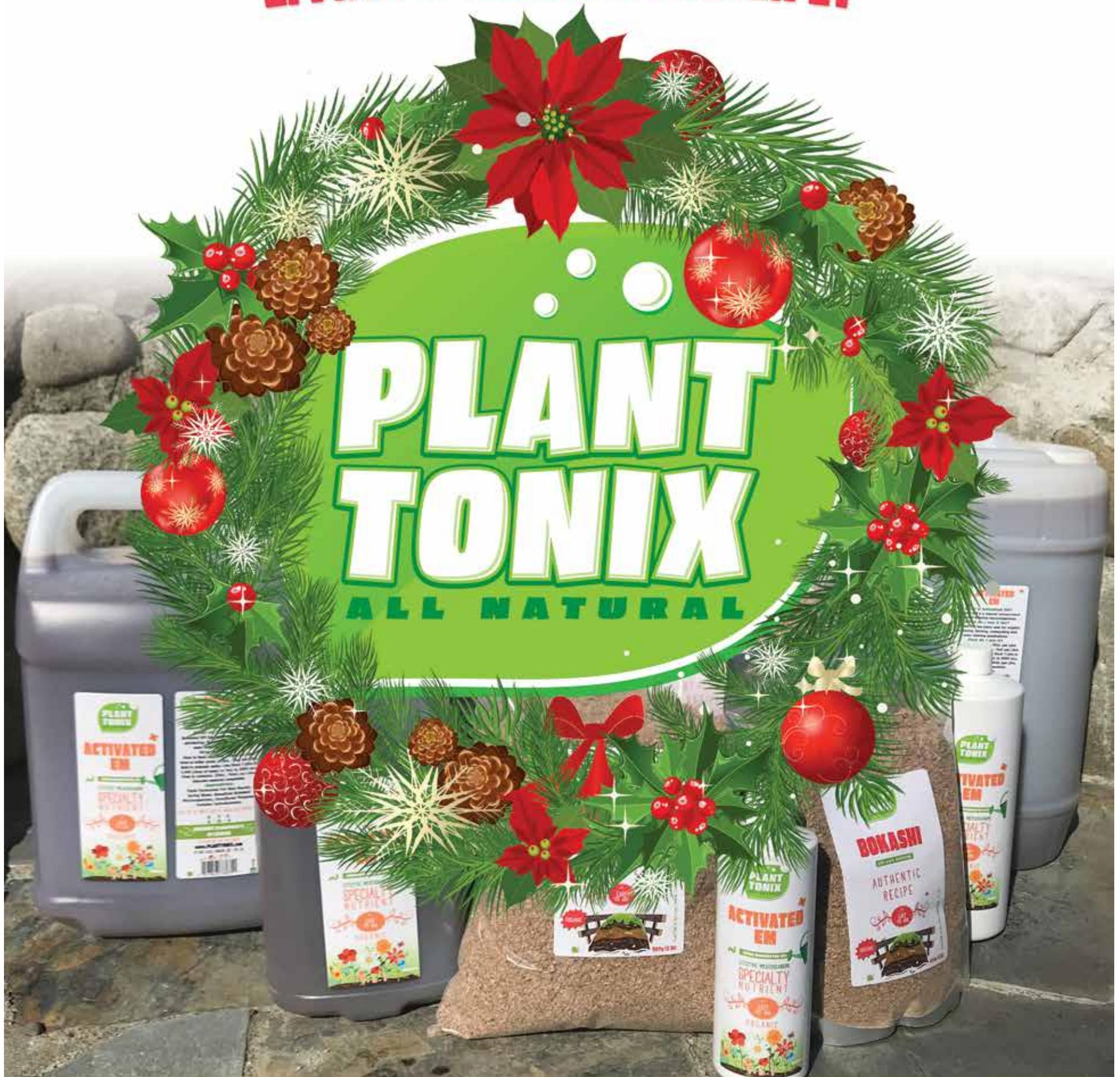
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Paul Whittington

Interview by Ed Sum

Paul Whittington is a local indie filmmaker from French Creek (near Parksville) making waves in the BC. He's been at producing shorts since the 90s and those following his career may wonder why he's not in Hollywood yet. As much as he'd like to be there, he's fine with where he's at now. There's still lots of learning to do. One directorial style he greatly admires is Stanley Kubrick's. *A Clockwork Orange* is his all time favourite; add in how Francis Ford Coppola approached crafting *Apocalypse Now*, mention David Lynch and Jan Svankmajer all in one sentence, and he is certainly a talent to pay attention to!

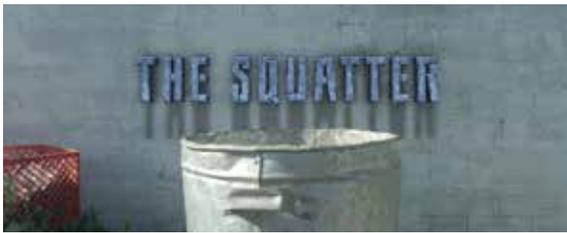
It's difficult to get recognized in this day and age where anyone can video blog. Plus, social media is defining the trends. The latter has helped him immensely; his YouTube channel, Carrotkid, at the time of this writing, has 1.23K subscribers! His last work, "Till Death Do Us 'Apart'" made its

debut at the 2016 Galiano Island 66 Hour Fright Night Film Competition. Here, each team has 66 hours to produce a six minute black & white horror film. His latest, "The Squatter," has more than just the basic elements defining a tale of terror, offering a social commentary and serving out justice in the cruelest way possible. Movies does not always have to include big budget special effects. Our accidental hero gets to deliver a justice of sorts when he stumbles upon a coven of warlocks attempting to resurrect the dead. But how did he begin? I spoke to him and how he got into making movies.

Paul Whittington: It's something I've always been interested in for quite a long time. Back in high school (the 90s) we used to goof around with the camera and just shoot; Eventually, I became interested in more of the writing side and artsy material; I've created a lot of animations.

An early work was "Android 207." I made that right around the time when YouTube first started. It's a stop motion piece about this little robot who's in a maze. It's been played at lots of festivals and won a whole bunch of awards.

Absolute Underground: What other works



have you done?

PW: There's the "Table Kid Kirby" series (which you can find on my YouTube channel) and lots of artsy experimental things. I haven't really done too much in terms of like a straight forward narratives, like "The Squatter." That was really our first attempt at that.

AU: With this short, what led you to deciding to have a minimalist dialogue?

PW: One is because I'm just not good at writing dialogue. It's the hardest thing to do. When you think about a screenplay, basically nothing in the script is actually the words that you hear (in the final cut); so I just use as much as I need and then no more. The other reason is because I prefer visuals.

I asked if it is possible to make an entire film with no dialogue and still be able to carry the flow of a story. That challenge has always just been exciting for me. Sometimes it works and sometimes it doesn't.

AU: Did you go to film school?

PW: I never really had money so I never really bothered. I'm self-taught. Even though I'm not [producing works] consistently, I'm not as good as I should be considering how long had been doing it. Because I had been doing it for quite a while. I figured a few things out anyway.

AU: So would you say your DIY approach suits you?

PW: I'd love to have a budget and make like a Hollywood film. That would be amazing but that's probably not gonna happen anytime soon. When writing "The Squatter," I had lots of things I wanted to add, but couldn't. I stuck with the things I know that'll work. The story suffers to a degree, but you just do what you can't in order to pull it off.

I didn't have all my storyboards (shot lists) done up when we got access to a pub to film in, and we had a lot of pre-production to get done still. All the props still had to be built.

Originally, act three was supposed to take place like in the basement, and I said well we gotta use this freezer—this meat locker is perfect. I'll find a way to work it in.

AU: What other influences would you say are in your works?

PW: I grew up in the 80s, right in the dawn of the horror movie genre with slasher films. 50% of my childhood was in the arcade and the other with my buddies watching horror movies. One of my favorites is *Creepshow*; the segment, "The Crate" especially. It had a lot of influence in the way it was shot and the feel of it.

You saw the rise of the steady cam coming into all the films in the 80s and it was just about moving the camera a lot. I think Sam Raimi and the *Evil Dead* with the handheld crazy stuff didn't come later until the Cohen Brothers really capitalized the technique.

With "The Squatter," I wanted to give the film a traditional look where I'm just slowly panning in. I wanted to keep the plot mysterious in terms of what's going to happen.

AU: The themes you explored in "The Squatter" were simple, but if you were to explore and expand that psychological narrative some more, would you?

PW: That's the direction I want to go with in my next film. I saw *Joker* the other day and I love it! My film kind of touched on that with the dream scene—it gets into how he sees himself and how he views society, about being garbage and trash and all that.

AU: Are there any new projects you're working on now?

PW: I've got a whole bunch. I want to get back into stop motion work and started making a life size mannequin that's animatable. It'll be an artsy thing; I want to animate it through the house, doing stuff.

AU: Since you're self distributing than submitting to film festivals to get known, what are the challenges? What would you recommend to viewers visiting your YouTube channel to see first?

PW: I'll absolutely submit to festivals because the more you can get your work out there, the better. But if you're up against a wall and no matter how hard you try, you're not getting in, then there's choices. There are plenty of platforms out there (Vimeo, Dailymotion, etc) to deliver your content.

I would say I'm 100% satisfied with "Android 207" and "I Am Raymond." I would love to make something like those, but on a much bigger scale. I would love to get finances for that but you've got to be realistic as well, right?

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A Nightmare on X-mas

Interview with Robert Englund

By Ira Hunter

Transcribed by Trevor Lawrence Reid

Absolute Underground: Who are we talking to today?

Robert Englund: You're talking to Robert Englund. I'm watching the impeachment proceedings down here in on a blustery, rainy day in Laguna Beach, California, and getting ready to do one of my last personal appearances of the year. I'm going over to Europe to meet some of my fans in Sweden and do some business in London, but before I do that, I'm up to Hollywood next week to finish the narration on the first six episodes of my new TV series for the Travel Channel, called *True Terror with Robert Englund*.

AU: What first sparked you into wanting to become an actor?

RE: Well, before I was a professional, I had kind of a schizophrenic childhood. I was an athlete, a champion swimmer, a gymnast and a surfer but also at a very, very young age I discovered the theatre. My mother's best friend had a beautiful daughter who was a year older than I was. I was accompanying her to a professional children's theatre, and I figured I was going to be sweeping the stage but I wound up auditioning and I got all the lead roles. I was Aladdin, Pinocchio and Peter Pan. I was absolutely hooked on acting from that moment on. I had this specific moment of being in a girl's bathroom in 1961 with all of the harem girls from Aladdin and they were putting glitter on their old fashioned brassieres, it was pretty sexy. I was a boy surrounded by older girls, all of them with their hair and exotic makeup on. In glitter-glued brassieres and baggy, transparent harem pants, while the older girls taught me how to blow smoke rings.



I remember sitting there thinking "My god. I don't think acting is for sissies. This is a great gig. I'm going to keep this a secret!" [laughs] I loved it. So to be to be honest, that's what initially initially attracted me.

I loved improv and comedy and I loved getting a laugh. You really do feel like a rock star in moments like that. I'm sure a lot of people go into acting because of that same rush that you get and getting that applause when manipulating the audience and getting that big laugh.

I pursued acting in junior high school, then high school, college and university. Then I auditioned for the Royal Academy of Dramatic Art and went away to the American branch of that eventually. I went almost immediately to work in the theatre as an understudy and in small parts. This would have been 1968. I did that until '73 and I came back to Hollywood and spent several months sort of refreshing myself with the history of cinema and movies.

I had been doing *Hello, Dolly*. I got an agent in Hollywood from that and went on my first audition, a movie and I got a starring role. I beat out Gary Busey, Michael Sacks, and a couple of other actors, and I got fourth billing in a movie with a huge star of the time, Jan Michael Vincent and another girl Pamela Sue Martin. Jan Michael Vincent was a huge star then and I starred in a movie called *Buster and Billie* with him. Two months on location in the American south, and I've been working ever since.

AU: Was that just before you worked on *Eaten Alive* with Tobe Hooper?

RE: Yeah, that would have been mid-70s. That was interesting because it is actually my first horror movie. And, of course, Tobe was *Poltergeist* and *Texas Chainsaw Massacre* and he was quite a big deal. I can remember walking on that set. It was an old funky movie studio across the street from Paramount called the Raleigh Studios. I walked on that sound stage the first day, and there was an old Cadillac, tumbleweeds, monkeys in cages, giant iguanas and an old Victorian Texas farmhouse with a rickety porch all around it. And God, it was just magical.

AU: Was *Eaten Alive* based on a true terror? With the owner of the hotel feeding people to his pet crocodile?

RE: I don't know whether it's just a crazy horror movie script, or whether it's one of those things like *Texas Chainsaw Massacre*, where it was based on a real family. Now, Tobe knew a lot of crazy dark folk art, horror stuff, serial killer stuff so it could have been based on something that happened, but I was never told it was real.

AU: Then you had a pretty big breakout role on the TV series *V*.

RE: *V* was the show where everybody learned my name. I think I'd done 10-12 movies at least by then. Back in those days, you either were a movie actor or a television actor. I just wanted to be a movie actor but then I did a little work in television and I got *V*, the mini-series which became an overnight international success.



And, we brought John Dykstra from *Star Wars* to television. So the quality of special effects on TV went up 1000-fold. After *V* came out, people learned the name Robert Englund, and that was it. It also made me international, because it was an international hit.

AU: In *V* you played such a nice lovable character, some would say the first vegan alien.

RE: Yes.

AU: Then in *A Nightmare on Elm Street*, you play such a vile villain. Did you enjoy the juxtaposition of roles?

RE: I was a little worried because of the show's popularity that I might be like a Dr. Spock for the rest of my life. But the reason I did *Nightmare on Elm Street*, the true reason was because I wanted to work with this guy named Wes Craven and it fit in my schedule. I knew a little bit about Wes. He was intriguing because of *Last House On The Left* and *The Hills Have Eyes* so I auditioned for it. I got the part and that became the signature role of my life.

AU: When you first put on the Freddy Krueger makeup and looked in the mirror, did something click in your mind for how the character would be?

RE: Not really. I remember discovering the voice from all those hours with David Miller out in the San Fernando Valley in a little workshop studio in his garage. I don't know whether it was just that my own voice came out funny, because I had the neck makeup on but David was poking me with a crusty old makeup brush and I yelled at him or something. But I remember hearing my voice, rough, come out of me while I had the makeup on and I knew what I was going to sound like then. Freddy didn't have a lot of dialogue back then, I remember looking at myself in a makeup wardrobe mirror, after I've been working

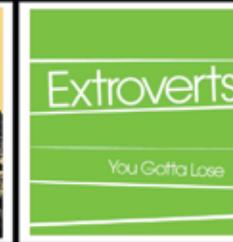
for maybe six or seven hours. The glove had a little bit of weight to it and I sort of dropped my right shoulder, because the glove was on my right hand, and realized I looked kind of like a gunslinger. So I began to embrace that and it's where the basic posture of Freddy came from, almost like a gunslinger with a heavy six-shooter hanging down in a holster low on his hip. And so I dropped the claw hand a little lower.



And then the other thing was, I was working with Johnny Depp and Heather Langenkamp, and it was real hot in early summer. I remember them coming in late, I'd already have been on a set for five or six hours. They were being pampered and I remember the makeup girl had bought them little tiny battery-operated pink fans to keep them cool, and I was sitting there while they were literally basting me with KY Jelly so my makeup would reflect the lighting a little better. I was miserable, even having doubts about whether I should have taken the

part of Freddy Krueger, and I was envious and jealous of Heather and Johnny. Young, beautiful, with their whole careers ahead of them and here I was, doing a horror movie. Maybe I should have just stuck with my my hit TV show and maybe this wasn't going to be good for me. I was jealous of them and they had their little fans to keep them cool, and I was miserable and hot and itchy and sticky. And I said, "Wait a minute, I can use this." That's an old actors' trick, that moment of resentment. So I was able to remember that moment in the makeup room that morning. Whenever I had to get mad at any of the kids, I just used this great little shorthand trick. It's called sense memory in the method acting terminology. I did remember that moment, and that Freddy kills kids. Freddy doesn't like youth.

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AU: Were the prop blades on Freddy's glove actually sharp?

RE: Well, there were incredibly sharp ones that were used for effects. Like if I had to cut through scenery, or when I had to cut through a sheet in one of the beds. Then there was hard rubber ones that were used for fight scenes and then some that had mylar on the blades. They were like wooden blades and they had mylar on them to reflect the light. They looked great because they were very light and I could flick them with lot of agility while still catching the light. So I could be deep in a shot out at the end of the hall and if I just held them up at the right angle and caught the light, they would glint and it just looked cool.

AU: Were all Freddy's lines scripted or did you improvise things like, "Welcome to prime time, bitch!"

RE: That's actually one of the few lines I improvised. 99% of the dialogue was written. We had great writers. One of our writers has Oscars now, Brian Helgeland.

Another guy's a best selling author, another guy wrote [the screenplay for] *Shawshank Redemption* and Wes Craven wrote three of the scripts. The only line I did improvise that I remember was, "prime time, bitch!"

The original line just didn't fit. It didn't sound like Freddy and at that time, there was a famous thing called "Welcome To Prime Time" for network TV and I just put "bitch" on the end of it, because that was a Freddy expletive. There's many other lines fans will beg me to write on autographs and quote in person like, "I'm your boyfriend now," and those were all written.

AU: I'm assuming that they didn't realize *A Nightmare on Elm Street* would be so popular but then it spawned a whole franchise. Was it strange seeing all the merchandising and little kids dressing up as Freddy Krueger for Halloween?

RE: None of us knew. We just wanted people to see the movie because we knew we'd made a great little low budget, down and dirty movie. Very imaginative, very original, very fresh. Then when it did take off, I think it surprised New Line Cinema, as well. They'd never had a big hit before. And so they were novices at the merchandising and the original merchandising was geared much too young. Our original fans, I think, were mostly male and their girlfriends. Of course the girls loved the movie too, because it's about a girl. All the movies follow the journey of a young strong woman warrior, the "Survivor Girl", as we say in Hollywood. The original merchandising was geared very young, unfortunately, and of course now, some of that stuff's very collectible. And it's very funny to see a serial killer on a board game. Then after a while we got those really hardcore fans and it just exponentially grew. We just went through the roof and it became one of the biggest franchises in the history of film.

AU: Was there ever a Christmas episode of "Freddy's Nightmares," or anything you can remember that was Christmas-related?

RE: I don't remember a Christmas episode of "Freddy's Nightmares," but I could be wrong. I recently had a conflict and couldn't do it but they wanted me to play Krampus on *Sabrina*. God, I wanted to do it but I was doing another project. I do know that for fans of *Nightmare on Elm*



Street, it's usually this time of year that fan mail increases and my wife and I get a lot of action figures for me to sign at home and send them back quick. It's always nervous for us because we want to get them back in the mail so they can wrap them up and put them under the tree for Christmas. That's basically Freddy's connection to Christmas. I find myself autographing, some really nice merchandising for fans, that are going to

get Freddy under the Christmas tree.

AU: You have a new documentary in the works called *Icon, the Robert Englund Story*. Any updates?

RE: Well, I'm very flattered. It's some gentlemen from England that are doing this. I don't really consider myself an icon, I think that you have to be dead to be an icon, but anyway, I certainly have my foot in the door of contemporary horror. I don't like to hear myself mentioned along with Karloff or some of the greats like Lon Chaney or Christopher Lee. Freddy Krueger, the character, can be

thought of a contemporary horror icon along with Michael Myers, Jason and Pinhead. I'm proud of that. I told [the filmmakers] I would give them my seal of approval if they included other stuff besides my horror stuff. And believe me, there's lots of my horror stuff I'm proud of but I wanted them to include it all.

I did a movie called *Behind The Mask: The Rise Of Leslie Vernon*, that I'm really proud of. It's really a terrific, smart, deconstructed slasher horror movie. So I wanted to put clips from that movie in it. Then more recently, I did a movie with Finn Jones, called *The Last Showing* and everybody that's seen it and the critics have all said very nice things about it. For me, with the documentary, it was an opportunity for me to encourage the producers to include these other clips along with all of the horror stuff. I said, "Well, here's some movies where I do a little funny dancing, or here's some of my favourite fight scenes." So we'll see.

AU: I really enjoyed your role in 2001 *Maniacs*, as well.

RE: That was directed by Tim Sullivan. He was an intern for Michael De Luca at New Line Cinema and how I wound up doing *2001 Maniacs* is that I promised him I would, way back when he was an intern. And it was really fun, because he was blending comedy, vaudeville, and horror. I think Tim refers to it as "splatstick" as in slapstick but with a splat for splatter.

AU: Do you have any personal plans for

Christmas?

RE: We're going to do a New York Christmas this year. I'm taking close friends and their kids. We're going to go see all the classic New York things. We're going to go to Radio City Music Hall and see the Rockettes in the Christmas show. And go look at the big giant Christmas tree at Rockefeller Center. Maybe the kids will try to ice skate. We'll watch *A Miracle On 34th Street*, where little baby Natalie Wood finally discovered Santa Claus. So it's going to be fun.

AU: Any final words for Canadian fans on this Freddy Krueger Christmas?

RE: Well, if it's a Freddy Krueger Christmas I'll say to everybody, "Merry Christmas, bitches!"

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HELLYEAH

On tour with guitarist Tom Maxwell interview by Erik Lindholm

AU: Who are we speaking with today?

Tom Maxwell: I'm Tom, the guitar player.

AU: On your new album "Welcome Home" can we talk about the title track?

TM: It's no real big secret, it was the first track I wrote for the record. I went to the studio without any material pre-written. It was one of those things I was talking to Vince (Vinnie Paul) about right before we made the record, about going in with an empty nest and see what happened. Let it come from the aether. We got in there first day, started tracking that song, built itself up, and it was a hell of a first song to write, it was pretty epic for a Hellyeah song. Chad came in and did those lyrics, which were fantastic. Before he passed, Vinnie had a chance to hear that song fully, but after he passed, it kinda took a new meaning for us almost. Even though the song wasn't written - post - there was a connection that was undeniable. It is a pretty heavy track, all considered. But it was done beforehand. It turned out to be, in our opinion, the song we should release first. And we did. And people love it.

AU: It speaks to loss and transition.

TM: Sure, everybody dies you know. We kinda have a knack for writing songs for the wounded.

AU: You all come from such different bands before this. How do your styles mesh?

TM: For me, I'm the guy everyone turns to for riffs. For me, songwriting is like decorating a tree. For us, the way we work, we lay down demos and pieces... but nothing is set in stone. We change things sometimes, things go left or right and we add things down the line.

AU: What are your tips for the road?

TM: Plenty of water! You have to eat right, can't do pizza everyday. Take vitamins. The older we get, the more we have to take care of our bodies. Can't wake up everyday peeling myself out of bed. Gotta get plenty of rest, it's really important.

AU: The opportunities for parties and hangovers are endless in your job

description.

TM: We aren't as hardcore as we used to be. When the band first started, and we all had careers beforehand, it's easy to get seduced by the scene and party everyday. As you get older, you ween off it.

AU: Hellyeah have had blues and southern elements in the past.

TM: That was a while ago, and I don't think we have that anymore. There is a track on the new record that could possibly be mistaken as something like that. In the past, we had for sure.

AU: Was curious if you listened to those styles?

TM: I am the polar opposite of that. I don't listen to country, some blues, it could be influential when it comes to when I'm doing soloing. In the band, ten years ago, on the second record. We had a lot of those elements. I wouldn't say country, but a bit more of a honky-tonk vibe. A southern vibe. It kinda came from other writers we had at the time. Me personally, I'm all about going to a gunfight with a switchblade. I'm a hardcore kid. Grew up listening to metal, hardcore, punk, crossover. As a child, my parents played

unit, and it matches the exact tone of that amplifier. I don't have to drag around old Marshalls anymore. I just have this one little unit, that I can take anywhere in the world and it is going to have my amp in there, no matter what. Multiple amps. Tons of effects.

AU: With the loss of your drummer Vinnie Paul (Pantera, Damageplan, Hellyeah,) he was such a unique player, hilarious presence and big hearted guy. I wondered if it was difficult to record in the studio on top of someone who is not with us anymore?

TM: It's still a mourning process, you know? Still dealing with that loss, every single day. He's greatly missed. Physically not with us. You have to put one foot in front of the other. You have to keep going. There was a time, we didn't know if we were going to do it anymore. For me personally, I didn't know if I wanted to. Then we finished the album, the record was completely written, and his drum tracks were finished by the time he left us. It didn't make it any easier. I don't know how to explain it, I felt numb. We talked to each other. We lost a brother, the best thing we can do is just be there for each other.

Anybody who deals with something like this, I feel for them. It's a very bitter, jagged pill to swallow. It affects you in so many ways. Not just career, but home as well. We all went through depression. And some of us still are. Time man, it's going to take time. We decided to pick up and keep going. We took a long look at what Vinnie would want us to do. And if he could pick himself up after losing Dime the way he did, we sure as shit can do this. So we are honouring him, honouring his record. We are doing that to pay tribute not just to Vince but his brother. And it's tough man but the fans want to see and hear it. They are being very supportive.

AU: The vibe from the lyrics and music



a lot of Led Zeppelin, Beatles, Black Sabbath. That's my background. I find as a songwriter, the less I listen to anything else, the better I'll be able to expand my thing. I'm always trying to push the limits of what I can do without outside influence.

AU: You play Dean Guitars, is there a favourite piece of gear you have?

TM: I'm really not a gear guy but I love effects and stuff like that. But when it comes to really getting into, I'm a straightforward player. Obviously, getting a good instrument is very important, that feels right in your hands is very important. I think the best thing for any musician out there to excel, is to surround yourself with players that are better than you. That pushes you harder. They inspire me to be better. It's not necessarily on the technical side. I need to write music that these guys go "shit, that is a riff, that is a badass hook". One thing I'm loving is my Kemper amp system. It's like a big computer. It's not a traditional amp, all technology. It's a profiler. You can take your old amps and profile them to this

of the band, is a go-getter vibe.

TM: There is still a lot of music in my head. A lot of songs I have to get out. I'm not at that crossroads, where I'm feeling like "that is the last record I needed to do, I'm fulfilled". Now whether its tomorrow, or next week, or next month, year. Thirst and hunger is still there, that is for sure.

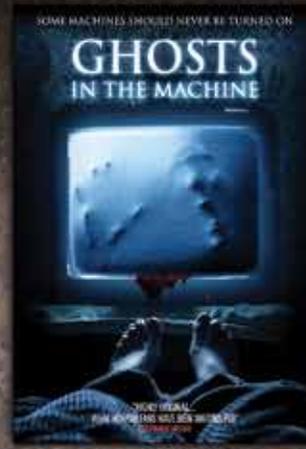
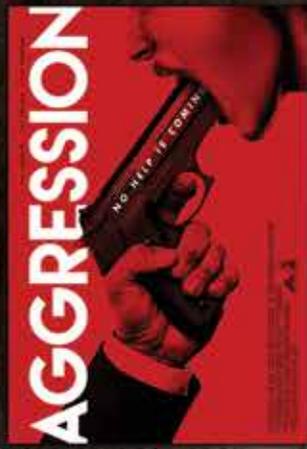
AU: What's your favourite part of coming to Canada for shows?

TM: I've been coming for years! I like the culture. One city I really enjoy is Vancouver. At one point, I would consider moving there. The people are great and fantastic food. Ahead of the curve with the good weed! (laughs) Fans like to party!

AU: Thanks for sharing your thoughts.

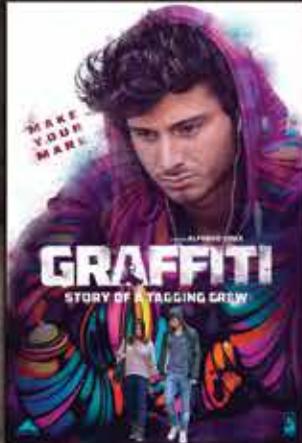
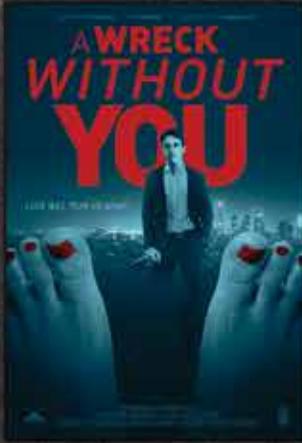
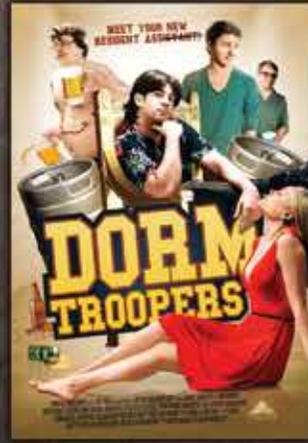
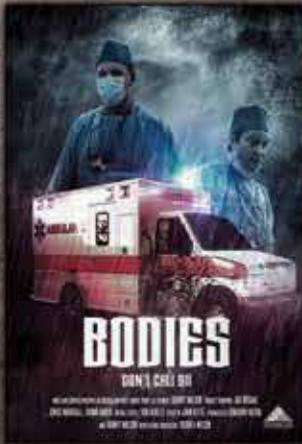
TM: Very grateful to be able to talk to you and everybody else and give my perspective.

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Alive By Christmas: Michael Monroe

Interview by Billy Hopeless

From his time with Hanoi Rocks to his solo career and all that other cool stuff like the Frankincense monster that was *Demolition 23*, Michael Monroe has always been a bright star shining in the night sky, praised by the faithful followers of rock 'n roll. It so happens that nowadays he's become the other man with my partner in crime, Mr. Rich Jones, and if we're going to double date, well I'm more than happy for the both of 'em especially knowing what a huge lifelong fan Richy's been. What better time than Christmas to get together for a little wigwam gang bang yule tidal wave ride back to mystery city and beyond with Michael Monroe?

Absolute Underground: Alright, let's get right to it. You've just released your eleventh solo album, *One Man Gang*, but to me it's really a five-man gang, which includes my brother and

partner in crime, Rich Jones. How do you keep up with the Jones?

MM: Rich is brilliant! This is the best line up/ band I've had since I started my solo career.

AU: Ok trust me, I've worked with him longer than you, and let me tell you, the first rule is don't feed the reindeer too much magic corn, it'll go to his head. Now speaking of brethren, you've also got your fellow 11th street kid, senior Sami Yaffa motorvatin' with ya, any chance of a Hanoi Rocks reunion or is that one of the things that I can't get? You still owe Vancouver one for the show you cancelled on May 8th, 1984. Why did you cancel that show?

MM: I guess that's just one of the things you can't get. That Vancouver show we were going to do at the time of recording the *Two Steps From The Move* album was cancelled because Razzle was too sick with the flu to even hold the drumsticks in his hands at the soundcheck. Sorry about that, but it wasn't my fault.

AU: Every time I see you, you're smiling. Is that just a patented pleather look, or is there a Michael Monroe prescription for happiness?

MM: It's simple. Just remember that every day being healthy and above ground is a good day. Also, what you focus on in life tends to multiply, so I try to focus on the positive rather than the negative.

AU: Healthy, yeah I've heard of that. What is your favourite lyric you've ever sung or written to date, and what does it mean to you? Oh and how about off the new album as well?

MM: Oh, it's hard to think of just one... Well, this comes to mind off the song 'Shattered Smile' on my *Whatcha Want* album:

"... I'm for real, even when I'm fakin', thought I was wrong once but I was mistaken..."

You figure out what it means. Nothing too deep and meaningful, just a fun line.

On the new album, *One Man Gang*, my favourite lyrics are in the song 'The Pitfalls Of Being An Outsider'.

You know, "I paid my dues but I can't pay my rent..." "I don't give a fuck if you don't like me..." and so on.

AU: Story of my life, preacher man, I ain't seen much punk rock credit, only punk rock debt, and as for the first lines, well those fit right in with the holy texts of Nazareth's "Not Fakin' It" that you covered on the solo album of the same name. As this is our Christmas issue, let's finish this off with some merry hoho-let's-go-Monroe questions. How does Michael Monroe spend the holidays? Do you hit the traditional Christmas sauna with a belly full of Glögi (mulled wine) or do you take off to Malibu Beach?

MM: I don't have a sauna at home and I don't drink alcohol. I wouldn't travel anywhere warm and sunny at Christmas either. I like staying home with my wife and two cats, just relaxing and watching movies on TV.

And like The Damned already have acknowledged - There ain't no Sanity Clause.

AU: So cocoa with Mrs. Monroe and a pair of insanity paws it shall be then. When you were a kid, did Santa ever bring you a record album for Christmas that still holds the memory when you hear it?

MM: Black Sabbath's *Sabbath Bloody Sabbath* was one I got for Christmas. Also an album by a Finnish/English prog/pop band Wigwam called *Lucky Golden Stripes And Starpose*. That album always reminds me of that Christmas.

AU: What's your favourite holiday movie and why? It's Pippi Longstockings Goes on Board from 1971 right?

MM: Pippi Longstockings is actually Swedish, but she was big in Finland as well and I did dig her style. However, as ordinary as it may be, *It's A Wonderful Life* is it. It still moves me and brings tears to my eyes.

AU: Now how can all us bad kids in the great

white north get a copy of the new album with all the cash we got by returning all the crappy gifts Santa brought us, and selling the lumps of coal he left in our stockings?

MM: Just be good next time. Or spend the cash, that might be quicker.

AU: If you want to give me anything I'd like to record a duet with you. Until then, can you give all our readers a personal Christmas message like musicians used to do when we had rock 'n roll radio and video channels that didn't suck the big candy cane?

MM: A bit too late to record a duet this Christmas with you. I already did one with the Finnish supertalented singer Saara Aalto on her new Christmas album. We did a version of the almost untouchable Pogues & Kirsty MacColl 'Fairytale Of New York' and it turned out quite good. Here's the link: <https://www.youtube.com/watch?v=NlGLRweQ1Oc>

Well, I'm not gonna say the old, "Merry Sexmas and Crappy New Year," and, "Have a white X-mas" and all...

Let's just say, "Stay away from everything you do and be careless and have a lovely Christmas with your loved ones!"

AU: I once had a dear departed gypsy pirate king shipmate of mine named Nikki Sudden tell me a tale of a night when you, Stiv Bators and Johnny Thunders and he spent a night in a basement jamming. Do you recall such a night?

MM: I can't really recall that particular night. Let's just say that living in the same apartment with Stiv Bators and Johnny Thunders, there was never a dull moment...

AU: So there you have it, kids, a merry sexmas and a crappy new year to all!

michaelmonroe.com

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LA UNDERGROUND



Mallwalker

Interview by Beatrice Chavez

Absolute Underground: Who are you guys, and where are you from?

Sarah Danger: We're Mallwalker, four loud bozos from Baltimore. Sarah Danger on vocals, Debbie Downer on bass, Young (J)evan on guitar, and Zach Snacks on drums.

AU: How did you meet?

SD: I moved here about six years ago from Wisconsin, and met the other members soon after. Debbie was playing in Wet Brain, Evan in Cold Feet, and Zach in Wildhoney. I was on what ended up becoming a permanent hiatus from

my Milwaukee band, Rat Lips. It took me a while to get back into music but after a few drunken talks... Zach, Debbie and I started a band with our friend Garrett called Lowered Expectations. We didn't even last long enough to play the show we booked. After a while Debbie and I wanted to give it another go and decided to make a list of possible guitarists, Evan was at the very top. He agreed to jam with us, and Zach was still into the idea of playing with us too. Things felt super right and thus Mallwalker was born!

AU: What's the meaning of 'Mallwalker'?

SD: When I first moved to Baltimore, I was homesick. Eventually I realized the mall just outside the city was built by the same company as the one I used to work at in Milwaukee, they looked remarkably similar. I got into the habit of frequenting the mall when I was missing home...

hanging out and eating a giant pretzel getting misty-eyed. Between that and a YouTube video I was obsessed with (search "Psycho Mall Walker"), it seemed like a no-brainer. The subject is a VERY passionate woman proselytizing about mall walking. My friend Monica did a great drawing of her for me that ended up on shirts and as art for our demo. I wonder what that lady is up to now...

AU: What genre do you consider Mallwalker to be?

SD: We've been described as "brat punk" and I definitely don't disagree with that. It's difficult to list direct influences because I listen to so much and can't really tell what I'm absorbing and channeling (is that a cop-out? I can't tell). Emotionally I'm really inspired by strong frontwomen who aren't afraid to speak their minds - like Kathleen Hanna, Poly Styrene, Wendy O Williams, Patti Smith, Allison Wolfe, Grace Jones, and Beth Ditto. I grew up surrounded by mostly guy friends who were into male-dominated music. When I was twelve I started listening to riot grrrl stuff, it felt like the bands were speaking directly to me. There were lots of flaws with that movement, but I will forever appreciate it. It made me feel like there was a place in music for me. After that I started seeking out women in music and was just floored over and over again. I wanted to do what they did.

AU: What are the main themes for most of your songs? Do you think they will change over time?

SD: Evan summed it up by saying our songs are about broken hearts and breaking bones. My therapist used to tell me to write letters to people - not to send, but to get things off of my chest. I guess my lyrics are me publishing those letters, in a way. If I have something to get outta my system, there'll be a song about it. My favorite Sleater-Kinney lyric is, "Don't tell me your name if you don't want it sung." As far as changing? Definitely. My lyrics change and evolve because I do as a person. Once you stop growing, you're fucked.

AU: Has your music evolved since you guys started playing music together?

SD: Absolutely. As with any band, the longer you're together, the more of a shared language you develop. I think our songwriting process is continuously getting smoother as we come up with that kind of shared shorthand for things we'd like to achieve. I'm really excited for our upcoming album because our demo feels like it was recorded eons ago when we were still getting comfortable.

AU: The new album is on Sex Tape Records right? How did you guys end up signing with an LA based label?

SD: It is! I've known Stacy and Eric for years - we met at Gonerfest in Memphis and look forward to seeing each other there every year. They're just the best people. When Stacy launched Sex Tape, she listened to our demo and reached out to me about the possibility of being on the label. We played a Gonerfest afterparty that she threw last year and the rest of the band met her and Eric and really hit it off, and it was a done deal. We flew out to L.A. and recorded with Eric and had a blast - it was really special. Stacy is so creative and hard-working. Her vibe feels like a great match for what we're trying to do.

AU: How can fans access your music?

SD: Our demo is up on Bandcamp, and stay tuned for our album *Rough Patch*, coming out on Sex Tape Records soon!

AU: Any last words?

SD: Be excellent to each other.

[instagram.com/mallwalker666](https://www.instagram.com/mallwalker666)
mallwalker666.bandcamp.com

PHOTO CREDIT: Amina Cruz
[instagram.com/amina.photo/](https://www.instagram.com/amina.photo/)



A Very Terry Xmas

Interview by Chadsolute

Absolute Underground: Hey Terry, first off, I saw your "Have a very Terry Xmas" poster around town and is that really Trish on the poster with you!?

Terry Cahill: Yeah man, the one and only Trish or Treat. Who else would it be? Well, except when we're scrappin'. She's gonna be helpin' me out at the show. She likes to sing so we'll see we might get a karaoke goin' or somethin'. No Bubl  tunes though.

AU: Ok, what can you tell us about this show?

TC: Oh it's gonna be the first ever. We're gonna try some stuff. There's gonna be songs, there's gonna

be prizes. You know that white elephant game? We're gonna do that. Get audience members to fight over the best shit. Basically I'm gonna share a few of my Christmas traditions with everybody and we're gonna have a blast.

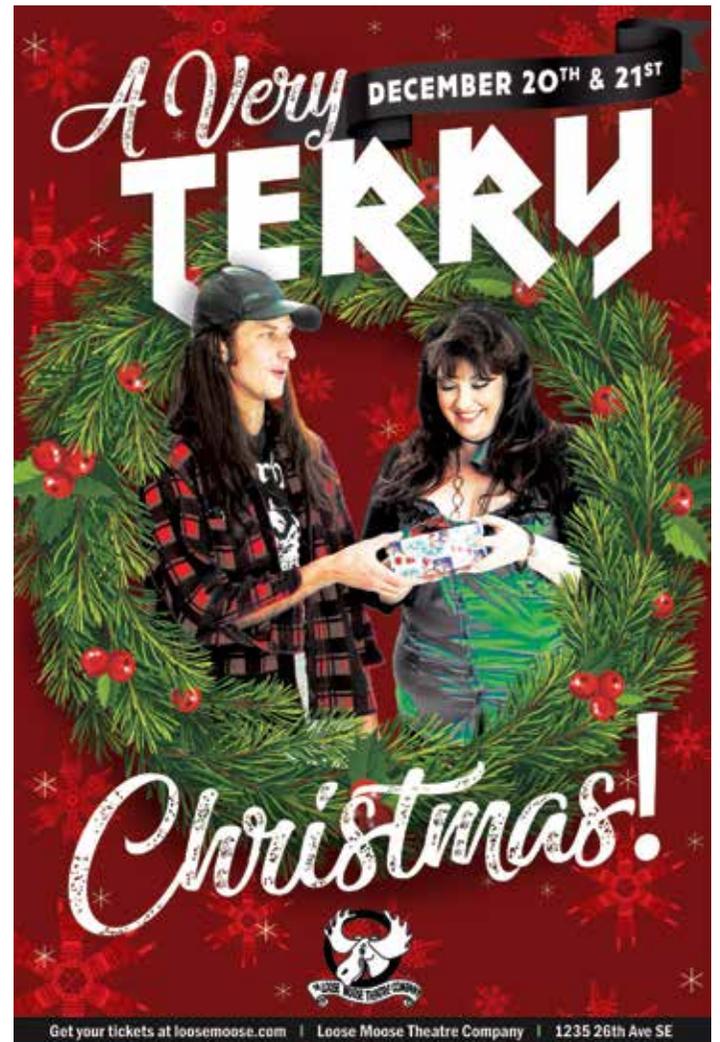
AU: What can you tell us about your travelling, you were hanging with the Trailer Park Boys?

TC: Ya. I thumbed across the country, ran into some weirdos along the way, that's fer sure. I met Ricky at the Dartmouth Legion, and we started givin'er from there. Those boys can party, that's a fact. I might be headed back out there for another visit if I can save my empties.

AU: What can you tell us about the video game for Fubar and Trailer Park Boys?

TC: Theirs is more about the trailer park and ours is more about movin' around from duplex to duplex, tryin' to keep a bender goin'. We're basically tryin' to get in the world record book of longest possible givin'er streak. Put Alberta on the map. The tunes are rad, all Nightseeker, and ole Deaner even has his own recording studio called Slaytanic Ballroom.

AU: Are we to expect any more "Age of Computer" seasons?



TC: Yeah, we wanna get back on the interweb as soon as we can get our subscription renewed.

AU: Thanks Terry, giver!

TC: Yeah man anytime, awoooooo!!

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Joe Jusko

Interview by Ira Hunter

Absolute Underground: Who are we talking with today?

Joe Jusko: My name is Joe Jusko. I have been an artist in the business for about 40 years, give or take. More give. I've worked for just about everybody in the industry. I'm probably best known for the *Savage Sword of Conan* covers and the 1992 Marvel Masterpiece trading cards.

AU: What influenced your style?

JJ: From early on, the number one influence in my life has always been John Buscema. I grew up wanting to be John when I was a kid. I learned to draw by copying his work, which is why there's still so much of his work in mine today.

AU: Describe your style for someone that's never seen it before.

JJ: I guess I'm a realist painter. I'm not photo-realistic, but I try to give a sort of added reality to the characters that I paint, just to give them a little more believability.

AU: You're known a lot for your cover work. What books did you also do the interior art?

JJ: Every now and then I get the itch to do the interiors and sequentials. I did three issues of the *Marvel Knights Black Panther* back in the 90s. I did a fully painted Tomb Raider comic called *Tomb Raider: The Greatest Treasure Of All* and I did a two-issue Vampirella mini-series called *Bloodlust*.



JJ: The very first thing I ever sold was a cover to *Heavy Metal* magazine back in June of 78, I believe that was the issue. And then after that, I went up to Marvel and the first work I did for them was a *Starlord* cover on *Marvel Preview* #15.

AU: Has your art from that point to this point progressed and got better?

JJ: I would have hoped. [laughs] So, yeah when I first started I was really raw. I was 18 years old and I just started painting. I tried to make sure that I grew with every painting that I did and hopefully it's gotten better over the years. I'm more comfortable now than I was back then, more comfortable with what I know.

AU: Any advice for artists trying to make it into the

industry?

JJ: I did it apparently, but I'm the worst person to ask. I was 18 years old, you know, I ran into Howard Chaykin at the comic book store, he hired me as his assistant and sent me up to *Heavy Metal* and Marvel. I was working when I was 18 so I don't have the stories of pounding on doors for years and years and years, trying to break in.

My advice is to be really honest with yourself about the quality of your work. Compare it to all the stuff that's being published and if it's not that good, try to better it before you go looking for work.

It's always better to gear whatever portfolio you're showing towards the company you're showing it to, make sure it's as comparable as it can be to

what you see them publishing. And don't give up. There are a lot of guys who were turned away early on, came back a couple of years later and are superstars today.

AU: What was your latest project that you worked on?

JJ: I've been doing the "corner box" re-creations for Marvel for a series of variant covers that they did and now I'm doing 84 new paintings for every single Edgar Rice Burroughs novel. So I'll be the first artist to ever cover the entire Burroughs library. Everything from *Tarzan* to *John Carter* and all of the smaller one-shot novels that he did.

AU: Now how do people find you online and check out your stuff?

JJ: I'm on Facebook and have a website, JoeJusko.com and a Deviant Art page as well. I'm fairly accessible. I've been on Instagram, just for larks. I'm pretty much everywhere.

AU: What is something that

followed me up until this day. I sign more of those cards today than anything else I've ever done. I'm pretty sure that's my career-defining job at this point.

AU: Who's your favourite comic character to draw?

JJ: That's really hard to pick. I'm best known for Vampirella and Conan, but I've painted just about every Marvel character. Not so much the DC characters, I haven't worked with them so much over the years. I like Spider-Man, and the Silver Surfer has always been a favourite of mine. I like a lot of the reality-based characters like Red Sonja, Vampirella and Conan.

AU: Do you remember reading comics when you were a kid?

JJ: Absolutely. My older brother always bought a lot of comic books and I used to read them, and then when I was older, my father would get me one when we were in the store 'cause he liked to read them also. I would then just buy stacks of stuff from the newsstand. I was a big Marvel kid so I love all the 60s Marvel comics. That's my main area of collectability and memories as a child.

AU: And you still have a good collection?

JJ: No, you know, but I had one. I worked at a comic book store as a kid and I had full runs of just about every Marvel book up until about 1977 when I graduated high school. I had kind of decided that I couldn't be a professional and be a fan at the same time, so I sold my collection right after high school. I wish I had those back today. I don't like to think about it. [laughs]

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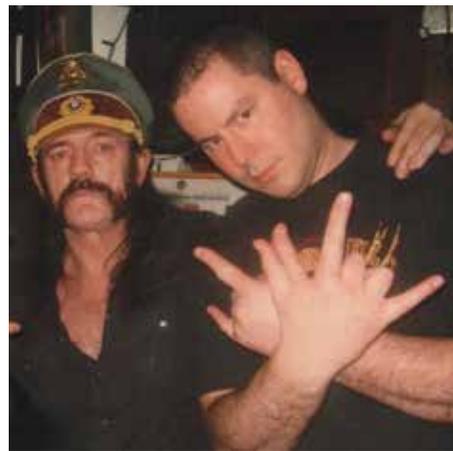
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Absolute Underground 15th Anniversary AU CREW REPORT



IRA HUNTER

Who are we talking to and what is your role with Absolute Underground?

Ira Hunter – Publisher / Editor-In-Chief / Writer / Photographer / Advertising

What was the origin of Absolute Underground and why did you originally start it?

Moving from the much smaller Nanaimo to Victoria in 1999 was a good change for me. There was so many more live shows happening and I went to them all. I used to write live reviews for a publication out of Vancouver called *The Nerve*. I remember one time they didn't publish my review I submitted so I said, screw those guys I'm going to start my own magazine. There were a few other

inspirational Zines out before that, *Mystery Meat* by Ty Stranglehold as well as one I really thought was awesome called *Eraflew Newz* (which was Welfare spelled backwards) It was rough, raunchy, and had dirty comics, so I was a big fan. When they ceased publishing, I wanted to fill the void. I had already been self-publishing my *Champions of Hell* and *Zombie Jesus* comics for several years and I wanted to start a music magazine to help smaller bands get more exposure.

I remember sitting on Willy Jak's couch and

saying that I wanted to start a music magazine that would help promote the wicked Punk, Metal, and Hardcore music scene in Victoria. I really liked some of the local bands and realized they were getting zero recognition or coverage in the other local publications. So I wanted to make people aware of some of my favourite Victoria bands at the time, bands like *A.W.T.*, *Keg Killers*, *Jizzwailers*, *Golgotha*, *Enchanted Faeries*, *The Hoosgow*, *L.I.D.*, *Switchblade Valentines*, *The Shivs*, and *The Sweathogz*, as well as Vancouver bands from the good old Cobalt days.

Willy was part of the Jaks skate team and their motto was "Absolute Music," and we wanted it to say Underground in there somewhere and our buddy Merlin yelled out the magic words, Absolute Underground! We also borrowed a quote from the band The Dwarves for our tagline line back then, "The Scum Also Rises".

Bill Code, a local graphic designer, had already been publishing some local mags so he really helped get us off the ground with his knowledge of printers and lay-out.

The first issue was published in December 2004 and it was the "To Hell With Christmas... It's The Halloween Special!" and it featured the *Champions of Hell* band and *3 Inches of Blood* on the cover.

We had certain things in there that wouldn't fly in our enlightened age. Things like Drunk of the Month, Goof of the Month, Lid/Mullet of the Month, Skank of the Month (it was gender-neutral), and Yummy Mummy of the Month. We also used to do the Weed Olympics where we would have touring bands smoke six different kinds of marijuana and attempt to judge them. So it said Punk, Pot, and Metal on the covers of the first couple issues. We started out with a 16 page black and white newsprint magazine and have since grown to be pretty much full colour and upwards of 72 pages per issue now. We now also try to feature an underground band from all the

major cities across Canada every issue. Willy later introduced me to his friend Chad Persley from Calgary who was brought on as our Art Director in 2006 after Bill Code moved on. Chad helped break new territory into Alberta before we eventually started delivering the magazines as far as Montreal.

What does Absolute Underground mean?

Uncensored, anything goes, street-level journalism. It's an outlet for my obsession with horror movies, skateboarding, tattoos, low-brow art, and anything else I think is cool. Covering obscure bands dwelling in basements with mutant children banging on drums.

What's the best part about working for AU?

Attending concerts, festivals, and conventions around the world to get interviews and content. Events like Calgary Horror Con, 70000 Tons of Metal, Rebellion Fest, Comic-Con, Punk Rock Bowling, Riot Fest, SXSW, Hellfest, and Wacken.

What are the challenges of working for AU?

Stressful all-nighters and blown deadlines. Also public holidays fucking up the printer's schedule. People getting mad at you about something in the mag. I always say I'm not doing this for my health or wealth, I'm doing it for the cause.

Favourite interviews or issues?

I like looking back at past issues and getting a blast of nostalgia. The Halloween issues are always my favourite. There's been so many wicked interviews I've done over the years. Probably my top 10 would be:

1- Dave Brockie a.k.a. Oderus Urungus from GWAR who I interviewed the most. GWAR is also the band that has by far been featured in the magazine the most. With Oderus the interviews were always spontaneous and frightening. You would never know what was going to happen. He might grab a mounted sheep off the wall and start making sweet love to it, or you might find yourself bent over and on the receiving end of his cuttlefish. I remember being apprehensive to sit on Santa Oderus' lap again after that.

2 - I remember talking to the Trailer Park Boys on a conference call once. They were all in character, Ricky, Bubbles, and Julian. Highlarious interview and everything was going good until I accidentally said something about Lucy and Ricky wanted to fight me over the phone.

3 - Speaking to Cheech and Chong was a big one for me and I still remember some very strange facts from those interviews like what was the best kind of weed Chong ever smoked? To learn the answer be sure to read the Tommy Chong Christmas interview in this very issue.

4- King Diamond was a wicked interview. I learned he was trapped in a burning coffin onstage and none of the crew knew he was unable to open the lid and was about to be burned alive. Terrifying.

5 - Kerry King from Slayer for our 666 issue

(06/06/2006). Kerry King is a straight shooter and kept me on my toes. It was deadly to meet Kerry recently during Slayer's Final Campaign. He was super nice after the show and signed my Slayer tattoo. I know he usually puts a KFK after his autograph which stands for Kerry Fucking King! So I jokingly misspoke and said "Will you put a KFC on there?" Kerry laughed and said "No but I will put a KFK!"

6- One of the best interviews for sure was Lemmy from Motörhead. I had just been down to Austin, Texas for the SXSW festival where Lemmy had been treated like the Rock God he was. It was the US premiere of the Lemmy documentary with the filmmakers plus Lemmy in attendance, Lemmy was also interviewed as a key note speaker and Motörhead played five shows over the weekend. I was able to set up a

phone interview with Lemmy when I got home and I called the number the PR people gave me and I asked Lemmy where he was and he said at his apartment in LA just around the corner from the Rainbow Room. I just thought it was so cool that I had the number to Lemmy's apartment in my phone. R.I.P. Lemmy.

7- Manowar was killer when I got to see them live in 2009 at Hellfest in France. Afterwards I spoke to their singer Eric Adams on the phone from their New York fortress. Adam was very forthcoming. When I asked if there were any Manowar pre-show rituals (I had heard legend that they stood around in a circle and held swords aloft and chanted oaths together), I didn't get the answer I expected when he said "I try to get a blowjob before the show and after, if I can!"

8- Gene Simmons from KISS was a man of many words. And a man who knows he's doing you a favour by talking to you.

9- Sitting down with Colin McFaul the singer from Cock Sparrer for a pint at Rebellion Fest last summer in Blackpool, England was pretty all right for sure. Colin is a down to earth, straight up bloke who shared many stories from the earliest days of punk. He was there the entire weekend just drinking with his mates and meeting fans.

10- Hank Von Hell from Turbonegro, eating ice cream with him and learning all about coconuts, "The deadliest fruit in the world."

Honourable Mentions: Alice Cooper, Captain Sensible and Dave Vanian of the Damned, Deaneer and Terry from Fubar, Glenn Danzig, Jerry Only and Doyle of the Misfits, Milo and Karl Alvarez from the Descendents, Frankenhoker's Patty Mullen, and John Kassir the voice of the Crypt Keeper from Tales From The Crypt. Also Dee Snider from Twisted Sister who I grew up on, members of Venom who I was in league with, and The Undertones who I love.

Who should we interview next?

Clive Barker, Elvira, Iron Maiden, and Iggy Pop are at the top of my list, for sure.

Any other highlights to share?

Putting on *Rising Scum Fest* for five years in a row with bands like SNFU, Dayglo Abortions, The Jolts, Swingin' Utters, Guttermouth, The Bonitos, West of Hell, Scimitar, Unleash The Archers, and Archspire. We also always made sure that one show each festival was an all-age show.

Producing five seasons of *Absolute Underground TV* with video interviews and festival montages. We would do live monthly screenings of AUTV before concerts we would put on. The final season was also aired on the Shaw Cable network.

Absolute Underground Records put out 13 or 14 releases in one year, including *Alcoholic White Trash*, *Brady's Problem*, *Frostbacks*, *Growler*, *Keg Killers*, *Left Pocket Dead*, *Lesbian Fist Magnet*, *Lust Boys*, *Mr. Plow*, *The Mutated Earthlings*, *The Role Models*, and *The Stockers*. Our *Rising Scum Comp Vol 1*. also featured L.I.D. and *Class of 1984*.

Final thoughts on 15 years of Absolute?

Thanks to all our super supportive advertisers, some of whom have been in the mag since issue #1, like Lucky Bar. It's a mostly volunteer run publication, so I want to definitely thank all the people who have lent their voice to the magazine over the years. All the writers and photographers who have made the magic happen and to our past music editors Ryan Dyer, Emily Kendy, and our current music editor Willow Gamberg. I want to thank Demonika for her wicked center spreads and photo collages. Our graphic designers who help create the ad artwork Clayton Hall, Mark Pye, John Warnock, Jake Warren, and Adam "Goatlord" Hughes, who work for gift certificates and beer. The awesome people who help distribute the mag all across Canada. All the sweet people who help transcribe the interviews are greatly appreciated. And also our art director Chadsolute for putting the puzzle together and getting the files to the printer. All the beast to everyone for your support over the past 15 years. You rule, others drool.

I'm glad we've survived this long and are still publishing. I hope to make it to our next milestone when our 100th issue comes out. Thanks for supporting the Underground!

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CLAYTON HALL

Who are you and what is your role with AU?

Clayton Hall, ad designer since 2007.

What does *Absolute Underground* mean to you?

It is the way that I can contribute to a community that I love and admire.

What's the best part of working for the mag?

The feeling I get from contributing to this magazine and the scene it caters to.

What are the challenges of working for AU?

Having to get it all out in time, in order to please those lovely advertisers that support our effort.

Favourite interview or issue?

Coming from the inside, fits every interview and issue that I see the team working on. The amount of love and effort each person puts into it... it's a labour of love from everyone each time.

Who should we interview next?

Dead Boys, John Cooper Clarke, or anyone who's contributed to this community in any capacity.

Final thoughts on 15 years.

Before anything I have to say about the magazine, I'd like to acknowledge Ira for all the effort and life and puss he's gave up for this endeavour. The support he's given me and anyone who's reading this is beyond measure.



ADAM HUGHES

Who are you and what was your role with AU?

Adam Hughes, and my role with *Absolute Underground* was web developer/designer, and advertisement and magazine layout designer between 2006-2008.

What does *Absolute Underground* mean?

It was always about the music.

What's the best part about working for AU?

The best part was getting to see a lot of shows in Victoria and Vancouver. It was always exciting to see a new band that I had never seen or heard before.

What were the challenges of working for AU?

Print deadlines, there was a lot of long hours before going to print.

Favourite interview or issue?

The first three issues are my favourite, which I still have. I was so excited about a local underground music magazine on Vancouver Island.

Final thoughts on 15 years of *Absolute*.

It's great to see the magazine still going after 15 years. A lot of people have worked hard to keep it going over years. Cheers to everyone who has helped, worked, advertised, or volunteered to keep *Absolute Underground* going!



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Sunset at SBC

Interview by AU Editorial

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

Malcolm Hassin: My name's Malcolm Eric Hassin, don't know what I am infamous for but I was half of the mind and body behind SBC in its current reincarnation with the ramp and live music. Also a nuisance to society.

AU: Can you give us a brief history of SBC? How did it form and how did you come to run the place?

MH: Hmm, Andrew Turner and I met through a mutual friend, not long before we started looking into the space. I was working in mental health care work with youth at the time. Andrew had finished Sheppards Pie gallery, which is now the Black Lab and the idea came up over beers. What I didn't know at the time Andrew had done an entrepreneur course ten years prior for this same thing. He asked me my dream job, and I answered, "I dunno, indoor skate park café?" Not knowing that this maniac had put this on the back burner for the better part of a decade 'cause he learned you needed affordable space and partners. Pretty much a few days later he showed up on my door and dragged me to an abandon building, rats running everywhere, garbage and poop, the Buddha in the winter kinda got used as a squat to get out of the elements. And who could blame anyone? I just remember looking at Andrew and being like, "You can do this?" Meaning more so the construction aspect of things, the place was

pretty far gone, I don't think it would have lasted another winter! Then we got to work, and the rest is history.

AU: What does SBC mean to the Vancouver punk rock and skateboarding community? Why is it important to have venues like SBC available?

MH: From what I hear, it was a home away from home for a lot of people, myself included, somewhere you could go, hopefully egos left at the door no matter what walk of life one was. We connected with the neighbourhood right away, which is a huge part of being down in that hood. We just tried to create a safe space that was multifunction that involved a lot of our own passions which in turn would attract some like minded folks to create. Whether it be art, or music or skating didn't really matter just as long as everyone was pretty respectful, it was pretty loose.

AU: Can you tell us what happened last month when SBC got shut down? Will this be temporary or permanent, or do you know yet? How does this shutdown affect you personally?

MH: There are lots of things that went down in the last few months, the tragic event that happened after Off With Their Heads show, which was pretty traumatic for all involved. Luckily, the girl involved is still alive, but unfortunately going to have a long road ahead to recovery. I was visited by the liquor inspector as well, which means there are drastic changes that need to happen to keep doing shows and keep them happy, unfortunately doing the shows is what paid the bills, and I have kinda run out of juice.

AU: We all have favourite shows and events that happened at SBC... I played bass there for my first and only gig, we threw art shows and movie screenings back in the day... can you tell us some of your favourite moments from your time there?

MH: There's a few that stick out, we facilitated a program with at-risk youth that they were

SHRED SESSION

learning ti-kwon-do and advancing in their belts as well as skateboarding and mindfulness. It was pretty neat to watch the youth grow! There was doctors and psychiatrists on side but the environment wasn't a stuffy office and the youth seemed to feel comfortable and open up, which was pretty cool. NoMeansNo cloning The Ramones on New Years was bananas. My childhood favourite Forgotten Rebels was pretty fucking nostalgic, and anything with Mr Ken Chinn a.k.a. Chi Pig, 'cause that motherfucker is dear to me and makes me laugh. Tons of events with PD from Skull Skates which is always an honour, all the coping bashes with Jeff Cole and Dennis Regan. off the top of my head. But there are so many.

AU: SBC is one of the latest casualties in the war on venues Vancouver has been facing for the last decade... what are your thoughts on this? Do we need different regulations? A different approach to liquor licensing? Is there a solution?

MH: Feel like red tape is everywhere, and we tried our best with what we had to make it work, liquor primary (which is borderline impossible to get without a ton of \$\$) limits access to kids, which is part of our business and mandate, so I guess it's a hard format to have your cake and eat it, too. By doing shows but also trying to be like a privatized community centre to youth of all ages. The city has been supportive over the year nonetheless. No fault of anyone other than myself, I kind of burnt the candle at both ends and hit a wall, but did it for the greater good and believed in it! Still do.

AU: Malcolm, what's next for you personally? Will you take a well-deserved holiday? We love you and we want you to be happy, whatever happens!

MH: I need a break or change for sure, that being said I will still remain in the music/skateboard community in one facet or another, just maybe

not in a space holder sort of role, 'till I recharge my batteries and then maybe see what presents itself after that. Both music and skateboarding are in my mind and soul and will never leave, but if I am not healthy, I can't do what I enjoy and have done for the better part of my life, care work and taking care of others.

AU: Is there anything else we should know that we don't already? Any final words for our readers?

MH: The biggest list of thank yous and people that made this place the way it was, Andrew, his parents for all their support over the years, thinking we were crazy but still standing by. The Skull Skates team was there since day one. We created this from an idea and zero budget, anything's possible just not taking no for an answer was a key part of the beginning and getting the doors open for the beast to grow legs and take off on its own path. There's no real way of controlling it, to anybody who helped out, enjoyed shows, supported in any way, I sincerely thank you. We need these spaces in Vancouver and the support is there. There's a lot of friendships and memories that I will never lose or forget that came out of the past eight years.

"Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay."

-Robert Frost

AU: We can't thank you enough for everything you have done for the music and skate communities, Malcolm. You ran SBC with love and dedication, providing a community and creative space for all of us. Thank you for your service.

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Torturing Nurse
15 Years of Harsh, Nihilistic, Chinese Noise

By Ryan Dyer

Shanghai, China. At nearly 25 million people living in the area, it is the world's most populous city. At its epicenter, the Lujiazui skyline electrifies onlookers from across the Bund. The Oriental Pearl Tower shimmers alongside the China World Trade Center and other multi-million dollar skyscrapers. The skyline is a "showpiece" of the booming economy of China, and wealthy businessmen leave the buildings in droves to take their luxury cars home. Their horns honk ceaselessly in the nightly traffic jam, which is mixed with the noise outside the vehicles of vendors shouting deals, shops blaring pop music and the odd drunk shouting at a taxi, but the people have become accustomed to such urban noise. Like any city of its size, there is an underbelly with an undercurrent or art flowing through it. The underbelly holds clubs and museums which host deafening metal or transgressive galleries which would never be approved by the PRC, if they were aware of them. Of the 25 million people in Shanghai, there was one man who turned the noise of the city around him into a musical weapon. JunJun Cao, a.k.a. Junky, started Torturing Nurse, named after the John Zorn *Torture Garden* album in 2004. Donning a blue mask on stage and several effects pedals for his arsenal of noise, the live performance is a one-man wrecking

eardrums with his distorted rips, tears and punctures.

When I lived in Suzhou, a city close to Shanghai, I highly anticipated catching Torturing Nurse live, and attended a few of his Noishanghai events. He was like a piece of dynamite in human form on stage, playing short, 20 or so minute sets which usually ended with his table on the floor or with the audience twisting the knobs of his distortion peddles. On an off day, I take some time with Junky to look back on 15 years of sonic annihilation.

Absolute Underground: Why did you start Torturing Nurse?

TN: I was tired of the traditional rock band I had formed before and wanted to break through to make more free, uninhibited sounds.

AU: There are many metal and punk bands in China, but you are one of the only noise artists. What led you down this route?

TN: I started listening to a lot of Japanese and American noise around 2000, and I was fascinated by it. I felt that noise is the most free sound possible to create. Though I also like traditional rock bands that break through the guitar/bass/drum routine.

AU: Shanghai is a huge city. There are many art galleries but also industrial looking buildings. There are rich and poor people. Expats, tourists, high tech skyscrapers and grimy old buildings. It seemed overwhelming and often absurd. Does noise reflect daily life there?

TN: The city I live in must have a subtle influence on me, consciously or unconsciously. There are things within it that give me energy and encourage me to live.

AU: What feelings are you usually going through when performing?

TN: I try not to want to feel much of anything during the show; the

AU: What is the mask that you wear. What is it inspired by?

TN: It is a Face Gini mask, usually used by women on the beach to shield themselves from the sun. Wearing a mask makes completely separate from the stage and reality; I like to create an image that is different from the others.

AU: Do any films influence your music?

TN: I like watching movies very much, especially like the German director Werner Herzog, the Italian director Pier Paolo Pasolini, the Japanese directors Shuji Terayama and Yasujiro Ozu, and the Greek director Theodoros Angelopoulos. I think their work has influenced me more or less.

AU: Japan has many noise artists and you have played in Japan before. Have you collaborated with any and what is the difference between the Chinese and Japanese styles?

TN: I have worked with many Japanese artists. I think they work very hard. The amount of artists and the quality of noise in China and Japan are still quite different.

AU: When did you decide to start Noishanghai? Has it helped the experimental music scene in Shanghai?

TN: I started it in 2005, at first, because I couldn't find a suitable venue for my performance, I gradually evolved it into a monthly performance. I don't know if it helped local musicians, but it is definitely helpful.

AU: I knew about you before I came to China. How did you get your name out there in the early days?

TN: In 2005, it was a coincidence that two albums were released in the US, and it was possible to open the floodgates for the earliest overseas popularity of Torturing Nurse.

AU: VPNs are very important in China to access social networking sites. How important has Facebook and Youtube



been to getting known internationally?

TN: International social networking sites such as Facebook, Twitter, and Youtube are very important for band promotion, because it not only makes your voice have a chance to be heard around the world, but also understand similar things that other people around the world do.

AU: I suggested your name to play Terminus Festival in Canada next year. This is a yearly electronic/industrial festival featuring bands from around the world. From my experience, I know it's hard for Chinese people to get a visa to go there, but would you play it?

TN: Thank you very much for your advice. Actually, I do go abroad for performances every few years. The visa is not particularly difficult for me.

AU: Which countries have you played outside of China?

TN: Japan, Denmark, Switzerland, France, Belgium, UK, Spain, Germany...

AU: Torturing Nurse live has gone through a few different incarnations. Tell me about the lineup changes.

TN: From the earliest multiplayer band, I am now performing alone. I want to list the names of the members who have participated or are guests: Junky (now), Youki (past), Wanjun (past), Misuzu (past), Miriam (past), Jiadie (past), Arrebato (past).

Guest: ZK/33/Pupa/Zev Asher/Ka Liening/Road White /Maimai/Shu Ride/Da Xiao/Jun-Y Cio/Younger/Hong Qile/Bryan DeTrow/bububug.

AU: You started Life is Absurd, a tape label. What is the attraction of cassettes? Who are some of the other artists you've released tapes by?

TN: I like the analog publishing format, be it tape or vinyl. Life is Absurd has published Thai metal Wakk Thuu, Japanese free impromptu drummer Ryosuke Kiyasu, American noise artist Lackthrow, and Japanese noise artist Fumio Kosakai.

AU: Has your instrumental setup changed throughout the years?

TN: The equipment has been slowly changing, and now I am more inclined to use the method of cut-up noise and behavioural performances.

AU: What is the wildest thing an audience member has done during a show?

TN: The audience in Osaka attacked the other members of the audience, and the attacked audience and I tore it up with them.

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

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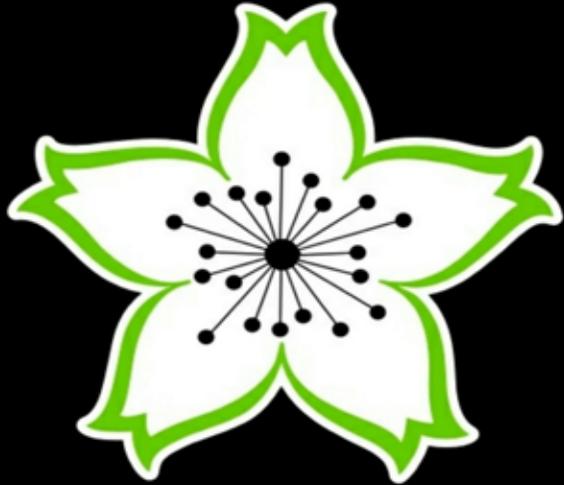
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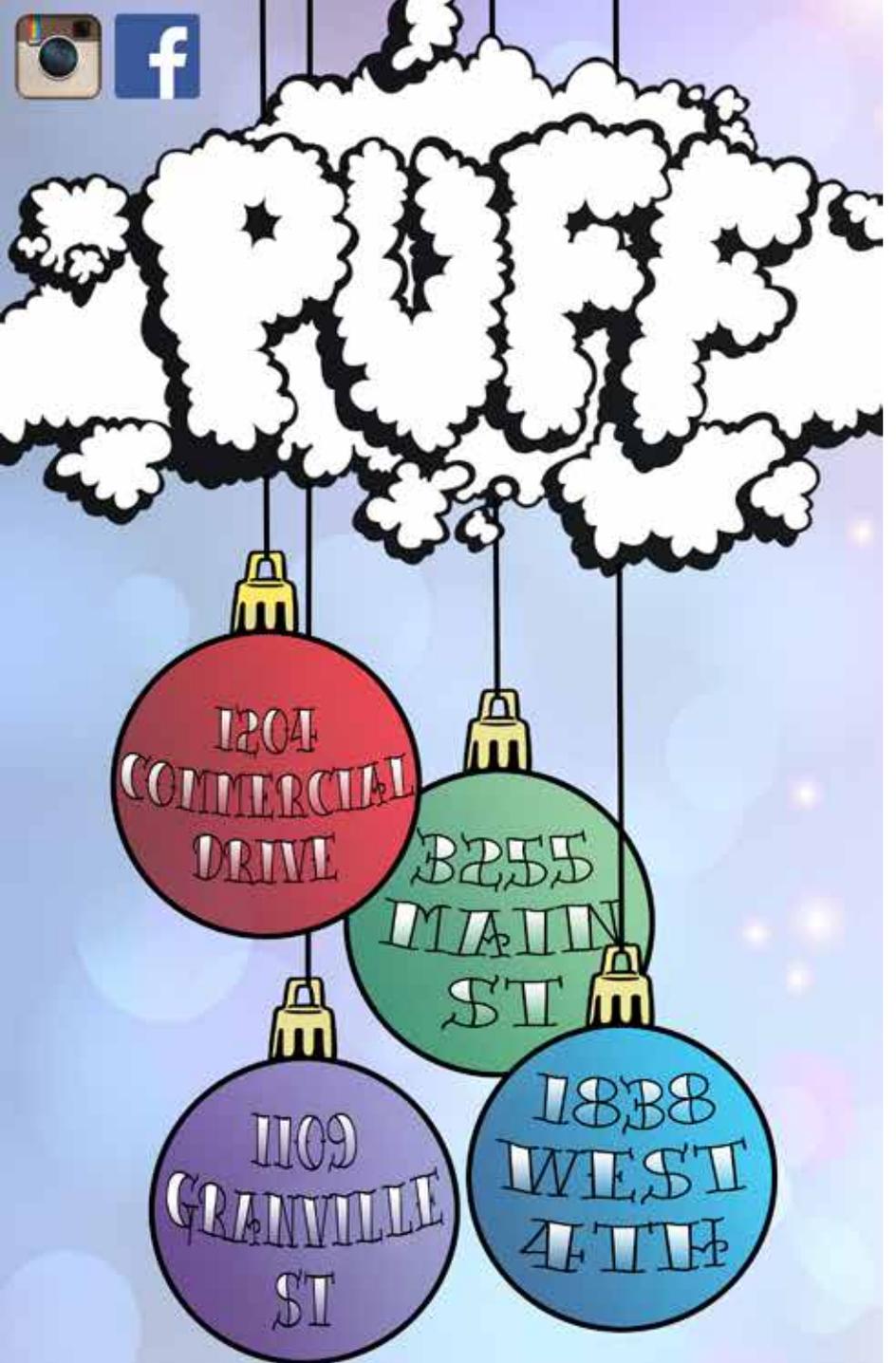
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Vampiria 33

Interview by Don McCaskill

Vampiria33 is a goth model from New York that mixes leather, lace and corsets with vampiric sensibilities. She always loved everything dark, and first became aware of the gothic subculture through the music.

Absolute Underground: When did you first realize you were goth?

Vampiria33: I was first introduced to gothic music by a friend when I was 16 or 17, so this was when I first learned about the subculture. A couple years later I started attending goth events and parties in my city and met people whose entire lifestyles were goth - from the music to the fashion to their interests. I realized that for the first time I found something that felt like me, and I've been a part of the subculture ever since.

AU: What is it that attracts you to the subculture?

V33: I love everything dark — the subculture allows me to express this through music, literature, fashion, and lifestyle. I'm also attracted to the creativity and originality of the people in the subculture.

AU: What started you modelling?

V33: When I was younger I was interested in fashion, but I never really thought about photographing myself or modelling. About four years ago I was going through a very tough time in my life- I'd just been diagnosed with a chronic illness and was having a lot of health issues, and I was also dealing with a bad breakup. To distract myself, I started dressing up and taking photos of my daily outfits and posting them online. I kept doing this for a little while before I realized that I was very passionate about modelling and photography. Although my first photos honestly weren't that good, creating these images gave me confidence and I really started to see myself as beautiful. It was also at this time that I was contacted by New Rock to model for them - I remember being so excited, haha. As time progressed, I started working with more brands and learning more about the actual photographic process itself - I purchased a DSLR, started learning about lighting and composition of photos, and taught myself Photoshop.

AU: Who or what inspires you?

V33: So many things! While I try to remain inspired by ideas in my own head a lot of the time to try to be original, there are definitely a few artists and models that I'd love to



mention. The first artist that comes to mind when people ask about my inspirations is a Polish painter named Zdzislaw Beksiński. I used to study painting and drawing, and he was always my biggest inspiration then and now. I actually have a plan to get a few of his pieces tattooed. Beksiński is known for creating creepy, dystopian surrealistic works. While a lot of Beksiński's themes aren't immediately present in my photography, his work is incredibly meaningful to me and has been my biggest inspiration for years. I'm also inspired



by a lot of the models and artists I follow, including Mahafsoun, Threnody In Velvet, The Black Metal Barbie, Obsidian Kerttu, and many others.

AU: What photographers do you tend to work with?

V33: I don't usually work with photographers - I take all my own photos! While I have shot with a few photographers in the past, modelling

and photography is a creative outlet for me so I prefer to do all aspects of the shoot myself, from photography and editing to makeup and styling.

AU: Do you ever model outside the goth aesthetic?

V33: Not usually. Alternative and gothic modelling is who I am, so I tend to stick to what feels like me. Even if I do a shoot that isn't completely gothic, I still have black hair and tattoos, so the photos still look pretty alternative anyway.

AU: Do you work with any particular brands?

V33: I do! As I mentioned earlier, the first brand I ever worked with was New Rock. Since then I've expanded over the years, collaborating with brands and companies such as Killstar, Punk Design Shop, Malefic Apparel, Dirtymind Cosmetics, and EvaHair.

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Gross Misconduct

Interview by AU Editorial

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

John Kurucz: Hello and good day. John Kurucz here, I play drums in Gross Misconduct and I'm both super famous and super infamous because of that. Just ask my mom.

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

JK: We started jamming in various iterations in 1998, settled on the final lineup a year later. Our first gig was Dec. 15, 1999 in our hometown of Nanaimo. We formed largely because the metal scene in Nanaimo was so small, that it was almost inevitable that we'd cross paths. And we did. David London, Jesse Brint and myself have been

in the band since Day 1, and we're on bass player #4 in Julian Kenchenten. He's from Nanaimo as well and is very handsome. We think he's a keeper. As for what we're about — playing heavy metal and having tons of fun while doing it.

AU: You've officially been a band for 20 years! That's amazing! What's the secret to your longevity? How have you seen the band change and grow over the course of the last two decades?

JK: The band has changed in terms of the lineup because that's life — people come and go, people pursue other interests and sometimes people are no longer interested. All of our former members are still super good friends and we all hang out quite often. We've maintained ourselves as a band largely because the music keeps us interested and we're all pretty laid back — we are Islanders, after all. We don't squabble over stupid shit or things we can't change. Two of the guys are dads now. If one of them says he can't rehearse because his

kid is sick, there is really only one way to respond to that — "Sorry to hear it, hope the kid gets better, see you at the next jam." The need to cooperate, compromise and adapt is a big thing in our band.

AU: You've just finished playing a few island shows, how were they? Tell us about your next shows that are coming up! What events/bands are you most stoked for?

JK: We played Nanaimo/Victoria in mid November. Nanaimo was madness. Total chaos in the crowd, I remember looking up from my drums and thinking someone was going to die. Victoria was decent, but I think we were competing with other shows in town that night, so the turnout wasn't necessarily what we're used to when playing in Vic. Our 20th anniversary show in Vancouver happens on Dec. 13 at the Astoria and after that we're headlining Night 1 of New Year's Winterfest in Vancouver on Jan. 24. The next one after that will be a doozy alongside Insomnium, Omnium Gatherum in late March. The event/ thing we're most looking forward to is waking up without inexplicable back pain.

AU: You'll be dusting off some old classics for these shows, but when can we expect new material from Gross Misconduct?

JK: The tentative plan as of now is to release an EP at some point in 2020. Two songs are written and parts of two or three others are sitting around in the ether. We must retrieve them from the ether and piece them together. Realistically, I hope we're in the studio by the end of summer 2020.

AU: What else does the new year hold for you as a band? Will you be touring, recording?

JK: Recording for sure, new album for sure. Touring ain't what it once was for us. Two of the dudes are dads now, so touring is pretty touch and go. We'll likely play the B.C./Alberta festivals in the summer, but nothing is confirmed at this point.

AU: What are some of your most memorable moments from the last 20 years of Gross Misconduct?

JK: Opening for Amon Amarth at the Croatian Cultural Centre in 2007 (our biggest show ever), playing with legends like Napalm Death, At the Gates, the Haunted, Martyr etc. We played two Warped Tour dates at Thunderbird Stadium (2007, 2009) that were both totally awesome. We ate catered food and were given lanyards that made us feel more important than we actually are.

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

JK:

- 1 - Waking up without inexplicable back pain.
- 2 - Not having pieces of drum stick break off and hit me in the eye or other parts of my body.
- 3 - Making billions of dollars from playing underground death metal.
- 4 - Travelling the world.

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

JK: One time I was riding my bike around the Seawall in Vancouver, totally flying around a corner. Someone (I couldn't see who) yells out, "That guy's in Gross Misconduct!" Although this happened almost four years ago, it still remains as the greatest moment of my life.

AU: Any final words for our readers?

JK: In all seriousness, we are very appreciative that anyone gives a shit about us — whether it's coming to our shows, buying our albums or buying merch. We don't have any illusions about what we are or what we should be, we just like cranking out tunes with one another. That anyone cares or enjoys what we do after all this time is extremely gratifying. We love you all.

www.grossmisconduct.ca

PHOTO SOURCE: Gross Misconduct

CANNABIS CORNER



change instigators and give our supporters every opportunity we can to be a part of something bigger. The power of social media cannot be underestimated when it comes to generating interest in a cause, and small scale rallies are a perfect opportunity to create targeted content. Just one picture, with the appropriate sign or perfect facial expressions, can be

spread far and wide. Videos and live feeds allow those who cannot attend due to schedule conflicts or mobility constraints the opportunity to hear the impactful words of the speakers. Indeed, strategic use of social media before, during and after public demonstrations can amplify the impact of any message that you are trying to get across to your desired audience.

Getting mainstream media to pay attention to your protest might not be easy but it can be done with the right approach. Press releases followed by an email and a phone call will ensure the press is aware of the situation, making it easy for them to create a story without even attending the event itself. Sending a follow-up email is often a better way to get coverage, as the media tends to avoid promoting events and report on them after.

Getting inspiring and passionate speakers for rallies is a critical component of a successful event. With some help, their speech can be recorded for the masses to watch on social media. More importantly, those in attendance of demonstrations are often powerfully moved when hearing the personal stories of others negatively affected by government policies. The significance of sharing and the bonding that happens at rallies between victims of unjust government regulations can be profound.

Whether the event is a march down the streets, occupying an office or getting out front of a building with signs, getting groups out to protest is a direct tactic to engage with the uninformed public. Educating random strangers about government injustice is an excellent means of building new allies, sometimes connecting to people already concerned about the issue but unaware of your actions or meeting others unaware of the problem but willing to help once informed.

But when it comes right down to it, getting out and protesting can be fun and a good outlet

for bottled-up frustration. Whether you dress up, make a sign or just get out and represent, participating in rallies is an excellent way to get out your message out, attract new supporters and encourage networking amongst those already on your team. Participatory education in constant passive civil disobedience is the best strategy available to those seeking change in any field.

<https://vcbc.live>

Why We Protest When Politicians Are Not Listening

By Ted Smith

One of the most potent forms of activism is protesting on the street, but getting large numbers and media attention can be difficult. Typically only politicians in opposition parties will attend rallies, with those in power heavily protected from hearing voices of discontented citizens. While this may deter some from organizing small-scale protests, there are many reasons to get supporters out to gather together and speak out, even if the politicians and their staff are not even listening.

Getting small groups of people out to express their discontent builds a network of informed supporters that will build a foundation upon which other actions can be built. Encouraging frustrated and motivated citizens to get together is a valuable means of building community around social causes. Far too often activists are isolated and left feeling like they are alone. In a world where people feel scared and are increasingly isolated, we must act as social

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Curvy Collective Bringing Christmas Cabaret to the Carlton Club

On December 14th, Pervz&Curvz Collective will present a Very Campy XXX-Mas: Holiday Burlesque at the Carlton Club Cabaret.

This show will be part of a new series of variety burlesque shows that will bring cabaret back to the Carlton Club, courtesy of the newly formed Pervs&Curvz Collective (P&CC). The dance and production troupe focuses on body positivity, consent culture and inclusivity and they want to share with the world that, "Every body is a burlesque body!"

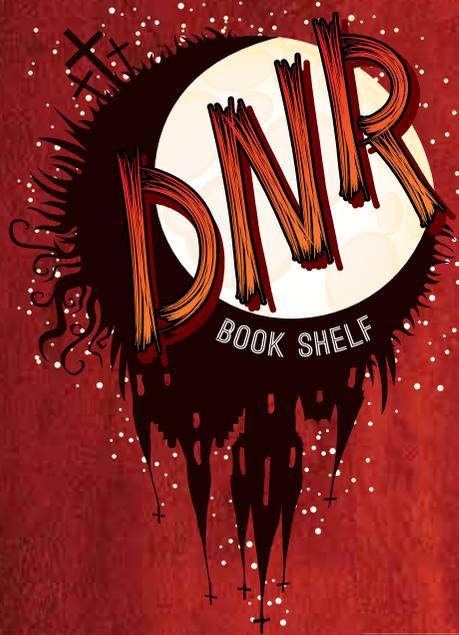
Their next show, A Very Campy XXX-Mas: Holiday

burlesque is set with a local cast featuring Victoria favourites such as Delilah D'Lish, The Scarlet Bitch, Holly Hardwood, and many more. Guaranteed to be a tantalizing evening filled with tease and reveals, these fun cabaret shows have an eclectic variety of acts including comedy, drag, burlesque, and improv... You never know what is in store!



A Very Campy XXX-Mas takes place on Saturday December 14, 2019 and tickets are now available on Eventbrite for \$15

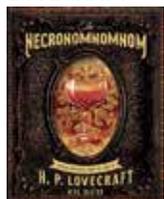
For more information on the show people can visit the facebook event page: <https://www.facebook.com/events/458143101501563/>



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THE NECRONOMNOMNOM: RECIPES AND RITES FROM THE LORE OF H. P. LOVECRAFT



Mike Slater
Red Duke Games, LLC
Countryman Press
October 1, 2019

This project originally began as a wildly successful Kickstarter by Red Duke Games, which ran in 2018, and has now been picked up and delivered to the masses just in time for that Lovecraft devotee on your Christmas list. This is a crowning novelty cookbook, if ever one existed. Beautifully done in large hardback, this book contains no finished recipe photographs, but is set with eldritch artwork by Kurt Komoda, making even the most elementary dish look sinister. Feast your eyes on occult symbols, frightful instructions, puns, and witticism sure to tickle any age adorer. Upon the first flip through, it begs the question, are these recipes even real? And what the hell is a 'flame of Tabas Koh' and where would one find one? Each edification is a spun tale of despair and catastrophe. "Hearken to my tale of woe and salvation. Our instruments were crazed, reading longitude 450 degrees F, and hot as an oven it was that night." But fear not, they are 100% real and if you don't fancy yourself a Lovecraft antiquarian, the recipes are listed in the back in plain English. Oh it's just Tabasco... But what fun is that?!

Once you come to grips with each incantation, you realize this cookbook really has it all, from main dishes, drinks, side dishes, deserts and more. 'Tsathogguambalaja' is simply seafood jambalaya and, unlike the real Necronomicon, these rites only conjure up pleased dinner guests at your next dinner party. This cookbook is a treasure for any collector, though I'm betting it will be in the Lovecraft section of their bookshelf, rather than in their kitchen.

Demonika

GHOSTLAND Duncan Ralston



Shadow Work Publishing,
November 8, 2019

What do you get when you take Jurassic Park, and switch out dinosaurs with ghosts? This amazing novel! Rex Garrotte was a horror author who was once considered the scariest man in America, that is, until he decided to immolate himself in the early 90s. Some people, however, don't believe he's dead. His estate still seems to almost be operating under his control from

beyond the grave, especially when Sara Jane Amblin creates the Recurrence Field technology, which basically takes the left-over residue energy of a human life, what we normally call ghosts, and gives them back a life of their own. Garrotte Estates has also devised a plan to bring the most haunted buildings in America into one huge amusement park in Duck Falls, Maryland, called Ghostland. On the opening day, Liliane and Ben, two estranged former best friends, along with Liliane's therapist, decide to help close off her past by facing it head on, through a trip to this haunted amusement park. What unfolds next has me already placing this among the top five horror novels that I've ever read.

Imagine needing a 50-page Ghost Hunting Guide, located at the back of the book, to keep track of the ghosts you'll encounter! Imagine said book also came with a fully illustrated map to detail the amusement park you'll be visiting! This is the one book that any self-respecting horror fan is going to want on their Christmas list this year.

Michael Cushing

TRANSFER Terry M. West



Pleasant Storm Entertainment, December 2019

What happens when found footage and cursed videos meet creepypasta Internet memes? When Slender Man becomes The Screamer? Ask Terry West, because he knows... and he's not afraid to share all the grisly details.

Of course, in an age of cloud computing and steaming media, cursed VHS tapes are a quaint memory. So, how do you keep the cursed footage genre alive? You take that technology and make it a part of the story. Howie and Nick are media professionals, digitizing and restoring amateur video footage, working in cloud folders, and bantering over their work when they discover an incomprehensible file.

It appears from nowhere. It has no time coding. It can't be re-watched. It can't even be recorded on a cell phone. And the nauseating, blood-curdling scream of its monstrous star cannot be contained by volume controls or mute buttons. It's impossible. It can't exist. And the two men are obsessed.

Because of them, because of their camaraderie and their intensity, this story gets under your skin and in your head. We want answers as much as they do, but the more we know, the less we want them to keep searching. It's too dangerous, and the stakes are literally life and death.

The grainy, poorly lit footage of the green room with its cannibalistic inhabitants and moss-covered graves is creepy enough on its own, but when it begins infecting real life, that's when the story gets interesting.

Bob Milne

THE GRAPHIC ART OF TATTOO LETTERING: A VISUAL GUIDE TO CONTEMPORARY STYLES AND DESIGNS



BJ Betts & Nicholas Schonberger
Thames & Hudson,
October 8, 2019

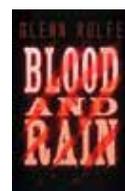
This is a beautiful hardback coffee table book new this fall, perfect for any tattoo enthusiast, artist, or fan.

The book contains a history of tattoo lettering and breaks down each style that it covers, including Traditional, West Coast, Fancy Script, New School and Calligraphic. This is an absolutely stellar job by Chris Law for Art Direction and Design, he certainly put a lot of work into it. The book is flawlessly designed.

BJ Betts, based out of Delaware, is a well-known, successful, award winning tattooist of over 20 years as well as an accomplished author of other lettering how-to guides directly for artists. His new book, however, is certainly one for the masses to enjoy. Betts, Schonberger and other contributing artists and designers do an excellent job of breaking down the styles with tons of examples, reference imagery and large, well-credited photos. My only remonstrance is that it's listed on the back as a 'How-to'; but it is more of an educational reference art book then teaching you step-by-step how to actually do it. That said, it's still great for any young artist to get a start with, and it's complete with a glossary of terms just in case you are that young student. All in all, it's a great addition to your art reference bookshelf, or out at the shop for your clients to enjoy while they wait.

Demonika

BLOOD AND RAIN Glenn Rolfe



Cemetery Dance Publications,
February 20, 2019

I'd never really been a fan of werewolf or shapeshifter stories, until I read this one. Glenn Rolfe has the talent of bringing every character that he creates to life. You'll understand the way that they think, and the way that they feel. With this novel, he basically reinvents the werewolf genre. The first quarter of this book, when the first full moon happens, will just fly by. But once you make it to the start of the second full moon, you had better clear your schedule, because you won't be able to put the book down. It's like the greatest action movie you've ever seen, as a seven-foot, 300-pound werewolf goes on a killing rampage.

This book was originally published back in 2015, but Glenn managed a check off of his bucket list this year. He always wanted to have the validation that he could be published along with the greatest. So, this year, Cemetery Dance, the Publishing House run by Richard Chizmar, which has published books by Robert McCammon, Bentley Little, and Stephen King, have decided to re-release this novel to the masses.

If you consider yourself a fan of the werewolf genre, then you owe it to yourself to read what I would say has to be, hands down, the best werewolf story out there.

Michael Cushing

DOORBELLS AT DUSK



Evans Light, Gregor Xane,
Josh Malerman, Sean
Eads, Jason Parent, Amber
Fallon, Charles Gramlich,
Joanna Koch, Curtis M.
Lawson, Lisa Lepovetsky,
Chad Lutzke, Thomas
Vaughn, Joshua Viola, and Ian Welke

Corpus Press, September 3rd 2018
Corpus Press has outdone themselves with this premium anthology of 14 short stories

all taking place on Halloween. Not only did they put together a startling array of tales, they also chose a great size for the physical book and the cover art is absolute perfection by the accomplished Mikio Murankami. This would make a perfect gift for anyone obsessed with Halloween, even appropriate for a teen or college kid, and maybe even selected Halloween bed time stories for a brave kiddo. I read this over Halloween week, and it made the week that much better. While none of the stories were hardcore, they were as enjoyable as handing out candy to the kidlets on All Hallows Eve and tickled me orange. In this collection, we see a broad-spectrum of stories edited by Evans Light. Everything from a group of scheming thieves who robbed the wrong house, a farmer who gets a taste of his own medicine finding himself now a scarecrow, Trick-or-treaters on untested drugs, to devious pumpkins giving murderous orders, the list goes on and on. The most memorable story has to be "The Friendly Man," by Thomas Vaughn. The story is about a man with the most incredibly realistic Halloween decorations (or are they?) anyone has ever seen. He hides year-round but comes out to show his hideous collection on this illustrious day. Those who make it to ring the doorbell get an electrifying show... and I won't spoil the rest! I really enjoyed this one, it begged to be read aloud around an open bonfire, passing the love of Halloween onto the next and reveling in the witching season.

Demonika

NORTH OF HELL Chris Walter



GFY Press, August 20, 2019

Vancouver-based author Chris Walter released his 30th book this year, North of Hell, inspired by a true story, right in the thick of Vancouver's infamous downtown east side [DTES].

Walter methodically sets the grisly stage of the hamster wheel that is the daily life for the DTES residents.

The story focuses on tempestuous aboriginal brothers Perry and Sonny Champlain, struggling, alcoholic and angry. Drug trafficking, stolen computers, all sorts of colourful characters, run-ins with the police, beatings, blow-outs and their mother's accidental fentanyl death bloom before us like the stark reality for so many. To lay their mother to rest, the men are forced to head to Northern Manitoba in an isolated reservation their mother originated from. Sonny however, ends up in jail before the flight leaves, and Perry is bound to go alone. We witness Perry crumble, dry out, and take shape through contrempts adversity. He grows personally, professionally and even finds love. Just as happiness has set in, a phone call comes from Vancouver and the rug is pulled out from under our renewed exponent; he is forced to face the mess he left, now abyssal. The issues from before are forced to a stirring head right out of an action movie. The consummation moved me to tears and I have to say how impressed I was by this story and how true to life Walters keeps it. Excellent, action-packed read.

Hatchetface

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Psycho Las Vegas Warhorse

...stabled in Boston, Massachusetts
With drummer Mike Hubbard
Interview by Erik Lindholm

Absolute Underground: We are sitting in the Delano suite, who do we have here?

Mike Hubbard: I'm Mike, with Warhorse. I play drums.

AU: We saw you today shredding away, what a great sound. What is it like to play Psycho Las Vegas on a Sunday?

MH: It's pretty amazing. We came into it like, "We're first on, on a Sunday, Saturday night was pretty rough." We don't really know. Mercifully, they pushed it 'til 1:30 in the afternoon, not super early, but pretty early. For people going to bed at 6am, you know, 1:30 is pretty early. But people were there, man! People came out! We had a lot of people hitting us up, a few were like, "You're the reason we are here! When we saw you were coming, we bought plane tickets!" So that's pretty insane. This is all coming out of nowhere.

AU: Where is home for you?

MH: Home is New England. Boston is the easy answer, none of us are from there, but that is the easy answer. I grew up in rural New Hampshire, Terry is from the North Shore of Massachusetts, and Jerry is from the centre.

AU: Tell me about the latest album you put out, and what you were trying to do with it?

MH: There is no latest album! Warhorse was active mid 90s until 2005. Early on we had a bunch of lineup changes, and in '99 is when we solidified as the three piece that went on to do the lone record for Southern Lord back in 2000. And then we followed up with a 7" a year later and kinda descended into breaking up. The tunes we are playing today are from 2001. Unbeknownst, this record has been percolating around for all of this time and so many people have come forward and said this is a game-changing record for

them. For us, it's like, that is crazy... how? We were dumb, and trying to come up with the heaviest shit we could possibly think of. We weren't trying to do anything specific. Definitely weren't trying to make what people liked. We were trying to do, what we needed to do, to get that shit out. We were all in shitty places at the time with drugs,

and all of the shit, the interpersonal stuff was intense within the band. We all had very strong ideas, and it boiled over, and we couldn't work together. It fell apart. We got Terry in, who played in Grief, Disrupt – seminal Boston area bands, and he was a perfect fit and we kinda made another go at it. But it just didn't work out, timing. People couldn't tour, had family shit. We were trying to get it off the ground again, and it didn't happen. It's been sitting there for 15 years. All of a sudden, last year we lost Todd, not the original guitar player, but most people would consider him the main guitar player for Warhorse. He was with us for the writing and recording of that record, we did a couple tours with Electric Wizard, tons of regional shows, he was the guitar player - but we lost him last year. We had previously talked about doing a reunion show, but it didn't feel right, nothing felt right. There was all this baggage that people have, we couldn't get past it. Then he fucking dies.

And we were like man, it would be really good if we could do one show, a memorial, let's just do it. Maryland Doomfest comes up and we talked to them about coming down. It's a small festival, the biggest room is a bar with 200 people in Maryland. It's people we've known for 20 years, it's people in the Maryland doom scene. That is the heartbeat of a lot of American doom, Wino and all that good shit. So, it was like, alright, the festival will have us down, we can stretch it out a bit, have a fun thing, special with friends, a one-off. And then Psycho calls. And you say "YES." I didn't even call the other guys. Then I told them, we'll go to Maryland, and also Vegas, and it's gonna be unfucking real! This is the preeminent American festival. Europe does it... but no one has really been able to do it in the States, until Psycho started doing it. Taking that Desertfest, Roadburn approach, take a bunch of shit and put it one place and make it amazing. Get a bunch of different bands, make it easy to come and stay. You don't have to get all over town to a bunch of venues, it's all right here, see a ton of great bands. They fucking kill it, 100%.

AU: Our experience so far has been easy to get around, everyone is down to earth.

MH: Right down to the backline guys, the crew,

the soundcheck guys, they take care of you. It makes it so easy. They want you to play, and only think about playing your show. They take the problems away. When we sat up there, it was perfect. That's all you want as a band, cause you spend years, slogging into clubs and dragging your shit around, sharing everything. Carrying the bass cab! Drumkits... to the point where you are like, "I know that dude has a shitty drumset and I don't want to use it, so I'll bring my drumset, but now he'll want to play my drumset." It's a whole thing. So now, 5 bands in a 75 headcount room, and everyone wants their amps, drums, cabs... we can't do it. Here, it's top level backline and it is super easy to go onstage and slay.

AU: Where is your name from?

MH: This comes up a lot, back in the day, '95/'96 the internet was really slow. Dude, everyone would get AOL floppy disks in the mail. We literally just pulled that name out of nowhere. What's heavy, what's lumbering... a Warhorse man. Right? A great name. But then after the fact, the dude from Deep Purple had a band called Warhorse in the '70s right? And we didn't fucking know! I don't know that! Come on. Who knows about Deep Purple side projects, we didn't know back then. We thought it sounded cool, let's use that. It was AOL time, and then this band from Los Angeles hits us up and says, "Just so you know... we've been using the name Warhorse for a couple of years now..." and they were a cover band. I literally was like, "So... we've never heard of you... you heard of us!" And we are gonna use the name. And fuck you. Deal with it. They wanted to sue us, and we couldn't get it. They weren't doing anything. None of us are setting the world on fire. You're this shitty cover band. We're this shitty doom band. No one cares! If we had known all of this, damn, we would have picked another name.

AU: What do you figure is next for the band?

MH: We don't know. This has been eye opening for us. The fact that this kind of thing, is possible for us. Can we maybe get to Europe, now we are playing again? We aren't going after anything hard. We'd love to write some new tunes. Would we do a new record? I don't know. One day at a time. It's a nice position to be in, we did this back

in the day, the slogging, trying to get recognition, and Southern Lord was amazing to us. They helped us, they knew we wanted to work. They put us on tour with Electric Wizard, they'd never been in the US, and they put us on for six weeks to promote their record and it was great. And then they sent us to Europe for three weeks and it was a great tour and fit, and you're gonna do it again!

AU: This is an important question... we go camping often... do you like smores?

MH: Who doesn't! Do you want to know the hack though? The hack is: don't use the Hershey chocolate bar, use the Reese's peanut butter cup. We're talking graham wafer, Reese's, marshmallow, wafer. But here is the trick though! You gotta take that bag of Reese's cups and put them near the fire, because they are very dense. It's not like a Hershey's square, they need time to coagulate – so if you do them right, you take that liquidy-in-the-middle Reese's peanut butter cup and you smash that together with the toasted marshmallow, and salty peanut butter, fucking chocolate... that's the hack.

AU: Wow, you've really given us a legit camp cuisine answer.

MH: You want to talk about food. I can talk about food!

AU: Last words to folks who are listening to doom metal in Saskatchewan.

MH: Okay, there is a fan of ours back in the day, when we played with Wizard, we played Missoula, Montana. Middle of nowhere. And this dude and his buddy drove 12 hours from Saskatchewan to see us. That same dude, Sean, hit us up, he got a passport to come to Psycho and see us, because that show all those years ago. He could not fucking wait to see us at Psycho! Dudes are willing to do that? That's a blessing. You've gotta show up, and bring it, for those dudes who came all the way from Saskatchewan to see you after 20 fucking years.

<https://southernlord.com/band/warhorse/>

<https://warhorsesl.bandcamp.com>

<https://www.facebook.com/warhorse.mass/>

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2020 Convention Roundup!

By Ed Sum

In the Pacific Northwest, when planning for Christmas is not bad enough, figuring out what to do for the 2020 comic book season requires planning sooner than later. Anyone getting money for the holidays may well want to bank it. With CBS All Access *Picard* at the forefront, promotion for this series will be everywhere—especially in the convention circuit.

This show is a continuation of *The Next Generation* and it will bring the cast back (or feature other Captains-turned-Admirals, past villains etc); it's as easy as writing a time travel episode. In response, many a convention will no doubt want a guest from this franchise.

Emerald City Comic Con (March 12-15) announced Walter Koenig and LeVar Burton as their first headlining guests. *Harry Potter's* Natalia Tena (*Game of Thrones*) is making a welcome return. In addition to many comic book names (please visit <https://www.emeraldcitycomiccon.com/Guests> for a complete list), the names that stand out include Chris Roberson (*iZombie*), Jim Lee (*Batman*), Max Brooks (*World War Z*) and Mike Mignola (*Hellboy*).

Almost in response, Capital City Comic Convention (March 20-22) announced Gates McFadden a week later. She will no doubt appear in *Picard* since the two (in character) were once romantically involved. For World Wrestling Entertainment Fans, "Hacksaw" Jim Duggan will be appearing. Capital City (as it should be known than the San Diego registered Comic-Con name) will have comic book creators announced at a later date. Please visit <https://capitalcitycomiccon.ca/2019-guests/creator> for the latest updates.



Fan Expo Vancouver (Feb 15-17) has Brendan Fraser (*The Mummy, Doom Patrol*)! This pulp action hero extraordinaire is headlining and at the time of writing, no other names have been announced. It's best to visit <https://www.fanexpovancouver.com/en/home.html>

More names are expected to be announced mid-December and January.

For British media junkies, BritCon (Aug 14-16) is very new. The organizers are using the crowdfunding approach to offer early membership sales through some awesome stretch goals and regular ticket sales are to follow afterwards. A lesser known eighth *Doctor Who* incarnation, Paul McGann, will be appearing.

As for what Kelowna's Fan Experience (March 20-22) will offer, no information was available at the time of writing and it's best to keep eyes and ears on <https://kelownafx.com>

For continued shenanigans on pop culture and the paranormal, please follow Ed on Twitter as @edohotep

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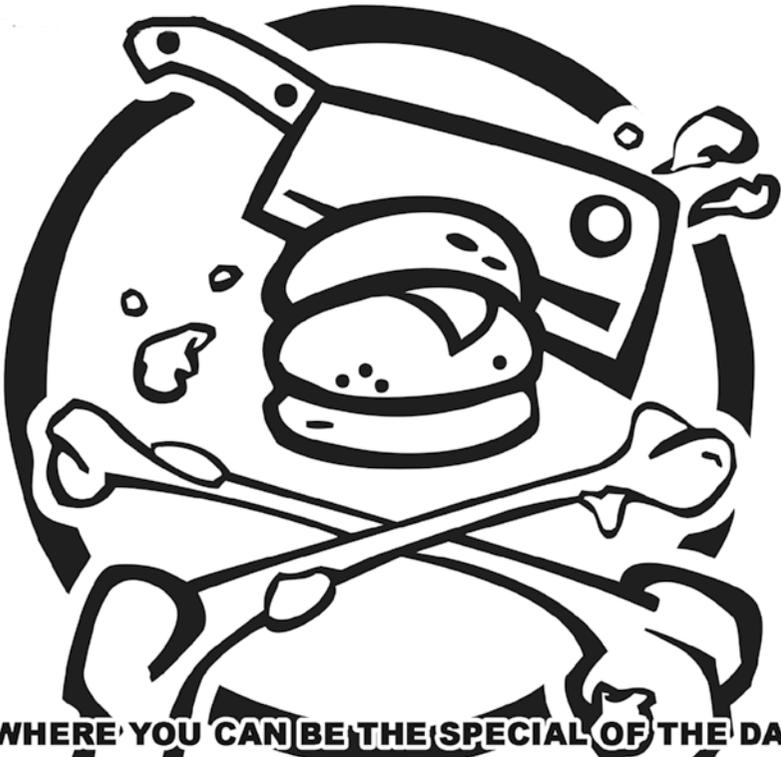
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Poison Idea The King is Dead

Interview with singer Jerry A

By Dustin Jak and Ira Hunter

How does one introduce a band who is nicknamed "The Kings Of Punk"? I was a little skateboarder in junior high school. *Thrasher Magazine* used to give away a free LP or cassette to anyone who got a subscription, and the tape I got in the mail was Poison Idea's *Kings Of Punk*. The cover of this masterpiece featured a photo of the said title carved with a razor into the lead singer's stomach! HOLY FUCK! It was 1985. These guys then dropped a metal punk magnum opus called

Feel The Darkness that became a massive hit on any punker or thrasher's list, even Pantera covered one of their songs for the motion picture *The Crow*. The key personalities in this band were always singer Jerry A, and his long-time late side-kick Tom "Pig Champion" Roberts, who was key in creating that type of riff that we could only identify as the Kings of Punk. It's really hard to say what is better about these guys, the slow chugging riffs that create a brutal circle pit in any town they hit? Or the lightning speed lock-in three-chord hardcore riff they spit out like a fuckin' wood-chipper on crack cocaine? Tom left us a few years back, but Jerry and his stalwarts have been causing a ruckus and releasing great LPs ever since and are finally getting ready to call it a day and are hitting the road with a slew of farewell shows for us. Be sure to catch their Farewell Fest at El Carazon/Funhouse in Seattle, Washington, with Stuntmen / Deception / Girl Trouble / Chartbusters / Communist Eyes / Millhouse and Victoria B.C.'s very own thrasher-punk Fully Crazed (Ex-Dayglos / Ex-Shutdown) on Saturday, December 21st!

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

Jerry A: Jerry A. I guess I'm best known for starting the band Poison Idea when I was a kid. Abusing myself and living to tell the tale.

AU: Can you give us a brief history of Poison Idea?

JA: I was in a bunch of different bands when I was growing up and always wanted to sing. So Chris Tense, Henry Bogdan/Helmet and myself put this band together. Went through lots of changes and lots of members. We started in like 1981 and we were all in different bands and it's like the first wave of punk came and it was pretty cool with The Clash and stuff like that and then Killing Joke came in and No Wave and different kinds of industrial shit, like Throbbing Gristle. And so I kind of thought that punk was dead. I remember I got rid of my first leather jacket, and was going kinda like, not skinny tie, but more kind of like post-punk. And then the American hardcore thing started and that rejuvenated the old punk rock thing and it started like all over again. It was weird when that hardcore thing came in, like Tom (Pig Champion) says in the in the Poison Idea documentary he goes, "It was a younger crowd, a dumber crowd." But it was also a faster crowd. There was no doubt about it. It was a big shot in the arm. It was very energetic. And I think that's what you get off on when you're a kid is loud dumb things. That's why Kiss was so popular because they were loud and dumb.

AU: What's the Poison Idea documentary called?

JA: *Legacy of Dysfunction*, it's a movie that Mike Lastra made. He also made the Dead Moon movie and he made a movie about Portland's DIY scene called *Northwest Passage*. *Legacy of Dysfunction* played in the theatre in Portland, and it's distributed through Burnside Distribution. It's kind of a DIY documentary. It goes up until the last show with Vegetable and Bradon and those guys. It was our last show right before *Feel The Darkness* got reissued and we thought we were going to completely stop playing. Then people in Europe and Japan said, "Well if you guys are going to really stop playing, you should at least come back one last time." So we just decided to take 2019 and mop up all the places we never played and stuff. One last show here, one last show there.

AU: What's the reason you're deciding to call it quits?

JA: Honestly, just because it's been 35 years or whatever. I don't know what I'm going to do because this is all I've ever done. But I got married and you don't know what you're going to do until you just blindly leap into it. It's the unknown and it's kind of fucking scary, but you'll never know if you don't try. I think Poison Idea should just go out while we're still good. We never really put out shitty record, the last show at Rebellion Fest was really good, I thought. Every show in Japan was really good. And now we're going to do the last show in Seattle and two in New York and that'll be it.

AU: Any chance you'll come up to do a farewell show in Canada before you hang up your skates?

JA: I don't know if I want to go into next year because they asked us to play Punk Rock Bowling and I said, "If we do that, then we're just gonna keep doing this forever."

Honestly though if something happens at the end of this month, and if we were going to be in Seattle and I talked to somebody about it, we'd drive over across the border and play, we could do that.

AU: What were some of the bands that influenced you guys to play at the speed you did all the way back in 1981?

JA: Discharge, The Germs, Black Flag for punk. Syd Barrett/Pink Floyd, The Fugs, and The Sonics for fuck-it-all attitude.

AU: What were some of the early punk bands that influenced you guys that came out of the Pacific Northwest?

JA: D.O.A., Subhumans, Solger.

AU: What were some of your favourite heavy metal bands before starting Poison Idea?

JA: I was a little kid, I liked all sorts of shitty metal bands, this was before NWOBHM and Motörhead. Tom liked good metal, Thin Lizzy, Paul Kossoff, Mountain, he had good taste.

AU: What was it like your first time touring down the coast?

JA: People didn't really like us. It took a long time. But SF/LA were insane, they had a real scene for a long time. We grew up in Portland by ourselves and our fanzines and Dangerhouse singles. So we had to entertain ourselves.

AU: How did you get Tiny Tim to appear on the cover of your album *Feel The Darkness* with a gun pointed in his face?

JA: Well, that was superimposed. If you ever find Tiny Tim's album called *God Bless Tiny Tim*, that's on the back of the album. It shows his face looking like that and we just loved it. The image was so fucking great. We wanted to do different things with it. First we wanted to have that face and him holding like a syringe and like squirting it and then we wanted to do other things with it but then Tom just goes, "You know what, just put

that smiling face and just put a gun pointed at his face." In the new *Feel The Darkness* reissue David Wilds, the photographer, talks about Tiny Tim's people contacting us and it shows the back and forth letters between the president of Tiny Tim's fan club and Poison Idea. They were going to take us to court and get a lawsuit against us for doing that record cover and we had to talk our way out of it and tell them that we were Tiny Tim fans, and it was like an art statement with him representing love and peace in the world and the gun was just symbolism of hate and evil and it was kind of a juxtaposition of like yin and yang and they went with it and they agreed and they wrote back and said, go ahead, you can use it.

AU: Anything special plans for these final shows? Will any special guests from the past be showing up on stage?

JA: We did that already when we did the show at The Liquor store and it's on the documentary. Dean Johnson and Chris Tense came out and we blasted through a set from the first three records, *Pick Your King*, *Record Collectors*, and *Kings of Punk*. Then Jimmy Taylor and Chris Carey and Jeff Walter came out and we did like all the the mid stuff. Then Thee Slayer Hippie came out at the very end and Myrtle Tickner came out on bass and we did like "Alan's On Fire" and "Plastic Bomb." So we just did that like a year and a half ago.

AU: If you had to pick your favourite Poison Idea album which one would it be?

JA: There's different songs on each one I like. I like songs on *We Must Burn*, I like songs on *Confuse & Conquer*. I like the whole feel of *Feel The Darkness* once it got remastered and it sounds like one record instead of three different recordings. Sometimes with *Pick Your King* I'm thinking like I'm way over that shit, that was so long ago. That was like a 17 year old kid doing that stuff whereas I'm like a 50 year old kid now. But when I listen to *Pick Your King*, I'm like that's actually a really good record. So it's hard, there's different things for different records I like and there's some things from every record that I would have done differently. So it's kind of a half and half.

AU: Is there going to be any more releases from Poison Idea?

JA: TKO Records and American Leather Records keep reissuing the records and *Blank Blackout Vacant* is next and then probably *Pajama Party* with the other covers that were never released like the G.I.S.M. cover and the Roky Erickson song. The only thing that we've never put out is the stuff with Ian Miller and Chris Tense and Dean Johnson it's like the stuff from when Tom quit in the '90s. When Tom quit for good and Ian Miller came in and played guitar and we went in the studio and did like 10 songs and we just put

them in the can and we never released them. We were going to put them out on Tang, but Tang was just so bad as a label, we just thought it best just sit on these songs forever. So that's the only thing we really have that we've never put out before. Everything else is out. The barrel is dry.

AU: What can you tell us about the Christmas record *Poison Idea put*

out?

JA: Well, we did a single of an old Elvis song called "Santa Clause is Back in Town." That was the one thing we did that's been reissued on like three different labels. It was on a bunch of punk rock Christmas comps and stuff so that's probably the confusion about the Christmas album. But we've done all sorts of stuff, we've done MC5 songs, Jimmy Cliff songs, Go-Go's songs, Motörhead songs, we did a Germs song once that's never been out. We listen to all sorts of music, Howlin' Wolf, Love, and we would cover stuff we liked like The 13th Floor Elevators. So yeah, that's why the Christmas record the song we did was kind of like a rock and roll bluesy Christmas song and it's just stuff we like. Variety is the spice of life, so good not to be tied down to just one thing. That's kind of like why I like Poison Idea, because it wasn't just one sound forever.

AU: What can people expect from your set list for this final show in Seattle?

JA: We just put a master list of like 30 songs and it's stuff from the very first record to the very last record. It's basically like a dim sum of all the Poison Idea songs that we've played over the years. They can also expect that we will not be completely fucking wasted on stage like we used to be. The shit's tight, and we all know how to play our instruments now, so it's completely different.

AU: Any final words for Canadian Poison Idea fans up North?

JA: Fuckin' love Canada, always have.

AU: Do you guys have like a website or Facebook page?

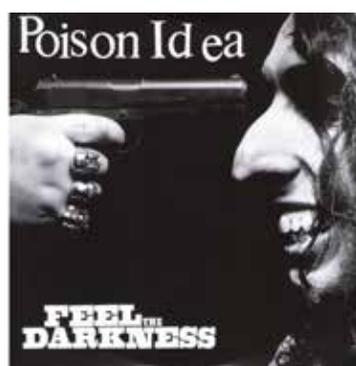
JA: We have a Poison Idea page and me and my wife do a live podcast every Friday on my personal Jerry A. Lang page.

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

Poison Idea



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Cathedral of Tears

Interview by Dustin Jak

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

Jack Grisham: You're talking to me, Jack Grisham, although I've gone by other names. I'm infamous for never listening to good advice.

AU: When did Cathedral Of Tears actually start? And how was it different from TSOL? Tell us about the new Cathedral Of Tears release.

JG: COT was started in 1984. The band was created as a vehicle to step away from the violence that had engulfed the punk scene. The biggest difference was the name—COT gave

me an opportunity to expand and experiment without the baggage, or expectancy, of what TSOL should sound like.

AU: Were you guys into bands like 45 Grave and Christian Death as well?

JG: I wasn't. At the time I was more interested in 70s soul, although little of that sound shows in our songs.

AU: Who were major influences for you guys as far as pre-punk rock bands go?

JG: Hmm, I cared nothing for music before punk rock. To me, at that time, music was background only. I never planned to end up in a band.

AU: It appears to us that you were one of the first performers playing an aggressive style of music to do face make-up designs

and taking it further than the Damned.

JG: I liked painting my face and wearing clothes that challenged the average "hardcore" fan.

AU: How does this band differ from Tender Fury or Joykiller? Which both have totally different but awesome styles.

JG: I guess you could say that COT was me beginning to learn about melody and it cemented my love of the piano—an instrument not favored by most punk enthusiasts.

AU: Were any of the songs in Cathedral of Tears meant for TSOL?

JG: No, although I think a few of them, notably "She Won't Talk" could have slipped in.

AU: We are stoked on the demo re-release... is there going to be any new material?

JG: No, for now I've had my fill of recording music. I prefer the solitude of writing—that way there's only one asshole in the room.

AU: Do you guys have any shows or tours planned?

JG: No shows. No tours. No other releases—although, there are a few cool songs that didn't make it on the disc.

AU: Is it hard to find drummers these days who played as good as your late buddy Todd (RIP)?

JG: We (TSOL) has a good one now, but great drummers are probably the hardest piece to find.

You'd be surprised at how many cats can't keep simple time or create and flow with a groove.

AU: Any good new horror movies you can recommend to our readers?

JG: Yes, Fox News, it's terrifying and will, as they say, "Fuck You Up For Life."

AU: What are some newer bands you are into these days?

JG: I refuse to listen to new bands unless you can show me one that isn't trying to be famous.

AU: TSOL's "Code Blue" is a necrophilia related song. Someone should make a documentary about songs related to having sex with corpses. Who else would be featured in the movie?

JG: My wife.

AU: Any final words for Canadian fans?

JG: Petition your government to allow us entry. It's crazy that my family came from Saskatchewan, and the publisher for my first book (*An American Demon*) is in Toronto, but yet, I'm not allowed in.

<https://www.instagram.com/jackgrishamphoto/>

https://www.instagram.com/tsol_official/

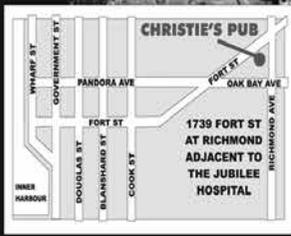


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Prairie Punk Pioneers:

The Extroverts

By Brent Caron (lead vocals) and Les Holmlund (guitar/backing vocals)

The Extroverts began in February 1977 and first performed in July of 1979.

Les: Through a mutual acquaintance, Brent and I were introduced to Grant McDonald and Greg Vancha, both bass players. Greg was renamed "Hap Hazard" and learned how to play the drums.

October 1979 - The Rocky Horror Picture Show

Les: A fan ran a movie night at a soft-seat auditorium at the University of Regina, and he wanted to pair us up with *The Rocky Horror Picture Show*. Place was packed, and we were not good at playing our instruments yet. Was kind of torture but we soldiered through, thanks to a few of our hardcore fans who got up and danced.

November 1979 - Schnitzel Haus

Les: I worked at a T-shirt printing shop next to the Schnitzel Haus, a Hungarian restaurant with a tiny

dance hall in the back. Extrapol and local impresario Mike Burns saw the hall and knew it'd be great for gigs, so he booked the Extroverts with an opening act of a bunch of 16-18 year-olds that had just formed. They couldn't decide on a name, but Mike needed one for the gig poster he was doing, so he called them the Wankers. Wankers' guitarist Colin Munn later changed his name to Colin James.

December 1979 - Brandon

Les: We thought we needed to get a proper booking

agent, so we did, but he had no idea how to market us. We got a ten-day gig over Xmas at a metal bar in Brandon due to another band cancelling. We got fired



after two nights, our vehicles were vandalized, and our one fan got the crap beaten out of him.

January 1980 - High school

Les: Campbell Collegiate, where Grant and Hap had attended, hosted a Punk Rock Day, and asked us to play a noon concert. Vice principal was not amused with our stage antics involving a mannequin, expressed disappointment in his former students, and threatened to have us banned from every high school in the province. Must not have worked because we ended up playing a couple of rural high schools.

May 1980 - Video

Les: A local cable channel (Cable Regina) set up lights and multiple cameras in the Schnitzel Haus

and recorded and broadcast the show. Video quality turned out quite well, but in the audio track you can hear the light man (who knew our songs), yelling out camera cues. Footage holds up pretty good to this day.

August 1980 - Shows

Brent: We rehearsed newer, more intricate danceable material, approximately 75% original, then started planning to record some songs.

September 1, 1980 - Biggest show ever

Brent: We played to over 2000 people in Wascana Park to celebrate Saskatchewan joining Canada.

Rest of September 1980 - Shows

Brent: Our "Low-Density Population" tour began in small towns throughout Saskatchewan. We also played with D.O.A. in Regina.

October 1980 - Shows and recording

Brent: Small riot at the Union Hall in Moose Jaw after the gig. We recorded our first single, "Living in Poverty b/w Political Animals," at Studio West near Saskatoon. I wrote the lyrics and Les wrote the music.

Les: Studio West was in a chalet near Pike Lake Provincial Park, a 30-minute drive south of Saskatoon. There were a bunch of bedrooms and a kitchen, so bands could stay there. We recorded over the weekend (October 18-19). For the record, Brent designed the picture sleeve, with photos by Mark Webb, and Mike Burns helped out too. We neglected to send any label art, so the pressing plant - I think it was in Vancouver - whipped up something for us.

December 1980 - Record release

Les: When the records came we photocopied covers (which we did in white, goldenrod yellow, blue, green, and pink) and inserts, bought a bunch of baggies, and stuffed them all ourselves. We'd put random shit into some of the baggies along with the record, including roaches and a sticker of a cow.

January 1981 - Calgary, Alberta

Brent: "Fungus Tour 81" revived for two weeks in Calgary. Records sales increased steadily.

February 1981 - Subhumans gig



Les: We played with the Subhumans in Regina. It was a great show but the venue was a weird carpeted meeting room in a hotel basement.

March 1981 - Last shows, last tour

Brent: "Tour by Installments '81" begins. Our last show was opening for the Kingbees at the University of Regina in early 1982.

Les: We were basically just following our instincts. We were inspired by music we'd read about in Creem or Trouser Press, sought out the imports, and tried to create our own path from that. Unlike bands in bigger cities, we were seldom exposed to live punk/new wave/post-punk experiences, but when D.O.A. or whoever came through, we soaked it up like a sponge.

We didn't mind standing out. We didn't do safety pins or leather, but dressed weird and dyed our hair and whatnot. There was some harassment but really very little in the grand scheme of things. Fairly quickly, more people were dressing weird and starting fun bands. I think we found a sonic and visual niche and just stayed true to that.

copyedit: Frank Manley

edit: Jason Flower

Absolute Album Reviews



Tylor Dory Trio - Unsought Salvation
Independent

Soothing prog-metal opens this ambitious record with the lengthy track "The Righteous and the Rest," which blends soulful melodies with complex dissonant breakdowns. Plenty of rhythmic experimentation as the time signatures shift like unstable emotions.

Heavy eight-stringed guitars blast away on "Comatose" bringing a dose of Porcupine Tree leveled disturbance. Searching and trying to understand the mystery of internal self populate each densely packed track. Helped along by symphonic verses that give way to crushing riffs and very tasty guitar leads while schizophrenic role changes in vocal delivery give you a glimpse into the amount of personalities possible inside just one head.

A stunning follow up to their debut EP, this record shows an amazing attention to detail and a dynamic range that will break you and then put it all back together again. "East of Eden" which comes up late in the record displays a killer hook alongside swirling madcap riffs and super sweet singing making it a moment not to be missed.

-Dan Potter



Third Chamber - Harvesting Our Decay
Independent

Brutal but melodic, the EP opener "Parasitic Communion" is a solid piece of sinister iron. These guys don't shy away from politics either, using their collective girth to attack the pillars of human suffering.

"Mind Rot" takes the inner rage of Slipknot and amps it up with some top-level complexity, an abomination not created for beginners that's for sure. They make themselves at home dropping Napalm Death bombs on the vile "Choke" which displays thunderous blast beats and hair raising palm-muted guitar riffs.

Very hot new release, a chiropractor will definitely need to be consulted after spinning this short but devastating trip through Albertan heaviness.

-Dan Potter



Pyramids On Mars - Edge of the Black
Independent

The hypnotic opening to the guitar instrumental "Blood Moon" makes the NWOBHM feel that hits directly after sound crazy out of place. It's like tripping through some kind of schizophrenic time machine as Iron Maiden licks fly out at you ninja-star style.

Each vocal-less track speaks with classic metal riffage and tells a story filled with ripping early eighties shred guitar that is a joy to hear and it's a great realization that someone is still playing this variant of instrumental metal. The track "F-22 Raptor" is a soundtrack to a metal-centric action movie that should've been. I love the Yngwie sourced and blazing neo-classical speed picking in particular.

One big take away from this ten-track odyssey is how thorough it all is, nothing is left on the cutting room floor.

-Dan Potter



Nocturnalia - III Winter
The Sign Records

Hailing from Scandinavia, Nocturnalia play with the thunderous organic sounds of classic rock, ritualistic drum dirges, and sinister storytelling. The opening track "The Calling" is a chunk of unsettling country infused prog-rock that unfurls a hypnotizing blend of epic soundscapes complete with sublime melodies.

Vocally reminiscent of the softer side of Opeth, the sense of foreboding is dredged up with occult rock influences that are very 70s based but are reborn anew with great musical enthusiasm and attention to modern tendencies prevalent in heavier music. They offer up a wide dynamic on "Come Alive," a track that starts off with folkish acoustic guitar picking and transits into epic melodies that would make Blue Oyster Cult blush.

As the day turns to night, heavier and more haunting tracks come out to play like "Winter Hymn," which is the perfect thing to chant while gathered in a circle, deep in a misty forest as the snow begins to settle.

-Dan Potter



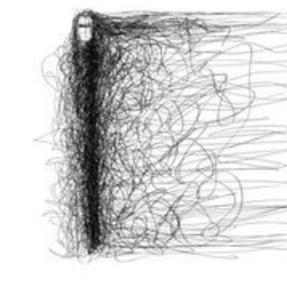
Necronomicon - Unus
Season of Mist

On the edge of your chair symphonic orchestrations swirl around burning embers of black metal ravaged guitar riffs while pummeling drums lead the way to epic destruction on "From Ashes into Flesh." This veteran extreme metal group can be heard, with this eighth release, at the top of its game almost thirty years on.

"Infinitum Continuum" rages out the gates with triple time kick drums blasting and top-notch riffs that say, "hold my rage," as they rival the ear splitting screams cast forth with extreme fury. Blackened clouds gather, as things get even darker with each passing track. Desert madness themed "The Thousand Masks" has razor sharp rhythms and zombie choir vocals that will creep out even the most battle weary survivor.

Let the darkness envelope you.

-Dan Potter



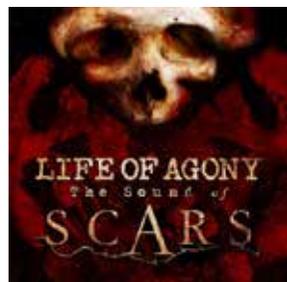
Messora - The Door
Independent

Messora is a solo metal project based in Montreal that skips through the blackened genres with ease. Putting together an interesting collection of riffs on "The Door" where some The Black Dahlia Murder vibes get mixed in with progressive excursions full of evil guitar soloing.

"The Veil" kicks it up a notch with ripping Lamb of God-style riffs and melodic elements that accentuate the wicked screams or chugging staccato rhythms that are in themselves merciless with each repetition. This track then does a 360 and breaks down into a doom metal like interlude suddenly bringing to mind Type O Negative style self-loathing.

Overall, this record is a good blend of the major metal genres, nothing too adventurous, but the stability kicks ass.

-Dan Potter



Life Of Agony - The Sound Of Scars
Napalm Records

Last month, the new Life Of Agony album *The Sound Of Scars* dropped. And I can honestly say, it fucking rules! A sequel to their classic 1993 record *River Runs Red*, this album should not disappoint any longtime

LOA fan whatsoever. There is truly not a bad track on it. Upon first listen, I was blown away how great this album really is. I listened to it front to back three times in a row, and it just kept getting better. Life Of Agony have done it again and produced another metal masterpiece. This record was an overall slam dunk by the entire band. First off, the writing was extremely strong on this release. The songs are all killer, no filler. Secondly, the RRR story is back and really works very well again. The storyline picks up effortlessly 26 years later, this time with the teenager alive and well, still struggling as an adult with suicidal thoughts. It was very cool to hear the story continued, leaving it open for another as well. And thirdly, the production on this record is top notch. Sylvia Massy and Joey Z both did a great job co-producing. The whole album sounds fantastic from front to back. And finally the band themselves completely brought their A game. Without a doubt some of heaviest and catchiest guitar riffs from Joey Z's arsenal ever, and an amazing performance from Mina Caputo throughout. Solid lyrics, that fit right in with the storyline. And while Mina's voice may not be as deep and unique as it was 26 years ago, she still packs an incredible voice that fits the music. All these years later, it is similar and familiar enough for me. And the passion, emotion and heart Caputo brought to this project really shows. Alan Robert is as solid on bass as he's ever been. And the new blood, drummer Veronica Bellino has brought so much new energy and fire to this band. That is one thing that really stands out on the music. Her mark is all over the album, some of the most prominent, drum tracks I have heard in some time. Best Album Of The Year for me, hands down.

-Jason Maher



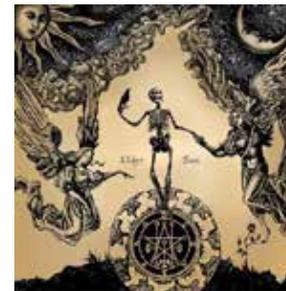
Kilter - Axiom
Independent

Churning up avant-garde beats with "Ax and Spear," this opening track acts as a perfect prelude to a long trip through the outer reaches of metal subversion. Echoing drum licks power up this composition that seemingly has no beginning or end while the "devils horn" blows out foreboding yet lush depths of sonic strength.

"Out of Kilter" starts out with some off-kilter synthwave before drifting off into spacey detachment. Then the tables suddenly turn and you find yourself in the midst of a witchy jazz infused improv. Guest vocalist Andromeda Anarchia joins and wretches out words best reserved for a ritual involving human sacrifice. Her high-pitched screeches circle around the pumping horn and adventurous drums creating never before heard sonic combinations.

Start 2020 off right with this excellent metal-jazz album full of top-notch experimentalism that questions reality itself.

-Dan Potter



Dizastra - Elder Sun
Independent

"Vae Victus" takes zero seconds in thrashing things up like a wild animal by going straight for the throat with blasting amped up riffs that bring to mind the peak of 80s metal. Scorching whammy bar damaged solos and roaring screams set the stage for some top notch blackened thrash done the right way. These guys are riff machines, chugging out the best stuff a six string has to offer and the mayhem continues with the melodic track "Piercing the Veil." Savagely ripping those vocal chords, the lead screamer holds command and spews chaos like vengeance is a virtue. Adding a lot of different tones on "The Second Coming" brings to the table a strangling dissonance that surrounds you with its impenetrable doom until headbanging becomes just another reflex to be triggered.

Like doctors searching for a cure to metalcore, this Montreal four piece drop the heaviest of ingredients that will set your neck swinging with ecstasy in no time.

-Dan Potter



Cell - Ancient Incantations of Xarbos
Independent

"Defiling the Ancient Hierarchy" delivers a brutal old-school style black metal sound that is creepy and almost dream like in its hideousness. Fuzz drenched bass eventually bubbles up from the surface and initiates a barrage of tech-death riffage that is truly face searing.

Their band concept is science-fiction based, weaving stories of demented fantasy and realities unforeseen. The album cover says it all with a depiction of some terrible creation with glowing extremities; I'm guessing its Xarbos and he doesn't look happy. Horror obsessed mayhem intensifies the aggressive backdrop of killer

death metal blast beats on "The Wailing Sea of Emptiness" where sea sick power chords lurch up and down like waves of a truly monster storm.

Keeping it old school and tearing up a few out dated plays from the rule book is what this freaky power trio is hell bent on accomplishing and this second album really shows their true hefty might.

-Dan Potter



Crimson Witch - Satanic Panic
Independent

Victoria based stoner rock/NWOTHM band Crimson Witch rev up the tube amps and Ouija board on "The Curse of the Crimson Witch." They love bringing the old-school metal sound back to life with copious amounts of stoner grit that'll make you reminisce about the time when Kyuss ruled the seas made of bong water.

"Ride with the Flames" takes Angel Witch up a notch with rip-roaring guitar riffs and haunting bluesy vocals that show a potential for real classic rock greatness. I could definitely see these guys completing an epic concept album with absolute ease. It doesn't get more epic than the track "Gallop and Go" which starts out all slow, oozing calmness, before building up into a monstrous blues-rock jam and slithering back into the echoed caverns of the deep from which it came.

A well-paced debut album that is sure to impress those looking for an authentic 70s riff-rock fix.

-Dan Potter

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Absolute Live Reviews



King Diamond
Uncle Acid and the Deadbeats
Idle Hands
Queen Elizabeth Theatre,
Vancouver BC
Nov 27, 2019

King Diamond is a name that is a key fixture in heavy metal and has been for over three decades. He was a major influence in black metal with his first group Mercyful Fate, and then his solo efforts with the equally talented and heavy King Diamond Band. Being a fan of Mercyful Fate since I was in junior high, and missing the No Show with them

(border hassles!) at Studabakers Surrey in 1998, this was a show not to miss. Ferry troubles and 100-mile-an-hour wind warnings made most of the island-born metal maniacs even more rowdy and hungry for the blood of Abigail! By the time the opening bands came on, I was drinking

heavily at the Shark Club and the Sandman with several islanders and Satanic Skins from East Van, missing apparently what were described as amazing sets by Idle Hands and Uncle Acid. Once they wheeled King Diamond out into the asylum-like set up, shit was on and it was on hard!

He started out with the classic opener from his debut... it was kind of a retro greatest hits show, which didn't seem to bother anyone in the slightest... they played four songs of the second LP *Abigail*, and man,

they did not disappoint, "Family Ghost," and "Arrival," were highlights for sure, as was "Sleepless Nights," form my fave *Conspiracy*! So we are treated to a few songs off the *Eye* LP, like "Burn" and "Behind These Walls," Johnston beat the crap out of those drums, a lot like both Micky Dee and Snowy Shaw, and Andy Laroque actually made the fretboard smoke on several occasions, and was also nice enough to cough up a few of his classic solos to ex-Memento Mori guitarist Mike Wead, who is also on several of Mercyful Fate's later Lps. The stage show was almost as good as Iron Maiden's a few months back, and was definitely one of the year's highlights... My only complaint was that the merch was a million bucks and the show was a tad short... otherwise we cannot wait for the new LP *The Institute*, which they played one new track off of called "Masquerade of Madness." If the rest of the record is this good, we are in for one serious double LP for 2020! Long Live The King!

-Dustin Jak

The Offspring
Sum 41
Abbotsford Centre, Abbotsford, BC
Nov 30th, 2019

Sum 41 and The Offspring performed their second to last show on a Canada-wide tour on November 30th 2019 in Abbotsford, B.C.

Sum 41 hit the stage with a ferocious energy that built more after every song. They wasted no time digging into their hits right away with "Hell Song," "Motivation," and "All to Blame." Halfway through their 14-song set, and right after a hyped-up rendition of Queen's "Rock You," lead singer and guitarist Deryck Whibley would run off the stage and visit the fans on the floor to perform "Underclass" and "Pieces" from the soundboard, turning the back of the venue into the main stage.

After returning to the stage, Sum 41 closed out with their huge hits "Over my Head," "In too Deep," and what Mr. Whibley would refer to as "The Canadian national anthem," "Fat Lip." They would belt out "Still Waiting" as their final song of the night with a rock and roll finish that The Offspring were going to have to live

up to.

The Offspring brought their Americana with them and instantly ripped into their hit, making everyone in the crowd feel like we were back in high school again.

The crowd sing along for "Come out and Play" was deafening and hyping the crowd up by song three. I admit, bringing out the original "Gotta Keep 'Em Separated" guy from the recording to sing his ultra-famous line was a superb touch.

Half way through, The Offspring surprised us all with two back to back covers playing The Ramones song "Blitzkrieg Bop" and "Whole Lotta Rosie" by AC/DC. Things would slow down for their song "Gone Away," in which a grand piano was rolled on stage and Dr. Dexter Holland would briefly speak about the passing of his friend's son to suicide. Dexter reminded us all that, "mental illness is real, addiction is real and suicide is real," and that, "we have to keep



PHOTO CREDIT: Colin Smith

During the song the lighters and cellphone lights would illuminate the Abbotsford centre brighter than the stage lights could do.

The Offspring lightened the mood immediately after with beach balls being released into the crowd as they performed their very jumpy and catchy "Why Don't You Get a Job." The evening was all uphill after that with high energy and funny quips between Dexter and guitarist Noodles.

"The Kids Aren't Alright," "Go far Kid," and the crowd's favourite, "Self Esteem," closed out an amazing night.

- Jeanette Smith

PHOTO CREDIT: Colin Smith

Absolute Film Reviews

Blood Machines
Logical Pictures

Blood Machines is a film from directors: Raphaël Hernandez and Savitri Joly-Gonfard; collectively, they are known by the pseudonym Seth Ickerman. Together, they also created the visually stunning music video "Turbo Killer," with composer Carpenter Brut. Fans should view this video, to know how visually stunning *Blood Machines* actually is. In the story for *Blood Machines*, two scavengers target a ship and down it on a remote planet. On the surface, these two men encounter a demonic artificial intelligence, which they pursue to a ghostly ships graveyard. The film has a spiritual element, which is very dark in tone. The many upside down crosses might clue viewers into where this film is going (to hell). Meanwhile, this film fan was reminded of a few other films and music videos, while watching this one: *Event Horizon* (1997), musical artists Miami Nights and even Astron 6's *Manborg* (2011). Very artificial in environment, the synth track amplifies all of the action on-screen, making *Blood Machines* a must-see for horror fans.

To break down the story even more, Vascan (Anders Heinrichsen) and Lago (Christian Erickson) drop their ship down on Apus 7. On this remote planet, they prepare to break apart a ship that they have just shot down. However, their prey still has a few scavengers lingering about. Vascan, the Captain, goes down to investigate, while a ghost-like A.I. makes its presence known. Intrigued, Vascan and Lago pursue this shapely figure, straight into ship graveyard, or as Lago states, "It's like a huge cemetery." These words could not be anymore prescient as this A.I. lures more and more characters into a blood ritual. No one will make it out of this burial ground.

The film, in this viewer's opinion, plays out very much like a spiritual allegory. In that, the film has a dark, underlining spiritual message, told with beautiful visuals. The many nude females can be distracting. But really, Vascan and Lago are being lured into a demonic trap. Out for salvage and a few easy dollars, Vascan finds himself caught in a sorceress' spell. Lured by his lusts, Vascan finds himself utilized as part of a blood sacrifice. His death and

demonic possession further draws more men to their death. With Lago the only sympathetic character and Christian in the film; he is overcome by something that looks like his former shipmate. This one Christian is outnumbered by the horde of witches, spellcasters and ghosts - all roaming this demonic playground. If only there were a few more good souls, to resist the evil tide.

The visual style of *Blood Machines* is also similar to many of the retro wave or synth videos of recent years, like Miami Nights' work on "1984." In this music video and the film, all of the settings have been synthetically created, with bright lights and colours.

It was recently announced that *Blood Machines* would debut on Shudder, for subscribers in North America. Though, a release date has not been announced as of the writing of this review. This title is visually stunning and Carpenter Brut's synth track really amps up the tone of the film. This title is really a trip to a haunted house, set in a graveyard. The science fiction elements are just an added lair - to enhance the visual sphere. Overall, *Blood Machines* is an entertaining space ride into a hellish landscape. It just would have been

better if there were a quality character or two added into the demonic mix. As it is, there is a lot of darkness here, especially as the character's finally realize what their final resting place is - hell!

-Michael Allen
 28DLA.com

Come On Feel The Noize
Cleopatra Entertainment

VOD Release Date: December 3, 2019

Director: Jörg Sonntag
 Featuring: Jimmy Page, Ian Gillan, Ozzy Osbourne, Nikki Sixx, James Hetfield, Dee Snyder, Michael Monroe

Plenty of documentaries exploring the growth of heavy metal music exist. *Come on Feel the Noize!* is a new feature which talks about more than how the original Slade song hit number one in the UK Singles Chart back upon first release. The cover by Quiet Riot more than a decade later cemented a style of performance theatre into popular culture. Metal defines a lifestyle, a state of mind. There's more to it than meets the eye - or rather the rapid rhythms from the drums and melodies

sculpted out with heavily distorted guitars.

Director Jörg Sonntag and writer Thore Vollert's work digs into what being metal is about. Their reveal is reminiscent of the 2018 Dutch film, *Heavy Trip*. However, this documentary is not simply about lifestyle choices. Instead, it examines the evolution of the sound.

Following the path that popular music took from the late 60s to present includes exploring what the blues is about. Back when heavy metal was still being defined, no documentary can miss mentioning Deep Purple, Black Sabbath and Led Zeppelin. Sonntag and Vollert imply that punk and new wave are part of the metal landscape. I realize the genealogy is much more complex. Musicians know that rock n' roll evolved from blues, but from there the forms that developed thereafter that represent different streams of consciousness.

The discussion about hard rock, glam rock, death metal and other styles is brief. I hoped for more, but there's only so much a 90 minute documentary can cover unless Sonntag and Vollert want to make a television series. This documentary is a retrospective of every musician and band pivotal to the rise of metal.

I saw more about the development of the British sound, and their love letter to Alice Cooper is very obvious.

This program is worth a watch on a rainy night, especially for the nostalgia than learning something new.

Anthropologist Sam Dunn produced an excellent multipart *Metal Evolution* (for VH1) back in 2011 and I feel any update is appreciated. With Silent Panther in the forefront with news of a docu-reality show to follow the members as they try to bring back heavy metal (the glam style) to the forefront, I'm feeling it'll be in the style of The Monkees. Also, the music is not just about seeing another band covering a classic tune. I love Disturb's cover of Simon & Garfunkel's "The Sound of Silence."

Although Kevin DuBrow of Quiet Riot was not behind covering "Cum on Feel the Noize," the respect later earned (or jealousies formed) certainly suggest otherwise. As for what's next, we can only attend concerts of new talents to discover the next big sound.

-Ed Sum

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DEE WALLACE

An Extraterrestrial X-Mas

interview by Ira Hunter and Ed Sum

AU: Please introduce yourself.

Dee Wallace: Hey Guys! It's Dee Wallace, actress, author and healer.

AU: Tell us about the recent gathering of the cast of E.T. at HEX in Calgary. Is it like a real family reunion to have your children from the movie back with you? What kind of hijinks took place?

DW: The boys and I do a lot of cons together. We're all consenting adults now, but I think there is still some residual mom respect going on. Like all good kids, they don't tell mom what hijinks happen at night!

AU: What was it about E.T. that still resonates with so many people today in your opinion?

DW: It's a heart film. It reminds us of love and

friendship and being there with each other. We really need those reminders these days!

AU: What were your thoughts when you first saw E.T.?

DW: The very first time I ran out of the room, because it was with a bunch of suits at Universal and they were all holding their reactions. When I saw it with an audience, it was magic.

AU: I just recently learned that E.T. wasn't just a puppet but there were actually 3 different people that put on the costume I believe? How did that work exactly?

DW: They were little people, and also a young boy with no legs put in upside down. That's how we got ET's great walk.

AU: Any stories about Drew Barrymore?

DW: She, as other kids, didn't distinguish between reality and fantasy at that age. We kept E.T. alive because she would go over and talk to him when he was not in a scene.

AU: Was it hard not to laugh when Elliot calls his brother "Penis Breath"? Was that scripted?

DW: All adlib baby!

AU: Was there ever plans for a sequel to E.T.?

DW: Not that I am aware. But this new commercial makes you wonder...

AU: Which movie do you think is your best?

DW: Cujo. Hands down.

AU: How was working with Wes Craven?

DW: Beautiful man. Quiet, unassuming, and talented.

AU: What makes The Howling so memorable?

DW: It was so different, had great relationships, and a social message.

AU: Tell us about your role in the new Critters.

DW: Well, they tell me it's the same character even though the name is different! I had a ball working with Bobby, our director. And South Africa was amazing!

AU: What can fans of Rob Zombie films expect from your role in 3 From Hell?

DW: Go see it! You'll love it. Not one of my prettier parts though!

AU: Any other recent or upcoming projects?

DW: Catch up on Christmas in Louisiana on Lifetime. Beautiful. And starting Fanboy 13 in Jan.

AU: What do you like best about working in the

horror genre?

DW: All the emotional work I get to do.

AU: Any plans for the Christmas holiday?

DW: My family is coming out. It's my favorite holiday and lots of festivities are afoot!

AU: What is something you would like people to know about but you never get asked?

DW: How much love and work I do on behalf of animals. And that I have an entire healing practice.

AU: Anything else you would like to promote?

DW: Tons. Go to my website!

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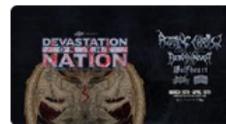
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Dog Party

Interview by Aeryn Shrapnel

An all-girl rock'n'roll duo from Sacramento, Lucy and Gwennie Giles are no strangers to the stage. At 21 and 23, these sisters are ripping things up across the globe with punk rock veterans like CJ Ramone. With Lucy on the drums, Gwennie on the guitar, and both on the mic, their sound is reminiscent of Veruca Salt and surf-pop band Best Coast.

Absolute Underground: Who am I with right now?

Gwennie: Gwennie and I'm in Dog Party.

Lucy: My name is Lucy and I'm in Dog Party.

AU: How far are you going on this tour?

GG: The furthest that we went I was probably New York City or Philly.

AU: How long have either of you been playing music for?

GG: I think I've been playing for like 14 years, but we've been in a band together for 12.

LG: I've been playing for 12 or 13 years.

AU: How did you get to be on tour with CJ?

GG: We first played a show with CJ in 2012 in Italy, of all places. Then this past September we were CJ's backing band at a show in LA. After reconnecting with him, we hit it off really well.

AU: What are some of the themes to your music?

LG: A lot of the songs are written about relationships, turmoil and heartbreak.

AU: You have a really full sound, what's your secret?

LG: Well, our sound has definitely evolved over the past couple of years. My sister added a second amp and has two different tones coming out so it makes for a fuller, rounder sound. Our songs are also very vocal driven, which is a very important aspect, especially with our harmonies.

AU: What made you decide to make music together?

LG: We just started. I mean we've always loved music and we would sing together when we were kids. Then when she started learning guitar, I wanted to learn the drums and we just became

a band.

AU: Who are your biggest influences?

LG: The Ramones, White Stripes, X, and bands like that.

AU: So it's kind of a big win to be able to like play with C.J. Ramone?

LG: It's definitely like a dream come true.

AU: Any new albums on the horizon?

LG: Our latest is *Hit and Run* and we're currently writing and going to record soon.

AU: I'll be looking forward to that! Any last words for the readers out in magazine land?

GG: So this whole time we've been a band we've been students as well as musicians. With school we only were able to tour in the summer, but after next May we'll have this full availability or come back to Canada.

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Memorial for Ryan Nicholson

We here at Absolute Underground were saddened to hear of the passing of our good friend Ryan Nicholson. Featured in the magazine many times, we were always eager for his next film project. Ryan will be missed by all of us. Fuck Cancer!

The following are some shared memories by Ryan's film school friend Duane Soebagio.

Remembering Ryan Nicholson

When I heard my old friend and film industry colleague Ryan Nicholson had passed away last October it was hard to unpack and process. There were a lot of memories I hadn't visited for a long time. These are some of the adventures that remind me of Ryan.

- Pink Floyd one of the best concerts of my life. Great memory.
- Joe the hillbilly dancer from Ryan's rap group Disturbed Company.
- Inside dirt on the set of eXistenZ.
- Uncontrollable 20-minute case of the giggles with Ryan and Joe watching Bad Lt. at the Roxy.
- The aborted attempt to make an Ed Gein Biopic in 1994.
- The Catharsis from making my film Slaveworld.

I became friends with Ryan during a film school shoot. Soon after we decided we were going to produce our own film. So for the next year I worked on a dizzying amount of film treatments and was really getting sucked into the art movement at the time. And this would "shape my rage" into my film Slaveworld.

Ryan's work will live on long after his death. I'm glad we got that chance to work together and parted ways on a high note.

I was glad when I heard Ryan had gotten to a

point where he could finally direct his own films, since this was something we talked about all the time back when he was running his Fernwood video store (and underground makeshift studio).

Front Row Video was his base of operations in Victoria before he left for the mainland. I remember filming a torture droid scene from Slaveworld under the store. Ryan's video rental shop had the films most in town didn't carry or hadn't heard of.

Ryan also created with partner, Sherwood Seabrook, "Disco" (Disturbed company) The first and only white rap duo focused on Hillbilly culture, serial killers and expanding on ideas from some of his favorite films and this included "Joe" a dancing attraction straight out of Deliverance.

Then Ryan, with his father Roy, created "Flesh and Fantasy" FX company in the late 90s. Ryan later made his name as an independent film director through his company Plotdigger Films.

He taught weekend workshops and frequently mentored younger filmmakers. Ryan was living proof that anything's possible with grit, determination and hard work. Ryan was close to my age and my bucket list is collecting dust, so I would say he was lucky to have achieved so much so young and on his own terms.

Ryan had a gift for inspiring those around him. During the time Ryan was fighting his cancer according to his wife's posting on Facebook "Ryan's fight with cancer has come to an end. He fought with dignity and looked it right in the face. He made a lot of others with cancer feel strong and gave them the fight they needed."

Who can know what thoughts pass through on our way out but I doubt regret was one of them. How many of us can say that?

I know that Ryan's body of film work is causing someone right now in a dark corner of the globe to scream or envenomate them with a rush of panic and fear, (cue menacing Vincent price laughter).

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