

PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES

Vol. 2 - #6 Issue 12 - October/November 2006 Absolutely FREE

# U ABSOLUTE UNDERGROUND

FORBIDDEN DIMENSION'S  
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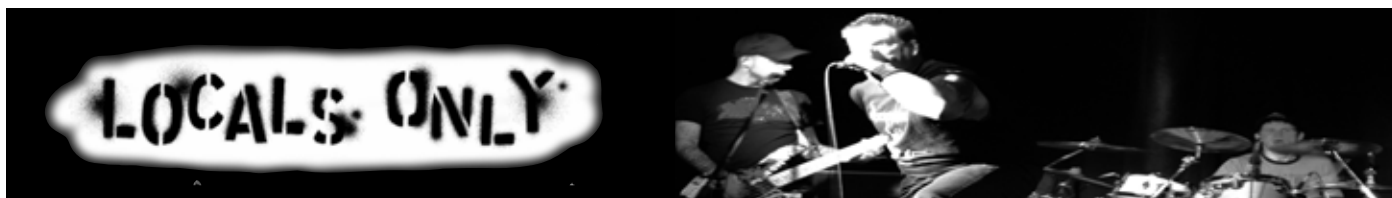
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**H**ardcore is a bit like wine. Everyone has their preferred flavor and can get downright nasty with those who disagree. Laying Waste are relatively new on the HC scene here in Victoria but it's clear that they have become somewhat of a local favorite. All of the elements are there. Anger, Fear, Betrayal... and Crowded House?

I found myself with a bit of a problem with this interview. Seeing as the three guys sitting with me were a band mate, a co-worker and one of my best friends for over ten years. It was troublesome to find something I didn't already know about the band. Luckily we managed to squeeze out everything you need to know in order to get into Laying Waste.

Ty: Well, say whatever you want and I'll write it down.

Jym: Way to be prepared Ty!

Ty: Don't worry, it'll all work out in editing. Okay, who started this thing?

Jym: I answered an ad on LiveVictoria that Matt had out there for a long time.

Matt: A year. It was the whole "somewhat new to town, looking to start a band" thing.

Jym: So Jeff answered the night after and then the night after that Matt was talking to his friend and she said that her boyfriend at the time was a drummer so we contacted him and a week later we all hooked up. That was Dana. Who is not here because he is at work.

Jeff: We almost had a totally different drummer. Some guy that Jym just introduced himself to at Logan's. It was some random guy sitting next to us and Jym was all "So, are you a drummer?" and the guy said "I drum a little" so Jym was "Cool!" and was talking to him forever while Matt and I are sitting there laughing our asses off.

Jym: I asked him if he had his own kit and he said "No, I used to have one in high school." I was "Uhhh..."

Jeff: Funny, you were nicer to that guy than you were to Dana when you met him. Jym was asking Dana over and over "What kind of music do you like. Just name a fucking band!"

Jym: He wouldn't tell us what he liked or wanted.

Ty: He wouldn't tell you what he liked?

Jym: No, he just said he liked lots of stuff.

Matt: Then he finally said like Jughead's Revenge or something...

Jeff: And it was all he had to do.

Jym: And a week after that we jammed and a year later we're here.

Ty: You guys were playing a lot of shows in the spring and then you took the summer off...

Jeff: Are you getting at Jay (Brown)'s last review of us in Absolute Underground?

Jym: Jay wrote in his review that we were good but people were going to get sick of us because we were playing too much. And he said that Matt was too pretty too, so we're going to kick a tooth out or something.

Jym: Yeah, Dana went away for the summer, but we played eleven shows before that and only one of those was in Vancouver... So ten shows in town starting in December. That's about twice a month. A lot of shows.

Ty: And you guys have recorded?

Jym: Yeah, we recorded in May with Neil Cook-Dahlin. (Breakwater Media)

Ty: How did that go?

Jym: Really good. We just need to figure out what to do with it now.

Ty: So it's all done and mixed down and everything?

Jym: Yeah, it's done and mixed but not mastered. We're not sure if we're going to get it mastered. I think we just want to get it out there at this point. Ten tracks.

Ty: So now that Dana is back

and your jamming, what are your plans?

Jym: We've written two new songs and we're probably going to do what we did last year.

Ty: Play two shows a month until someone bitches?

Matt: Yeah, two shows a month for nine months until Dana takes off again.

Ty: Is the summer thing permanent for him?

Jym: I think that with Dana it more that he flies by the seat of his pants. We're not really sure what he's up to. I think it was good to have the break though. We had already written twenty or so songs and it was petering out a bit.

Jeff: And I had a baby.

Matt: And I joined The Hoosgow.

Jym: And I played with myself.

Ty: What do you write songs about?

Jeff: Hairy midgits.

Jym: Shit, I don't know. Lately a lot of them have been pretty abstract... I guess a lot of shit that I'm going through. Personal change and growth. Turning thirty was kind of a milestone for me and everything just sort of changed.

Jeff: Quite a few songs about specific people too.

Jym: Yeah specific individuals... people who have fucked me over and fucked my friends over, and there's some songs about racism and other shit like that that I don't have time for... Yeah, there's a lot of anger.

Jeff: The songs that he doesn't want people to know what he's singing about are the ones that he screams on.

Ty: Where did the name Laying Waste come from?

Jym: We went through some serious name discussion for about three months and we even used a couple of different ones.

Matt: and Jym came up with it.

Jeff: And now he'd like to explain how it doesn't involve me taking a crap somewhere.

Jym: A friend of mine used to play a lot of internet first person shooter games and he would always say stuff like "I laid some serious waste" and he was always kicking ass and laying waste. I just liked the metaphor of going out and laying waste. I think that's what we try and do at every show.

Ty: Jym, I know you've had some bad luck with bands that you've been with in the past. How are you feeling about Laying Waste? Is it secure to you?

Jym: Good times. Everyone is kind of on the same path.

Ty: I know you said you were done playing music at one point.

Jym: Yeah, I took three years off. Before this I was in a band in Vancouver called All Falls Down and I just got tired of playing in bands with a bunch of people that had totally different goals and ideas for the band. I was sick of all the politics and bullshit that comes along with it. The last year hasn't been anything like that at all.

Jeff: We just think that Jym is the greatest.

Ty: What about other bands for you guys? Matt?

Matt: Like I said, I've recently joined The Hoosgow.

Jeff: I played with the stoner rock band Bronze for a little while on second guitar. I think I got kicked out but they broke up soon after.

Ty: You were the glue that held the band together?

Jeff: Maybe... Or the glue that broke it up.

Ty: Does anyone want to tell Dana's story for him?

Jym: Well Dana, we don't really know your story. We think he was raised by monkeys who play drums and they trained him his whole life because I've never played with a drummer like this. He's pretty awesome. He's drummed for a bunch of different bands, hasn't he?

Matt: Yeah, he was big into the ska bands for awhile. He played in Shortfall, One Drop.

Jym: Skanic Boom

Ty: He was in Skanic Boom?

Matt: Maybe don't print that. I don't know...

Jym: No no no. It's fine. It was his first band when he was sixteen.

He's got great stories like going over and playing at the Columbia Hotel in East Van when he was sixteen. Luckily, none of those other bands worked out for him so he's with us.

Ty: So where are you guys at now? What's coming up?

Jym: I think we really need to focus on getting the CD done. We'd also like to get over to Vancouver and play the Cobalt. I like the idea of being a local punk band. You know, playing shows and making discs for the local people. I'm happy with what we're doing now. Writing songs, playing shows, make some merch, get back to Vancouver...

Matt: Get some decent all-ages shows.

Jym: Yeah, more all-ages shows.

Jeff: Check out our myspace page.

<http://www.myspace.com/layingwaste>

by Ty Stranglehold



# MAINLAND MAYHEM



By Emily Kendy

"I was playing bass in a Vancouver punk band. It was moving kind of slow, I stole the drummer from them and started up Dirty and the Derelicts. We put an ad in the Georgia Straight, punk r-a-w-k. Greasy responded."

Dirty is filling me in on the history of the Derelicts at an outdoor table at the Cambie, as we wait for the rest of the band to show up. His Mohawk is floppy and green and he is chain smoking while we dip into the first of what will be countless amounts of pitchers.

"We had one other drummer for a time, Mike, he quit because we teased him about being gay," Dirty continues. "He was wearing a Lush t-shirt and had his hair dyed pink and he had a handlebar mustache. He was really homophobic so he got really upset and quit the band before the second Naughty Camp. We hired Dizzy then he decided to move to Calgary a couple months ago because he fell in love. Girls, jobs or drugs that's what wrecks bands. Then we got Blake (Grubby)."

Dirty and I were once in the same journalism program, at Langara, and we were the only two in the class who were kicked out, one semester before graduation, due to our inability to show up to some "important" classes. I didn't really know him back then and thought he was a quiet stoner. I was never more shocked than when I first saw the band at the Asfalt, after their Dirty Jinas tour (with the Jaded Jinas). There was "quiet" Dirty, dressed in drag, with tiara and lipstick (a drunken bet) belting it out with his fellow drag-costumed band members, throwing down some of the most aggressively rhythmic rawk this side of Highway 97.

"I'd given up on music before journalism school and then at school I met a guy named Shawn Ryan who played bass and we started a band called The Royal Lush and that got me back on music. A lot of songs from the first Derelict album (The Derelict Effect) were actually Royal Lush songs."

It seems apropos Dirty found music through his failed attempt at journalism and I found...er, Absolute Underground through my failed attempt at journalism. But I digress. The rest of the band straggle to the table, most looking as though they've just rolled out of bed, or gotten up off the floor, wiped the drool from their chins, and stumbled down to their favorite watering hole.

Their new album, Satan's Seed, recorded by Red, guitar, follows their 2004 sophomore effort, The Usual Way. All that's keeping them from completion is the band's relentless perfectionism.

"Yeah, we need filler," says Dirty. "We'll write a couple crappy songs."

"For The Usual Way I had a pretty crappy studio set up, at the time," says Red. "Two inputs, miked the drum set with three microphones," he says. "Everything has a little bit of white noise underlying it, so when you turn it up real loud there's a lot of white noise."

"He's definitely learned a lot in the last three years," says Dirty.

As for how much the rest of them have learned through recording...it's debatable.

"(I've learned) How bad I am," says Grubby, drums. "I don't like it, yeah. I'd rather play live shows. That's where the fun is."

"Every one always tells us our albums don't do us justice,"

says Red. "They see our live show and they're like, Wow."

"The music is best when you're pissed and having a good time," says Grubby.

"Like your roommate," says Greasy, bass.

"We were just having a practice the other night," says Grubby. "And the next thing I look over and my roommates jumping around like a monkey, smashing beer bottles. Don't print this by the way."

"Print it," says Red.

"Print it," says Dirty.

"His name's Steve," says Greasy.

"He's a great guy," says Grubby, looking nervous.

"He puked on an ice cream truck later that night," says Red.

"That's a true story," says Dirty. "He saw an ice-cream truck and chased it down, started honking the guys horn and then he threw up."

On any given day in the Derelicts world there is random beer bottle smashing, vomiting, busking and public debauchery, a place in Oregon called the Samaria duck, that boasts a rice wine made from snake venom and of course, the odd dress-up-in-drag moment or two.

"That was the Jaded Jinas' fault," says Dirty. "We always take bad advice from girls. They lead us astray."

"Root of all evil," says Greasy.

"I felt hot," says Dirty.

"Especially this guy here," says Red, pointing to Greasy.

"I felt alright," says Greasy, looking uncomfortable.

Someone in the crowd who was at that show mentioned afterwards that the Derelicts set sounded more rockabilly than punk. I ask the band how they feel about this description of their sound.

"Agree," says Dirty.

"Yeah, country..." says Greasy

"It was never really intended to be but that's just how it happened," says Red.

"I was raised on country," says Dirty. "I like the single note riffs and the story telling of country music. Country people tell stories more than rock people. Rock people it's image. I think rockers are doing some of the best country right now, better than country people. Supersuckers, Ween...Hank Williams the third, he's doing good country music. And he's a rocker."

According to the Derelicts rockers know how to sing country better than "country" singers today because rockers understand what it means to have a little something called soul, or what it means to use elbow grease.

"I don't think there's much difference between old school country, and punk," says Dirty.

"It's all about how much wang you put into it," says Greasy.

"Energy," says Red.

"Energy," Dirty agrees. "You could turn any Johnny Cash song into a punk song," says Dirty. "Just speed it up and add distortion."

So, what's the theme behind Dirty and Derelicts, the metaphorical backbone of the band?

"Alcohol," says Greasy.

"Drugs," says Dirty. "Bad women. Disappointment. Heartbreak."

What makes a bad woman?

"When they're still breathing," says Dirty, with more than a little hint towards bitterness.

"OOooooohooooo, ouch," says Greasy.

Dirty takes a drag of his cigarette. "We're trying to make fun of bad situations," he says, in a moment of contemplation. "Because it's not that bad. I mean, if you can fuckin' sing about it can't be that bad."

And besides the women drama that is inevitably the backbone for many musicians, the members of Dirty and the Derelicts all agree that there also isn't anything else to do besides play music.

"It's the happy hobby on a holiday," says Dirty.

"To quote a new song," says Red.

"That's a new song Greasy wrote," adds Dirty.

"It's about our last tour," Greasy explains. "We all have jobs so we have to go on tour on our holiday."

"We should move to Europe, they have funding programs..."

There are funding programs available in Canada for independent musicians, and have proved to be useful to some other local acts, but this all involves stamp charges and paperwork and other hassles the band isn't interested in dealing with.

"We'd also have to learn how to write," says Greasy.

More realistically, you'll find the band rockin' the stage at the Cobalt on any given weekend, their favorite place to play. Or you might catch them on a street corner, busking, something they like to do for fun.

"You can dance around and make a jackass of yourself," says Grubby.

Does the fact that they need a permit to busk in the city make them reconsider these particular sidewalk gigs? Ha!

"There's a law that you can't drink in public either," says Red.

"That's one of the best things about it," says Grubby. "Renegade style, throwing down on the street."

"Well I mean, what kind of money are you making busking?," says Dirty. "And the city wants a cut? It's like, come on, can you get a more vulnerable group of people who want to make money?"

To end the interview I ask for the band's dirtiest song, and aptly Dirty tells the story of a song he wrote when he was garbage picking for the Skytrain.

"Hustler," says Dirty. "It's a song from The Usual Way. I wrote it thinking about hustling for the band but Greasy pointed out that it sounds like I'm a fuckin' little gay hustler. Now every time I sing it I can't help but think it, and dance around a little more, do some Paul Stanley moves. "Who do you call when you're lookin' for something? I know the day job's just for chumps. I'm on the street and I take my lumps. I gotta give a little, get a little, try to keep it on the level! Yeah, I'm a gay prostitute. My coffee shop job's just a rouse."



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# TALES FROM THE TOMB

## AN INTERVIEW WITH TOM BAGLEY

By Willy Jak

Way back around Halloween of '93 a buddy of mine played some shows out in Calgary and came back flipping out over the two bands that they had played with. One of them was the El CAMINOS and the other one was FORBIDDEN DIMENSION. I thought the 'CAMINOS were cool but I was way more impressed by FORBIDDEN. Their first c.d. SIN GALLERY had just come out so I picked it up and we started playing it and didn't take it off for a week. It quickly became one of those records where you know it might not be for everyone but it becomes a personal favorite. Then as luck would have it, they were playing a week later.

I told another friend about it and he came down to the show with me and we were both blown away. They would continue to come out every year for about four years and we never missed one show. One time my friend grabbed the FORBIDDEN DIMENSION sign and almost walked out the back door but the bass player (Huevous Rancheros) stopped him and got it back off him.

The thing that always amazed me was that Tom was singing, playing lead guitar, writing songs and drawing all the artwork. I thought, what a fucking cool guy.

Later on I started to see his art everywhere. C.D. covers, magazines, even a cookbook. Also I started to notice that FORBIDDEN wasn't playing shows here anymore.

Last summer I was in Calgary and I looked in a magazine and FORBIDDEN was playing a show. We were stoked. I thought wouldn't it be cool if I could talk Tom into an interview and wouldn't it be uber cool if we could get him to draw the cover for the Halloween issue. The show was great as always, and after the show we cornered Tom. We talked about guitars and Link Wray and it turned out Tom really is a fucking cool guy.

**I bet you love Halloween, what do you have planned?**

Actually, I'm more of a Walpurgisnacht kinda guy. It's like the Contrarian's Halloween, just as spring is gettin' goin'. Has all the spooks and ghouls associated with it, wolves howling and stealing away babies that are left by the door, etc. etc. Halloween is usually more associated with playing in smelly bars, but the shows are pretty fun. No complaints!

**Do you have a day job, or does the art and music pay the bills?**

I do freelancing for various regular publications and odd one-off things like book illustrations and the odd CD cover. Pretty much a full-time gig, doing the cartooning thing (and looking after my 2

boys). The money ain't the best, but I'm busy all the time doing what I enjoy. It is best to be doing artwork in a double-income household!

**Usually your artwork is monsters and sci-fi, but you also illustrated the Fubar book and I noticed that your style works well for rockers too. Were you stoked to do the Fubar book?**

I actually very seldom get to draw monsters and sci-fi stuff. Usually I'm doing whatever the regular-pay clients want me to draw (and then I sneak weird stuff into it without them noticing). The Fubar book was tons of fun though, because they wanted it more crass and more vulgar, and I got to put in lots of little details referencing obscure or long-past-their-best-before-date Heavy Metal bands. Plus, they specifically requested my scratchy, looser style, which is way less stressful to do (as opposed to the tight n' smooth brush line-work). Too bad they forgot to

write a chapter about fighting!

**When I look at your artwork the first thing I think is, how the hell does he do that? Is it markers or paint or computer or what?**

The stuff I do for print is done a couple of ways. If it's a loose, cartoony editorial style, I do it with a Sharpie and a few grey-tone markers. If it's a colour image, I draw it with a brush on paper, scan it and colour it in Illustrator. Stuff that I do for art shows is usually done with ink, markers, airbrush, etc. I also like using pencil crayons. The un-hippest of mediums!

**How big is a typical original piece of art?**

My little cartoons are pretty small (maybe 8 inches at the largest). The bigger pieces have to fit on my scanner in a couple of passes, so no wider than eleven inches. For shows, I try to keep the stuff sized so it will fit into a standard matt/frame (a money saving trick my wife taught me).

**What influenced you to draw like that? It reminds me of 50's jazz record covers crossed with Heavy Metal magazine. In fact you could easily do a comic in Heavy Metal right next to that dude Moebius.**

Gosh, you sure know the right things to say to a girl! The thing that was cool about the old Heavy Metal/Metal Hurlant is that it was totally eclectic. No two artists drew the same way, although there were certain schools of different artists. Some guys like Bilal and Caza kinda had that Moebius cross-hatching look going, but you

could tell them apart instantly. My all time favorite in there was Druillet. I managed to collect all the books I could find that he did. I pretty much worshiped at the altar of Druillet as a youth! I still love pouring over his pictures, although I'm pretty freakin' far removed from that look in my own work. I also used to love Voss's Heilmann strip. I kinda got onto the "clear-line" style used by guys like Serge

Clerc and Ever Meulen as a source of inspiration when I first started drawing for pay. They had a "jazzy" feel to their stuff that reminded me of my dad's old jazz 10-inch records with cover artwork by guys like David Stone Martin. Of course, I'm also big into lots of the old American comics and children's book artists.

**Ever done any animation?**

I've designed for it, and I also did cut-out 16mm animation-stand things back when I was college boy.

**How come you aren't way better known? Could living in Canada have anything to do with it?**

Gee... I hadn't... really thought... of... it.... I'd maybe be doing a bit better even if I were in a bigger center like Vancouver or Toronto. I'm getting there though (I like to tell myself). It's just taking me way longer, living out in the sticks!

**I am surprised you don't have more products on your web page (www.tom-bagley.com) like posters or t-shirts, why is that?**

I'm too busy trying to make a living drawing cartoons for articles about racial profiling on Survivor! And playing in dumb bands eats away a lot of my free time. Also, I got da chilluns. They are time/energy vampires, I'm tellin' ya! Excuses, excuses. Also, that site ain't been updated in a couple of years. Lots of my new stuff gets posted on the 7 Deadly Sinners blog. I'm planning on getting my own blog going over the winter months, so stay tuned.

**I heard someone say that they heard you had a kids book in the works. Could there be any truth to such an ugly rumor?**

I'm currently doing a cover and spot drawings for a youth-market book called "Canadian Boys Who Rocked the World". I've also completed a mess of drawings for a cookbook earlier this year ("Getting Started" by Julie Van Rosendaal), so yeah, I do all kindsa stuff.

**What influenced you as far as horror movies and sci-fi go?**

I'm mostly into the creaky old B&W classics, like the Universal epics, Val Lewton movies and Curse of the Demon/Night of the Hunter type stuff, low buck masterpieces like Spider Baby, the Fool Killer and good junk like the Al Adamson movies, 70's flicks like Werewolves on Wheels, etc. All the usual suspects. I'm also a sucker for collections of trailers, esp. the lurid 70's drive-in flicks and Euro-trash.





Quite often, the rapid editing and distillation of the entire (so-called) storyline down into a minute and a half of mayhem saves ya the trouble of sitting through the entire dreck-fest.

#### Did you collect comics as a kid?

I was into the B&W magazines like Creepy, Eerie, Vampirella and the Skywald mags. Monster movie mags (hey, I'm in Famous Monsters #113!). I also liked the Gold Key ghost stuff, the DC House of Mystery-type titles the Berni Wrightson covers and the Marvel monster books, like Man Thing and Tomb of Dracula. I still have them and pick up ones I'm missing if I see them cheap. Love them EC reprint box sets as well. I'm currently in love with the Hideshi Hino horror mangas, Go Nagai's original Devilman manga (as well as the old '70's cartoons of Devilman and Mazinger Z), and the Astro Boy reprints from Dark Horse (and I'll mention that recent 60's Astro Boy cartoon box set, while I'm at it).

#### What has Forbidden Dimension been up to?

We're gearing up for the Halloween shows and an appearance at Pop Montreal. We're teaching our new old drummer (Scary Coleman- ex-Color Me Psycho, Primrods, The English Teef and years of filling in on the F.D. drum stool) some of the new songs. Our guy from the past couple of years, Hyde Maintenance, is off at college in Ontario, getting his Masters in Histrionics or some such.

#### Any tours or new records planned?

We're right in the middle of the arduous process of recording some kind of album, but it's on hold at present so we can get the GOD-DAMN HALLOWEEN SEASON OUT OF THE WAY! All of Hyde's drum parts are down and some of H.P. Lovesauce's bass, but there's still a long way to go. I'm also playing my massive swelling organ in a 2-piece band called Sweet Cop/Sour Cop. We do instrumentals that sound like stripper-type R&B stuff mixed with weird foreign soundtrack-sounding riffs. We draw up huge cartoons on big pads of newsprint and a sexy android gal called Easel Girl parades them around for the audience to see while we play. It's very much what I would call Art Project Rock, if one were to pigeonhole it.

#### How many records do you have out now?

F.D. has four CDs and loads of singles and compilation appearances. I've been doing FD on and off for over 18 years now (Good Lord! \*CHOKE \*)!

#### How can it be that Sin Gallery rocks so hard but has a drum machine on it? That was a bold move did you have any apprehensions about using a drum machine and why did you switch to a live drummer?

Drum machines are awesome for recording and are capable of really heavy heavy sounds if used (in)correctly. They also rock for doing home tapes and stuff, but if you are using them live, you have to be doing something maybe a bit more "arty" and low-key. Nothing beats (hart) having a live rhythm slave banging away on stage. Girls like that shit (so I'm told... although girls also always seem to really like Kate Bush and whiny, sensitive diary rock... so don't listen to me!).

#### Are you playing all the instruments or do you have someone on bass?

On Sin Gallery, my pal Greg played rhythm guitar and I did everything else (he switched to bass for Somebody Down There). No bass on Sin Gallery. We just EQ'ed it to be a bit more bottom-heavy. On the Coffinful of Crows disc, that was all home recordings done all by my lonesome. No bass on any of that stuff either, or actual guitar amps come to think of it. It was all done with guitar direct into a Big Muff pedal right into the tape recorder. Basically, just like playing fuzz guitar through my dad's stereo, which is what I started out doing back in the old days!

#### Is the bass player from Huevos Rancheros still with F.D.?

Graham from Huevos isn't in the band anymore (not since '97). I'm still pals with him though (I'm interested in buying an SG Jr. off of him.... dyin' for a P-90 guitar!).

You used to play an Ibanez Iceman, then you were playing a Gibson S.G. and the last time I saw you it was a Gibson explorer. How many guitars do you have, and which one do you use on the records?

I started on an Ibanez hol-

low body jazz box thing (an FG100), which I used for years in Color Me Psycho and on the Sin Gallery album, but then kinda switched full-time to various solid body guitars for years (all the ones you mentioned). My FAVORITE guitar, which I sadly no longer own, was a '68 SG Special with P-90s and a vibrola thing. Unfortunately, it needed loads of work and I needed moola at the time... Now those things are priced so prohibitively, I'll probably never own one again unless I strike it rich. I've recently begun playing the old hollow body again,

because it makes such lovely howling feedback, and I just put a Bigsby tailpiece on it for effect. Live, I mostly seem to play it and the Explorer. The Explorer feels great and I can always count on it to make a nice racket. Very dependable, and it's kind of a weird one with the "tobacco sunburst" finish on it, which I don't think they make anymore.

#### You have a killer tone. What is you're current guitar - amp set up for a live show?

I like my old Mesa Boogie MK III combo and a V-Twin pedal, as well as an extension speaker of some kind. Seems to work pretty good. Sometimes, I'll play the combo amp without any pedal at all and it sounds great.

#### Where is your guitar playing coming from?

Irricana. I've been big into classic Buck Dharma (BÖC), Andy Scott (the Sweet), Capt. Sensible, and Eric Stumpo (from the Rhode Island band Plan 9) for many years. I also love the old tyme stuff like Davie Allan and Link Wray (natch). Any of those old gutbucket players that appear on rickety prehistoric garage rock or blues recordings are always tops with me.

#### I love that 7 inch of the G.G.Allin song "don't talk to me" you guys did. Are you a fan of G.G?

I like that catchy Jabbers stuff. Not so sweet on his later works.

#### Both your artwork and your guitar playing must have taken hours and hours of practice to get to the level you are at, how did you find time to do both as well as go to art school and have a family?

I was a pretty driven guy back then in the high school/art school days, I guess. I loved (and still love) having the loud rock music outlet for a good portion of my creative juices. Even if I'm dry of new ideas, I've still got a mess of old tunes that I can crank up and play any time I want.

#### You might make good tattoos. Ever thought of trying tattooing? You can practice on me if you want.

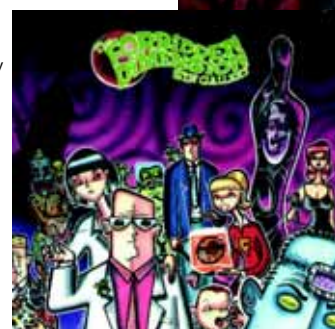
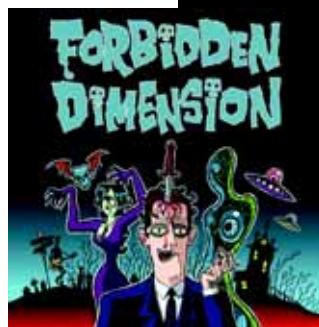
There's probably money in it, but I'm not really interested in tattoos. There are already lotsa talented dudes out there already doing some amazing drawings on peoples' backsides.

#### How can someone get a hold of you if they need say a record cover or some other illustrations?

jphibes@shaw.ca is the best bet.

#### Any last words?

Good Lord! \*CHOKE\*!



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# MORBID TALES

by Krystal Koffin

Formed from the remains of seminal death/black metal pioneers Hellhammer in June 1984, Swiss-American hybrid Celtic Frost continue to be a pivotal influence on both the extreme metal and gothic metal genres. Establishing many of the musical elements that have since become synonymous with today's modern metal, the band saw every one of their releases in both the Billboard and UK charts. Co-founders and co-writers Tom Gabriel Fischer (a.k.a. Tom Gabriel Warrior, voice and guitars) and Martin Eric Ain (bass and vocals) saw their uncompromising conceptual framework and intricate instrumental orchestration influenced countless bands. From the primal fury of the debut album Morbid Tales (1984), the classic dark opus To Mega Therion (1985) to the milestone experimental album Into The Pandemonium (1987), Celtic Frost have explored sheer brutality as well as their passion for the early Wave scene. Their influence has manifested itself in Goth/New Wave vocals, sampling/EBM fusions, melodic metal, and bombastic orchestral pieces, establishing Fischer and Ain as the "elder statesmen" of innovative metal. In 2000 the two co-founders began work on a new Celtic Frost album, which has become Monotheist. An extremely dark, inventive, and radically heavy release, the album features monolithic, droning doom anthems that rival the primitive massiveness of Hellhammer. Whether you're already a fan of the band or mesmerized by Monotheist, their first album in 13 years, the band's live performance is one you will never forget.

**Krystal Koffin:** So how are things?

Martin Ain: Things are great. Tour started out quite well. Of course this is a really strenuous tour; we are doing 47 dates throughout North America. It was just amazing coming over and getting started. It was like a dream come true.

**Krystal Koffin:** With all the offers that you had to reunite Celtic Frost that were turned down by you and Tom, what made you reunited to do another album?

Martin Ain: Uh...sheer Stupidity (laughs). You know I actually really don't know. We started talking in 1999 and we were talking about the past of course because we were approached by our former record company in regard to the reissue of the back catalogue. We started a possible future for the band. Back then it didn't happen. 2 years later Tom approached me and I think we were both ready to try it. Of course it took a little longer then anticipated. It took the better part of 4 years of becoming a band again and finishing the material and recording for Monotheist.

**Krystal Koffin:** Were there any struggles within those 4 years?

Martin Ain: Oh certainly, sometimes the band was just short of breaking up or non-existent in those times because it was about finding our relationship again and rediscovering our friendship and becoming a unit and a family, just as much as writing new songs for a new album.

**Krystal Koffin:** I had read that you hadn't spoken in about 10 years before you went to do the reissues. How was that getting together again after that long of time?

Martin Ain: Well as I said it took some time.

**Krystal Koffin:** Your new album *Monotheist* has been out for about 3 and a half months now. What do you think of the fans and media response to it so far?

Martin Ain: It's amazing. I am literally blown away. I mean the response we got was fantastic. Generally speaking of course the odd criticism from one side or the other.

**Krystal Koffin:** One of the most surprising elements of the new album is the epic doom aspect. Was this sound something you had pushed to develop over the last few years or is it something that came as a result of the theme in your lyrics?

Martin Ain: I think both. This is something that was so intertwined that you couldn't separate it. I think the main thing that brought it about was that the music was coming out of us directly and it was just driving us into this direction. We have matured and I think we have a bleaker outlook on life and society. Even more so than in the 80's.

**Krystal Koffin:** The overall message I received throughout the album is that the "Monotheist" is losing reasons to live or believe or have faith, and that the failure of his god is the catalyst for his decay.

***We played in front of 60,000 people at the Wacken festival. Those are experiences that we never had before. You didn't have those festivals back in the 80's. We played an Archship festival with Metallica headlining, Anthrax and Metal Church. There were like 10,000 people there. Metal music wasn't as big in the early 80's as it is now.***

- Martin Ain, Celtic Frost

Martin Ain: It's a fair enough of an explanation. I think one of the main themes is that this album is a very personal album. All the material written on it is the most personal that Celtic Frost has ever done. It is very much about the general theme of faith and belief or lack of failure there of. The album is very critical about religious issues, but on the other hand it is very intimate and very careful in the regard of faith and belief.

**Krystal Koffin:** This new material is much more epic. Was this atmospheric element the more challenging or prominent focus of making this new album as compared the guitar work or the instruments in general?

Martin Ain: I think this is something that just came about when we were writing the material. We were writing for about 4 years, some songs were written in 2001 and some parts were written in 2005. We had a general vision of what this album should be or in what direction it should go but it twisted, changed and developed.

**Krystal Koffin:** Do you think that it is a portrayal of what you really wanted to get out there?

**Martin Ain:** Yes, we wouldn't have released it if we wouldn't have been happy. First of all we didn't sign any record deal. We weren't forced by any record company to keep up with any deadlines so we were our

own bosses and we were making our own decisions. We were our own monsters, we were calling the shots and we will try doing this more in the future. Definitely no one will ever tell us how and what we should do again like it was back in the 80's.

**Krystal Koffin:** I know that you did this album for yourselves but I have been reading about the future of more Celtic Frost C.D.'s to be released and Tom has said that it is up the fans and media to see how much further Celtic Frost will go. Now why are you leaving it up to the fans if the music is for you?

**Martin Ain:** The music is first and foremost for us but it's not us buying the records or coming to the shows. It is the people that find something in the music. It's basically them that decide that if it feels that it's worthwhile. That's one of the reasons that it took 4 years, we had to come up with the money. We were all working on the side and trying to focus on the music as much as possible. I guess when you're 17 you don't give a rat's ass about taxes and stuff like that, but when you're a 40 year, you're in a position in your life where you have different responsibilities.

**Krystal Koffin: If you are going to continue to make more Celtic Frost Albums, what do you see as the direction stylistically they will take?**

Martin Ain: The later 3rd of Monotheist will probably be the starting point of where we are going to head into the future. Tom and I think that the next album will be most likely heavier than this album. I think it is due to the fact that in the beginning Erol was with us and brought in a different style of writing and music as well. We started at a different point and now we are much more focused as musicians. I definitely think it would not take us another 4 years, if everything goes right.

**Krystal Koffin:** Have you had a good crowd response to being back on tour?

Martin Ain: It's been fantastic. We ended up playing some of the larger European festivals. We played in front of 60,000 people at the Wacken festival. Those are experiences that we never had before. You didn't have those festivals back in the 80's. We played an Archship festival with Metallica headlining, Anthrax and Metal Church. There were like 10,000 people there. Metal music wasn't as big in the early 80's as it is now.

**Krystal Koffin:** Is there any plans for a DVD, since the last thing to come out on video was *Live at Hellhammersmith* in 1990?

**Martin Ain:** There is definitely talk about it. We have some ideas; we are just in the middle of arranging things, trying to work out how we will go about it. We don't want to do a regular live DVD. We are planning to do something different.

**Krystal Koffin:** Anything else you would like to say to your fans?

Martin Ain: This is a great time we're having right now and I hope everything works out. This is 47 dates that we are doing and I am still wondering how we are going to survive this. This is definitely the biggest tour we have ever done in North America. I am really looking forward to it.



# Ashes of the Interview

with INTO ETERNITY'S Tim Roth



By Ryan Dyer

Since 1998, Regina's Into Eternity have been busting their ass playing a unified collaboration of melodic and death metal, said by some to even be the second coming of Maiden. They've surpassed the trends of latter day metal and have finally got a much coveted and deserved slot on Megadeth's Gigantour. At the Lethbridge metal fest I managed to take a few beers off and get an interview with guitarist Tim Roth.

## **Absolute Underground - So you guys are going on the Gigantour pretty soon.**

Tim Roth - Yeah yeah, actually we're leavin' tonight after the show and then we're going to Bosie Idaho, that's our first show and then like a two day orientation arena thing and then play a show on the sixth then do a show with Overkill in Portland and then we head down to California for the rest of the Gigantour dates.

## **AU - What time do you play each day?**

TR - It kinda depends, sometimes there's gonna be two stages and sometimes one stage, so if there's two stages we can swap with the headlining band and get a later set. If there's only one stage then we're right behind Overkill and there's two opening bands before us so...

## **AU - So it could be like an Ozzfest thing with you guys headlining the second stage?**

TR - It could, it could yep, though Overkill would be the headliner and we'll be direct support.

## **AU - You guys toured with Opeth and Nevermore, any memorable shit from that tour?**

TR - Yeah tons, I mean we rolled up to that tour in our van and they all had full tour buses, so they couldn't believe that we were like sleeping in our van and doing it. We had like Jeff Loomis bring out my practice amp and I would play everyday and change my strings and Jeff would come by and I'd give him my guitar and he'd play these outrageous licks for me and at the end of the tour me, Jeff Loomis and Steve Smyth the other guitar player got drunk on Saki in St Petersburg Florida, it was awesome, they're amazing guys!

## **AU - How long have you been on Century Media, how are they treating you?**

TR - Since the end of 2001, so five years. We have done four albums through them now. They re-released our Dead or Dreaming, then we did Buried In Oblivion through them and our new one Scattering of Ashes and then they're re-releasing our first album Into Eternity, but we have a seven album deal with them, so we'll be in this for the next ten years, yep! We'll be retiring.

## **AU - Good for you!**

TR - Yeah pretty good for a bunch of yahoos from Regina!

## **AU - What would be another premier band to tour with after Megadeth?**

TR - Well the band I'd like to tour with is Iron Maiden.

## **AU - I see a lot of similarities in vocal style.**

TR - Yeah definitely. My goal even when I started the band before we were signed or anything was to be able to tour with Megadeth, and now it's actually happening!

## **AU - And if you were to go with Maiden...**

TR - Yeah it would be amazing, it would really top it off for me, it would be huge like the Bell Center, Oakland Stadium where the Raiders play. I mean not many extreme bands can play arenas.

## **AU - And from Canada too!**

TR - Yeah from Saskatchewan!

## **AU - Leaving Regina, was that a big moment?**

TR - Touring outside of Regina, yeah that was a big moment, we all still lived there but yeah, we'd come to play Calgary and Edmonton for like fifty bucks. We'd go to like Java Sharks, like a coffee house, we'd play like community centers in the Northwest area, and tons of stupid places. But recently when we came back there now... the crowd is much better, like our last show we came there and did a headlining show in the middle of last year and it was a Monday night, and there was like 220 people there, so it was awesome! Last time we played the Brew Brothers, and...

## **AU - That's a lot like this place**

TR - Yeah, very narrow! But imagine 200 people packed in that place and it's a Monday night and I'm thinkin'... what the hell? Suddenly Calgary's flipped around for the scene. I think, it's better! Yeah we played a lot in Calgary, the Machine... but we could never get a crowd!

## **AU - How did Century Media get a hold of you?**

TR - We signed to a small European label, DVS records, and then after we went to Europe we were talking to Century Media the whole time and they were like "We're not gonna sign your band" but we did pretty well in Europe and were selling some copies so then Century Media said that "Yeah, we're ready to sign you now."

## **AU - You were kind of like friends with them?**

TR - No, not at all, definitely not. We just sent them our package and thought we were doing something a little different, and this was back in 2001, and at the time there wasn't a lot of clean death bands, mixing death metal and progressive metal, like nowadays it's more standard. But even in 98 when we put out our first album, no label would touch us because of our sound.

## **AU - What was your plan at that time?**

TR - My plan was just to record my own album and we payed for it ourselves and I just wanted to put out an album for myself and for fun we sent it to a few labels and got lots of rejections but we ended up getting signed! So yeah, I didn't think we were gonna get signed really. I mean I kinda hoped but I didn't think, I thought "No way in hell!"

## **AU - You believed in your music.**

TR - I did, I totally believed in the music, but even if a band believes in your music it's like...

## **AU - It could be not what they want at the moment**

TR - Yeah exactly, maybe fans won't get it or it's too weird. And especially with us, every label said "If you were just a power metal band or death metal band, we'd sign you right away", and that was like 98 and I said "No!"; and luckily now it's payed off. But that's because we were on the road for like two hundred days last year and did like seven US tour, and the last album we did twenty countries, so we worked as hard as we could and just had no home life. So if we did no work last year, we may not be on the Gigantour now.

## **AU - Anything else to say?**

TR - Check out our new album Scattering The Ashes, it's out October 3rd.

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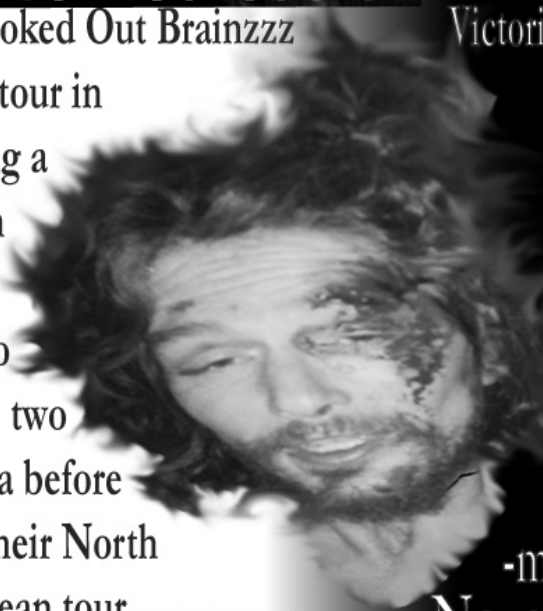
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# Smoked Out Brainzzz

**New Album Scheduled**

The Amazing Smoked Out Brainzzz return from their tour in Japan, after signing a new contract with Geffen Records. The band plans to record the first of two albums in Victoria before they embark on their North American/European tour.....



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-Tampa Bay-New York-Progue-Rome  
Madrid-Dublin-Liverpool-London  
-Paris-Amsterdam-Hamburg  
-New York-Niagara Falls-Toronto  
-Ajax-Sudbury-Windsor-Bancroft  
-Peterborough-Missisaga-St. Catherines  
-Montreal-Winnipeg-Regina-Peace River  
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-more dates to be announced.....

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## LORD WORM

interview by Ira Hunter  
intro by Erik Lindholm

Montreal, Quebec's Cryptopsy is undoubtedly the heaviest, most frenetic band Canada has to offer. Combining brilliant musicianship with unhinged time changes, skull-crushing riffage and deathly screams (courtesy of the unholy Lord Worm) they are truly at the top of the technical death/extreme metal world.

Their 14 year history has seen the release of "None So Vile", considered by many to be the genre defining album in the world of extreme metal. Subsequent albums have brought influences from grind, death metal, progressive and even jazz. There is truly no predictable or recognizable method to these songs; indeed, the magic of the band is the utter unpredictability and perfect execution of the music.

In the past three years, Lord Worm has re-joined the band, toured across the world and released "Once Was Not" - a brilliant masterpiece which defines their storied career. Additionally, the octopus-armed drummer Flo Mounier's "Extreme Metal Drumming 101" instructional DVD has cemented him as one of the top drummers in metal.

In preparation for the October 16<sup>th</sup> show at Sugar with Horde Of Anachron and Skinless, Lord Worm has granted Absolute Underground the time to ask about touring, eating worms, inspiration and of course beer! There is *none so vile* as Lord Worm!

AU: Cryptopsy have been part of the Montreal metal scene since 1988, back then what were some of the bands that influenced you guys when you were just getting started?

Lord Worm: Not much in the international scene, it was more local. So it would have been demo bands from in and around the Montreal and

Quebec area back in the late 80's. International influences didn't start until later, at that point I guess I would have to say Carcass, Autopsy, Sodom, Deicide, Morbid Angel and that was like 90-91.

AU: What were some of the names of the local bands back then?

Lord Worm: Aggression, Southsayer and D.B.C. for Dead Brain Cells.

AU: Having yourself just recently returned to the Cryptopsy fold, can you tell us what you got up to while you were away from the band?

Lord Worm: I got myself a job teaching English, which I maintain, because I can balance the two careers, the road and the non-road. And no I didn't actually do anything musical in my hiatus. When I leave things, I leave big, I don't even close the door behind me.

AU: What changes have you noticed in the band's writing process since your return?

Lord Worm: Pretty much actually what we were doing before I left, what I will call complex arrangements. The thing is, back in 88 when we started the band, we actually started as a Hardcore band. So you're talking verse/chorus basically. The songs were fairly simple. But as the musicianship evolved, not only over the years, but over the line-up changes, arrangements, and melodies, and fills got more complex. You're talking to a guy with no musical training, so following these people and trying to get lyric and vocal arrangements got harder and harder. When I left that's the way it was and I came back to the same thing. It's like I never left.

AU: What was the name of your Hardcore band?

Lord Worm: O.C.D. Obsessive Compulsive Disorder.

AU: Is there an over all message you want to communicate with you lyrics?

Lord Worm: No, If I communicate messages they're alternate meanings to the songs. They're pretty open to interpretation. I'm basically a fiction writer.

AU: Is there any bands to be on the look-out for coming out of Montreal?

Lord Worm: Yeah, ones that are making an impact these days are Ion Dissidence, Despised Icon, Nuraxis, Martyr and Profugus Mortis.

AU: Where did the name Lord Worm originate from?

Lord Worm: I was granted that name by a British sorcerer, who's a friend of mine, has been for over twenty years, he called me that way back in the beginning of 89 and I just kept it.

AU: Was that before or after you started eating the worms?

Lord Worm: That was way before. The worms didn't come out until early 92, I think.

AU: What was the genesis of the worm eating?

Lord Worm: That was because before we were Cryptopsy we were Necrosis, one of a minimum of three in North America, hence the name change. At that time Necrosis was granted the opening slot for Suffocation's first ever Canadian show back in their "Effigy" days. Yeah, what a show that was! We wanted to stand out. We didn't want to endure the curse of the opening band that everyone ignores. Well eating worms is a bit on an attention getter.

AU: Do your students know that you sing in an extreme metal band and eat worms on stage?

Lord Worm: No, they do not.

AU: What happened that made you want to rejoin Cryptopsy?

Lord Worm: I never even thought of it. Flo gave me a call one evening asking me to come and see him on the weekend at his house. It turned out a couple of other guys in the band were there. At first it was just asking me to help out with lyrics on their upcoming album then it just evolved into calling me back full-time with all the duties, as friends.

AU: How was your recent European tour?

Lord Worm: We toured Great Britain with GoreRotted and She Said Destroy. Then we toured Denmark, Norway Sweden and Finland with Aborted, Dysania and Visceral Bleeding. Also London was interesting, we got to open for the mighty Celtic Frost. I just saw them play here in Montreal, they play all old stuff and they played a good hour and a half.

AU: When can we expect a new album from Cryptopsy?

Lord Worm: We are trying hard for Fall 07. We're actually in the writing process.

AU: What is your drug of choice?

Lord Worm: Alcohol. Beer and whiskey but not exclusively. I like a good martini.

AU: Any parting words?

Lord Worm: Yeah, I plan on being destitute when I hit your shores. So anyone who buy me a beer and then another one and possibly a third. I'll sit with them and let them watch me drink.

AU: Right on.

Lord Worm: You love it! The arrogance!



**AU: You should totally wear the t-shirt to Disneyland and see what happens.**

Paul: Wear the tattoo and see what happens! Chop off your arm buddy!

**AU: You recently re-released the very**

**first album, correct?**

Paul: Yeah. Recorded in 86 released in 88, cause it took us two years to come up with the couple hundred dollars to release it.

**AU: Where's the rest of the tour going now?**

Paul: The two island shows, Campbell River and Nanaimo, then we skip across the country and in five shows, five days, we'll be in Montreal. This is our vacation time, Vancouver, Victoria, more than half our shows are in BC, so we look forward to getting here.

**AU: Any hockey fans in the band?**

Paul: Not really, not since the Habs cracked up. But I think all of us were Flames fans for two weeks last year.

**AU: What did you think of The Hoosegow and A.W.T. who opened up the show tonight?**

Paul: It's one of the reasons we love coming to the island. We were going to have special tour shirts just for the island, but our t-shirt guy fucked up.

So next year we'll have them, and hopefully A.W.T. and The Hoosegow are here and we'll play again and we'll have our Crunch Time t-shirts. One of the songs is called Crunch Time and it's about the Campbell River Crunch.

**AU: What's that about?**

Paul: The first time we played Campbell River, I broke a string, which is part of my act. I always break one, and I was restringing it, and we were

playing this long hall, and all the punks were lined up on both sides. It looked like two chorus lines, and I was like what the fuck? Then we started playing again, and the two lines just ran at each other and smashed into each other. It was just blood and guts everywhere. So now it's the Crunch, the Campbell River Crunch.

**AU: Tell us about the squeegee punks.**

Paul: They are our friends

**AU: Did they originate in Montreal?**

Paul: As far as I know it did. When I worked at CF, a CBC affiliate in Montreal, they were known as Les Squeegee, and there was a riot one day. There was a punk rock show where people would go to drink and they tried to get back in, even though they had stamps, they wouldn't let them back in. Everybody started to riot and they called the riot squad and they were marching down the street and everything. All these TV stations and media from the North wanted to do this story, and I was working at this CBC affiliate doing research but everyone was afraid of the Squeegees. They knew I was a punk, a punk in disguise, they asked me to dress as I normally do, and to go out with the reporter to interview these guys. They asked me what should we call these guys? And I said they should be called the Squeegee Punks... but they said we can't call them punks, and I said no no no, that's a badge of honour to call them punks. So as far as I know that's my donation to the English language, Squeegee punks. I'll claim that one.

**AU: Then they all moved to BC!**

Paul: Yeah, and thank you for your donations to the Quebec cause. But no, seriously, they are our audience in Quebec. It's 95% squeegees and crusty punks who come to our shows and they really are our audience. I don't think they would be our audience if we didn't like them and they didn't like us. One final thing for everyone to remember, There's No "H" In Ripcordz Dorkface!!!

Intro by Willy Jak

Interview by Ira Hunter and Lily Liquor

Victoria doesn't get that many killer shows, so if the Ripcordz are playing I'm definitely going to show up. It's always one of those shows where you see everyone you know. People that never go out anymore are there with a beer in their hands. You can't count on many things in life but these guys have been touring across the country and playing here in Victoria for almost twenty years and have etched their name into Canadian underground history.

We tried to get a hold of them before they left Montréal but we didn't have any luck. So we drank a couple of beers, skated down to Logan's, fought our way through the lineup, watched a deadly set, then finally had a chance to ask them a few questions and get the lo-down on their '07 summer tour.

**AU: Tell us about the new album.**

Paul: It's really good, you can judge it for yourself.





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COLD SMOKE by Ira Hunter

I first saw TRUST's art on the walls of the "Trackside Gallery" in deepest Esquimalt, except then it was known "The Crime Corridor". I have been photographing the underground graffiti scene in Victoria for over ten years and after the passing of Ghost, and with a lot of the better artists moving to Vancouver, TRUST's artwork really stood out when he started to lay down paint on a regular basis. It was twisted and sinister and had an evil edge. He quickly became my favorite local wall-scrrawler. TRUST ended up working with the Jizzwailers' Ty Stranglehold doing punk rock t-shirt designs. His art was just so wicked. Zombies, skulls, freaks, mexican wrestlers, devils, you name it. Nowadays, he's recently quit his day job and gone into art and graphic design full-time. TRUST36 has relentlessly continued to pursue his dreams and there seems to be no end in sight.

**Who are you?** - Shawn O'Keefe - AKA Trust36

**What do you do?** - I'm a Graphic Artist / Painter

**When did you first discover that art flowed through your veins?** - Uhhhh...I'm not sure if it flows through my veins... but I've definitely always been the "Art Kid"... the kid who would draw monsters and gross stuff to make my buddies laugh and the girls run (they still run...hmmmm?), but I guess I would have to say that I was always encouraged by my parents to draw and that helped me stick with it long enough to realize that it was something that I was good at.

**Can you name some of your major influences?** - So many... here are a few in no particular order: Marc Bolli, Tony Green, Robert Crumb, Basil Wolverton, Pushead, Robert Williams, Virgil Finlay, Jim Phillips, Twist, Phil Frost, Mr. Cartoon, Ghost (RIP), Mike Giant, Mad Magazine, Bill Gaines, Harvey Kurtzman, Bill Elder, Jeff Soto, Rockin' Jellybean, Camille Rose Garcia. Juxtapoz magazine introduced so many fantastic artists to me. I'm basically influenced by artists who have great hand styles and skill, and who have the drive to create, whether it's on the dime or just because they need to.

**Tell us about doing graffiti and how that lead to graphic design.** - Well, it didn't really come in that order. As I said, I've always been a "Drawer" but mostly it was on paper, sketchbooks, loose paper, whatever... I mean I dabbled in Graffiti back in like 88-90 because it was connected to the music that

I listened to (RUNDMC, Beasties, Cypress Hill, NWA) but there wasn't much happening up in Duncan at the time. I never "got up" back then. I was just trying to figure out how it was done and drawing in my sketchbook. It wasn't until later around 97 when I was in Victoria and met Johnny Lawst/Demo1 that I really went out bombing and started to really get into it. Demo1 took me out with him... we hit the railyards and alleys pretty hard. I met lots of cool shits... great artists and made some good friends. Some of whom I still paint with today. I think it helped me become a better artist, and likewise, I brought my experience with graphic design to the wall as well.

**What is the Woodpile collective?** - Woodpile is the shit. No... Seriously! The Woodpile is a trio of artists, Blythe Hailey, Sean McLaughlin and myself. We create everything as a single artist, that is, we all work on the same piece. Usually at the same time or in tandem. It's probably one of the most artistically free and creative things that I've ever done and the work usually turns out great. Our work is in galleries but we put a lot of it right onto the street. We enjoy the response it gets when people view it where it's unexpected. It's a much different process than I create with when I paint solo. We've had really great exposure and done some amazing shows and I hope to keep up with our prolific regiment. We paint big and they need homes! - www.woodpile.ca

**What's the underground art scene like Victoria and who are some of the most innovative?** - The underground art scene in Victoria is so strong man! It's crazy, the talent here is unbelievable. It's really hard to pick fav's as there are so many. I mean really innovative shit. Everyone that I've had a chance to work with has been super innovative. Harley Smart is one of those guys that just lives it, man he's good, watch for him! Luke Ramsey, Charlotte Campbell, Shae Moir, Colin MacRae, Miss Marcy, Ben Van Netton, Erik Volet, Nick Robbins, Ryan Thompson, Casper Haight, Verse, Cameron Kidd, Peter Allen, Ty Danylchuck, Zane Kozak, Andrew Dick, Adrienne Travis, Shawn Shepherd. Shit... can I stop now? Do yourself a favour and pick up a copy of "The Feast" it has many of these artists in it. Go to the local art shows and support the scene, it's where you find the real art and the artists are good peeps.

**Who are some of the local bands you've done work for?** - The locals are: The Jizzwailers, The McGillicuddy's, The Hoose-

gow, Lid, The Sweatshogs, The Dayglo Abortions, AWT, Meelocratic, DJ Murge and I'm currently working on the album art for "The Gruff's". I love the local music scene. The bands are always stoked and I like the feeling of creating artwork for someone who's equally into their art. Many of these bands are doing it for the fun of it but they also work hard and are really passionate about what it is they are doing. It's cool to be a part of that.

**Is it true your working for some of the bigger skate mags now?** - Yes. I hooked up with Transworld Skateboard mag this year and have been having a great time illustrating for them. They've been great to work for and I'm now illustrating for their sister companies Transworld Snowboard and Surf as well. It's satisfying to have your work published in mags like these after being so inspired for years by skateboard graphics and the industry as a whole it's really nice to become a part of it.

**What makes you happy?** - My family, (followed closely by) Beer, Art, Music, long walks on the beach and Satan, the usual.

**What's been your favorite project/event to date.** - Oh man... I guess whatever comes next! It's just gettin' better man! Everyday there's something new that I haven't done before and I'm getting the opportunity to do it. I find that painting makes me pretty happy these days but if I had to choose one project... I guess it would have to be the stuff I do for "Champions of Hell". Them dudes is sick!

**Any advice for a misunderstood artist just starting out?** - Keep it up. You'll just get better, not everyone is going to like what you do but don't worry about it. There are lots of people that are willing to criticize and dismiss you but they are usually the ones who hide in the shadows and pretend. Take advice from those you respect and just smile a nod at those you don't.

**Upcoming hype?** - Check the new book and upcoming show "The Make". The Woodpile Collective is working on a Book/ DVD project due in 2007. Drop in and visit the 16-1/2 Gallery in FanTan alley they know what's up and have fresh local product! Say hi to Bill & Kirsten for me!

www.Trust36.com

www.woodpile.ca

www.fantanstudios.com





# Calgary's 3rd Annual Tattoo & Arts Festival

By Demonika

Photos By Derek Brownbridge Demonika, Danielle Smith & Coke Gibson

This year, the 3rd annual Calgary Tattoo & Arts Festival by Alberta Bound Productions, Immaculate Concept Tattoo and Strange World Tattoo was bigger and better than ever. With its new venue at Calgary Stampede Roundup Center it was ideal for its 13,000+ guests. An excellent Sept long weekend family adventure for those interested and living the lifestyle.

Experiencing the intense, thick, and colorful crowd first hand with my own company [www.demonikaclothing.com], Saturday and Sunday were the most intensive days while Monday was a bit more relaxed, giving our feet a bit of a rest. I found it to be an overwhelming success. Something that Steve Peace, the head honcho of it all, can attest to.

Steve has been tattooing professionally for over ten years. Owner and operator of Immaculate Concept (formerly Symbols of Strength) [www.immaculateconcept.com], and is now with Strange World Tattoo as of August 1st of this year [www.strangeworldtattoo.com]. According to Steve "some highlights of the show was having first time international artists such as Kat Von D, Aaron Bell, Steff Rieder, Jason Butcher and Jo Harrison attend the show".

This year there was over 100 tattoo artists from right here in town and from as far as France, Denmark, Belgium, and beyond. There were exciting tattoo contests (such as best realistic, cover-up, back piece and tattoo of the day) held throughout the weekend with awards & trophy's for each category. There were 30+ vendors from various cities all raging from clothing companies, tattoo flash, artists, barbers, clairvoyants, leather goods, accessories, liquor, lowrider bikes, tattoo supplies, car clubs, roller girls, clowns, and tons of local bands such as Cripple Creek Fairies [www.catch-and-release.org/ccf], Killbillies [www.killbillies.com], Helvis [www.Helvis.ca], and the dead faced, Scorched Banditos [www.myspace.com/scorchedbanditos] which have been making a huge splash in Calgary's rockabilly scene. Add in the massive crowd and it's a real revelry. "This years show used a space 5 times the size of our old venue and all went very well" Adds Steve. "The line-ups shocked us a little. We have had large line-ups in the past, and had put extra staff on this year. Even with the extra staff, we could not get the lineup down under 1/2 hour wait for the first 4 hours on Sat & Sun".

and had put extra staff on this year. Even with the extra staff, we could not get the lineup down under 1/2 hour wait for the first 4 hours on Sat & Sun".

Even with all that, the fête wasn't over yet! Huge after parties were held, because once you start, why stop? On Saturday night it was off to The Palomino Club featuring The Kabuki Gunns Burlesque. Then on Sunday it was Outlaws Nightclub with a personal favorite, Zylpha Nail the Princess Of Metal. Certainly a well planned and attended event.

So what can we anticipate for next years event, already planned for Sept 1st 2nd and 3rd 2007? "Next year we are again doubling the space and increasing the amount of artists at the show. We will have 100,000 square feet of exhibit space, which will make Calgary one of the largest tattoo shows in the world. We always try to organize more each year and plan to keep that line down a little. We are already working on some bigger name bands to play the show as well as increasing the arts section to include more fine artists as well as a huge graffiti display." Steve explains, "We try each year to raise the bar of talent at the show and next years will be no different". Having one of the world's largest conventions would be a huge deal to this town, something I personally would be more thrilled for being known for other than the drunken cowboy fest in the early summer.

## Kat Von D

This year, while there were many attractions that impressed the convention goers such as The Enigma [www.theenigmalive.com], the car show event, The art gallery featuring artists such as Tyson McAdoo [who did this years festival poster], lowbrow king, The Pizz and all the beautiful women, the one who seemed to get the most attention was Miami Ink's, Kat Von D.

The 24-year-old got an early start tattooing, doing her first at age 14 and even started working at her first shop at only 16. Having an appearance on Miami Ink has changed her entire life, and she was just filling in for Darren Brass while he was injured. Currently she is working with Chris Garver at True Tattoo in Hollywood CA, which many people do not realize. She is also doing conventions and appearances non-stop and believes this experience to be one of the most educational and fulfilling of her life. Known to be

one of the best out there when it comes to portraiture and realism, mostly on a black and gray scale, Kat certainly made her mark on the Calgary con.

My friend Danielle Smith sits down with Kat on day one of the convention to get a portrait of her grandmother in the early 40's. This is Danielle's Experience;

It was easy to find the booth... I looked for the hundreds of swarming groupies! Kat came over in her 1985 spandex aerobics outfit, I shook her hand and we discussed the piece I'd be getting. She was even more beautiful in person. She got the stencil ready, and freehanded a bunch of scribbles, which were to become the roses underneath. Seeing as I can't even draw a stick man, I was impressed.

Kat was very amiable, we talked about a lot of stuff from tattooing to heavy metal and shopping. The best part was when we were exchanging metal bands we should check out. She suggested I checkout Cheerleader from Montreal. Her best story was when she told me what a huge Slayer fan she is, but what metal fan isn't? She tells me how she got a phone call from Kerry King, who was a huge fan of hers. So her, Kerry and his wife all ended up going out for dinner and hanging out. She's was pretty star struck about that, but I would be too!

One thing I have to agree on was her disappointment in ridiculous rumors the public make, for example, charging \$600-\$800 dollars an hour for a tattoo! She said she's "not ripping people off, I charge for what they get, and just because I'm on TV doesn't mean I'm going to take advantage of people." She charges \$500 to start for a portrait, then around \$200-\$300 an hour after. My piece ended up being \$900.00 But its worth it, sure someone could have done it for a few hundred less, but the outcome could have looked like a fucking cartoon. All forms of art, especially tattoos, you don't cheap out on.

It was great to meet her, and I can't wait to go to LA in January for another one!

## James Tex

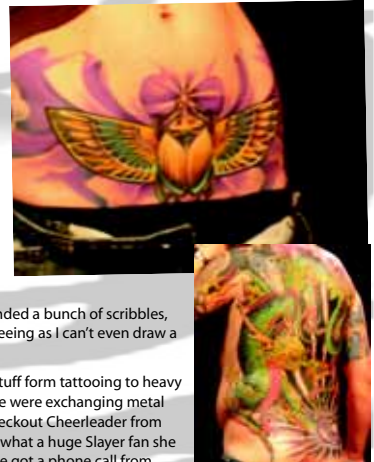
On the long list of the Canadian artists at the convention this year, one who sticks out is Calgary's own and my personal favorite, James Tex [www.deadlytattoos.com]. One of the busiest and most successful tattooists in town, James tried to take it a bit easier this year and enjoy the convention with his comrades. "The convention this year was mind fucking blowing busy, due to those fucking TV shows of course. I did enjoy myself though. The best part of conventions is that you get to hang out with other tattooists and friends you don't see every year." And dealing with the crowd, he adds, "The worst part was pushing my way through the mob of people just to take a fucking piss." Something all of us trying to work could attest to.

James got his start in Victoria BC working for Tattoo Zoo [www.tattoozoo.net] for two years and decided to make a change and move to Calgary. Starting here at the world famous Smiling Buddha with well known old school tattooist Paul Jeffries and was there for four years where he got to dive into large scale work and really make a name for himself. The beginning of 2004 brought more changes and he moved into Eternal Image [www.eternalimage.ca] with the talented self starter, Scott Veldhoen where he stayed for 2 years. Early this spring James decided to stand on his own to feet and open Deadly Tattoos. "I don't like working on my days off, I don't seem to get many of those lately." A statement all of us who know him can confirm. Deadly Tattoos on 10th ave SW and is busier than ever.

"I like a little peace and quiet every once in a while so opening my own shop is working well. I'm finding it less challenging working by myself. I get more done and there are less distractions. I also have another tattooist starting soon." And business, as you could have guessed, "Business is the same, fucking swamped and overwhelmed with drawings." Something any popular artist can relate too. James' waiting list is as long as Jolly ol' St. Nick's naughty/nice list, and its not getting any shorter, both a blessing and source of stress. "I'm not trying to reinvent the wheel, I'm just trying to be better than the year before." This is an admirable goal to strive for as the bar continues to be raised in regards to standards in the tattoo industry.

So what can we expect from Mr. Tex in 2007? "Who the fuck knows. All I know is that I have lots of cool pieces to work on and lots of awesome clients to do them on, fuck yeah!" People in Calgary love the work James does and can't get enough, including me!

For more information, images from this years show or more info on next years show, log onto [www.kustomkultureshow.com](http://www.kustomkultureshow.com)



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# INK SLINGERS

## DENIS OF SUPERIOR TATTOO AND SKATE

By Jamer

I use to go into a shop Denis worked at and bug him once or twice a month. He always had something interesting to say. Here's a little taste of it for you kicking back at home or wherever.

**If I had to tattoo with one album playing for the rest of my life it would be, Highway to Hell. What's your soundtrack for tattoo purgatory?**

Top three albums? Reign In Blood, then Black Sabbath-Paranoid, and D.R.I.- 4 Of A Kind. But I could listen to the Reign in Blood over and over and over and over and over and over. So really, I wouldn't need any other music. That album has been my soundtrack for life since I was in my teens when it was released.

**What's wrong with tattooing in Vancouver?**

Having tattooed in Vancouver for 13 and a half years I have witnessed a lot of changes in the tattoo culture here. When I was having doors slammed in my face, laughed at and generally told to fuck off, there was only a handful of shops here, Westcoast, Ace, Star, Mirella's, and of course John(the Dutchman)in New West.

Since then tattooing has become so popular thanks to Britney Spears, Jesse James and a couple of t.v. shows, a good majority of the tattooists that have jumped onto the tattoo bandwagon don't understand about the mechanics of tattooing. Art is one thing, but tattooing is 2 things. It's like having your car painted. If it's full of runs and fisheyes it's a bad job, color doesn't matter. Unfortunately the ideas and artwork are great but the execution is a little lacking in the technical area. Most of it is due to lack of experience, trying to run before walking.

I still make all my own needles (even though pre-mades are easier and cheap), and built my own machines from the frame up, so how can a person excel at something when they don't even understand how it really works?

A fellow tattooist was having problems with his machines, they weren't running properly. He asked if I could take a look at them. I didn't even plug them in, I could tell that they were wired incorrectly. A little rewiring and BAMM. He was up and running. Machines and needles are the key to fast, solid tattoo.

I still use the same machine that I've had since day one, it has been rebuilt countless times. No one takes pride in what all the old timers did to make tattooing what it is today. Too many artists and not enough tattooists. Most of the old time pioneers of tattooing were mechanics, machinists, who created everything they used. That doesn't really exist anymore.



Suppliers have made it too easy for anyone to get there hands on equipment that was impossible to get even 10 years ago, and most of the equipment you buy these days is absolute garbage, but if you don't know any better you'll buy it. ADVICE TO BEGGINERS! Stay away from starter kits, they are trying to sell you the stuff experienced people won't touch.

Tattooing has become big money and is receiving a lot of attention. There has been quite the uprising of people getting in the industry now because of those 2 factors. 90 percent of them wouldn't even be interested if it wasn't for that. I even had one of my peers ask me why I play music when we as tattooists are like rockstars. I had to laugh quietly and walk away. Anyhow, I am done ranting at the moment.

**Where and what is Superior Tattoo and Skate?**

Well the shop is located at the south end of Commercial Dr. @ 12th. in Vancouver. The address is 2767 Commercial Dr. Phone# 604-879-1245. You can't miss the windows. The neighborhood is great. The people are friendly and I have a great rapport with all the people in the hood.

The name came up when I wanted a name that could also be used as a logo and I really liked the way S.T.S. sounded, it's kind of like Bob spelled backwards. There was no other real significance as to the title of the shop. I received a little bit of teasing about the name. But that's o.k. So Superior Tattoo And Skate was born, and seeing how I tattoo a whole shit load of skaters I figured a place for them to pick up a new deck as well as a tattoo was a stupendous idea. Business has been great and the response has been amazing. We even put out our own decks (which outsell everything else).

I have also hired a girl named Michelle who is a great artist with a great attitude and is extremely outgoing with the customers. She has built herself quite a clientele in a short time. She is a definite asset to the shop. Her work ethic is great and I'm sure she'll be here for as long as I keep the shop running.

The biggest reason I opened up was because I didn't want to work for anyone else it was actually fairly easy, I already owned everything

I needed(and more)plus I already had a decade worth of clientele so it has been great from the beginning. So I have a place that is friendly, clean and inviting and we don't play shit music!!! No Phil Collins playing on my stereo!!!

Wimps!!!!!!!!!!!!

Later, Denis





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I had never been to any of the Great Canadian Beer Festival's in the past, so I was pumped when I was approached to attend this year's festivities and write an article about it. My plan going into the Festival was to sample and rate every beer offered that Saturday afternoon and to walk out of the park under my own accord. Gates opened at noon.

**Noon** - I thought it would be wise to wait an hour and get to Royal Athletic Park a little late so I could get a decent sized meal into my belly before embarking on my day of sudsy debauchery. I met Mr. Hunter at Christie's Carriage House Pub for lunch and ordered the fish and chips, and washed it down with two honey ales. Feeling content, I remembered some words uttered by Comic Book guy from the Simpsons, "This should provide adequate sustenance," and I truly believed that at the time.

**1 o'clock** - We arrived at the Press Gate and were quickly ushered in. First order of business was to get my special wristband to attend the after party and grab my trusty plastic sample glass. Coming into the park I was a little overwhelmed by how many people were already there, and how incredibly long the line-up was to buy beer tokens. I patiently waited in line with friends, the entire time I hummed and hawed over how many tokens to buy. I didn't want to wait in line again, so I ended up buying \$40 worth of tokens, essentially giving me the opportunity to try 40 beers. I went quickly over to Vancouver Island Brewery, a place I know all too well, and started off with a couple of their Islanders.

**2 o'clock** - Feeling a little looser at this point, my friends and I broke up and went our separate ways to sample. I

tried some of Fat Cat's, loved it, some Elysian, not bad, and even got in on some killer cider over at Merridale Cidery. Things were fast and furious for the first few hours. I ran to Craig Street Brewery and pounded back a couple of theirs, also over to Crannog and a few others. It wasn't even 3 o'clock yet but I had easily gone through about ten samples at this point.

**3 o'clock** - "Nothing Goes Down Like A Cold Dead Frog," read the sign over Dead Frog brewery. Who was I to argue? The line for this brewery was consistently longest the entire day; they must have done really well. When I got to the front I ordered their Lager, and damn was it good! I highly recommend to anyone that if they come across this beer, buy it! At this point, close to 15 beers down, I thought that I should slow up a little and pace myself. Yeah right...there were still too many beers to try, so I sucked it up and continued on my quest.

**4 o'clock** - I was feeling a little sunburnt and a little light headed at this point. My consumption rate had not slowed at all. I tried Phillip's, Longwood, Alpine, Pike and Lighthouse. I reached into my back pocket and realized that my tokens were getting low. I grabbed a beer and waited in line, purchasing another \$20 worth.

**5 o'clock** - After bumping into my friend's we decided to head over Smoken' Bones Cookshack for a traditional pulled pork sandwich. Man, this was incredible. A crispy bun piled high with bbq'd pork, topped with hot sauce and coleslaw. My supposed huge lunch was long gone and I polished this sandwich off in less than two minutes. After eating it

was clearly evident to me that there was no way I could accomplish my task of trying every beer. But, I still had \$20 in tokens so headed back out to the battle grounds to try some more frosty beverages.

**6 o'clock** - Closing in on 35 beers at this point, things were starting to get fuzzy for me. I remember trying some beers from Hugo's, and loving them, but not remembering what they were called. I remembered seeing many fine ladies and taking pictures of them. I remembered at this point that the festival was close to ending, so started ordering two beers at once, pounding one and then taking the other with me to the next stand. I don't remember too much else though.

**7 o'clock** - Minutes before the end, I remember looking around thinking, "Man, what a fucking shit show." Everyone I saw was completely hammered, and there were thousands of people there! The horn sounded to end the day, and everyone started moshing, anyone who didn't accidentally have beer on them by this point, certainly did after that. I swear I planned to go to the after party, but the next thing I knew I was in a cab and heading home. I was asleep before 8 pm. I remember just before passing that out that I couldn't wait for next year's festival.

-Nick Parsons



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Bands featured in Mystery Meat (an early influence for Absolute Underground) included SNFU, No Use For a Name, Fluf, Lagwagon, NoFX, Forbidden Dimension, Hudson Mack, Trigger Happy, Vandals, Guttermouth, Descendents, Nardwuar, Pinhead Circus, DOA, Teen Idols, Youth Brigade, Misfits, New Bomb Turks, Four Letter Word, L.I.D., Digger, and many more .....

# Mystery Meat:

## Ten Years ago, a fat guy spoke...

Back in 1996 I started a fanzine called Mystery Meat. It was born out of the fact that I was relatively new in Victoria and wanted to be a part of the punk scene. It quickly took off and I wound up meeting many of my best friends to this day through the zine (including my wife). It also exposed me to a lot of music and taught me that it's okay to give someone a bad review and how to wield an x-acto and a glue stick with precision and skill among many things.

Mystery Meat lasted into 2000 with a total of seven issues that made it to press. Number 8 was almost ready if I remember correctly, but I started playing in The Jizzwailers and my focus shifted. I honestly miss it, but time restraints are a bitch when you get old. It's fortunate that I still have a writing outlet here at Absolute Underground and at Razorcake.

I'd like to thank everyone that helped me put it together.

Writers: Jym Wilson, Trevor Fielding, Mike Rousseau, Seb Voigt, Keith Powell, Quinn Kreuzer, Kelly Kijack, Derek Bowsfield, Milo Chytil, Drew Novakowski, Elise Forslund.

Photographers: Tina Clark, Todd Majcher, Brandy Leigh, Elise Forslund, Laura Greene.

Artists: Mike Rousseau, Tom Bagley, Geoff Rintoul, Mr. Chi Pig, Gareth Gaudin, Jeremy Burgess.

And lastly, everyone who ever picked up an issue. THANKS! Anyone who might want to check it out, can get in touch through AU.

See you at the buffet!

-Ty "Weenie-Boy" Stranglehold

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MOLOTOV



# NEWCASTLE SKATE PARK



By Uncle Anus

I'm here just 40 min. north of Toronto in Newmarket. This is the suburbs if I have ever seen it, but, it's here that the punk shows are as big as they are in any major city. Many touring bands have summed up the Youth Center up as 'the best non-alcoholic party' and, 'always a good band morale booster' after playing there.

**Welcome chief organizer and event planner, Christian Cannibal, here to tell how it all got started.**

Thanks for having me. It was late 1998 two ladies Pat McIntosh and Janice Luttrell, who originally started the youth center, asked me to help out. We started with local battle of the bands, and in 2000 I took over organizing the shows along with my friends, Kovacs, Ronald Pagan, and the Skipper. The crowds grew and more bands were asking to play. This indicated to the city that there was enough community interest for the shows to continue.

**With the average crowd age 15-19 and a few as young as 8, what do the parents in the community think of the punk shows?**

A lot of parents are very supportive. Originally the city wanted to have off duty police, but that was financially impossible. The older kids take turns volunteering to basically supervise the shows. The younger kids prefer this as opposed to a policed event, and give us more respect for it.

**Why were these shows going on?**

We were raising money to build a skateboard park. Eventually we had enough to buy an old movie theater building. There was room enough for the Youth Center and all of its activities, as well as 10,000 sq ft. for the skate park. A local guy, Gord Hardie, who has built ramps all over Canada, and Ryan Geluch were able to put together a design for a custom build. After a few events, and a meeting with the mayor which included over 80 skaters, the city saw enough interest that they agreed to let us build. This park was built by skaters for skaters.

**What does the skate park have to offer?**

We have killer mini-ramps, quarter, and half pipes of all sizes, a three feet deep bowl, a 5 foot drop, 10.5' wide wall ride transfer, stair sets, and ledges. The cool thing about our park is that you can do a little bit of everything here. If you like to skate old school you can hit the bowl, if you like street and ledges you can do that, and if you just want to rip around and carve there are lots of transitions and flats to do that too.

**Who are some of the ripping locals who skate the park?**

With out a doubt 'The Blue Tile Lounge' team. They have a great shop in town and all their riders can really rip. One guy in particular, who doubles as our park custodian, is Davis McMaster (Sumo Skate Shop).

**Back to the Punk, how many shows do you have annually?**

Our shows are usually what we call 'double headers'. They are generally run over two nights, a Friday and Saturday. February we do 'Cupid's Revenge', April is 'Punks Not Dead (In the Suburbs)', we try to squeeze another show into June or July, and then finish off the year with our biggest show 'Punktoberfest' which is happening Oct 21 this year. It's a lot of fun because we get a lot of people dressed up in costumes and it's a real Halloween theme.

**Who are some of the most notable bands to play the Newmarket Youth Center?**

As far as local bands go, lots of people are really digging The Throwaways, The Metal Eddies, and a ska band The STD's. From Toronto it's Dirty Bird who continually draw masses of youth and punk rockers, the Bunchoffuckin'goofs, pretty much anything aggressive. The kids like the fast and hard music that they can really thrash to. We've had west coast bands play here, DOA, Dayglo Abortions, and a really great rock band the Red Hot Lovers.

**You have also convinced great punk bands from the 80's to reform long enough to play the Youth Center. The Black Donnelly's, and more recently, Sudden Impact!**

Yeah, I grew up skating to Sudden Impact, so it was a really great honor to have them play. They really ripped this place apart and all the kids loved it.

**What are the turnouts like at the shows?**

Over the last few years, our lowest turnout was 250 people and our best nights have attracted as many as 650.

**Where does all the money from the door go?**

That's an excellent question. To quote Uncle Anus, "There is no money in punk rock! May as well have FUN!" and that's the way it should be. We try to keep the shows as cheap as possible, usually under seven dollars. We try to give the bands as much as possible, covering their travel expenses and giving them some pizza and drinks. Anything that is left over goes directly into the skate park (like re-sheeting the ramps), or general upkeep of the building. Remember, it's not just a skate park and punk venue. It's a place for everyone. There are computers, a library, pool tables, foosball and air hockey, basketball and floor hockey, there are always activities to join. On Tuesdays we run a kitchen club, for people who can't afford a meal, or for those who are just plain hungry. That's where all our money goes, right back into our programs.

**Is there anything else you want to talk about?**

I've gotta say something about the kids for sure! We have some of the most incredible individuals in the youth that come to our shows. They thrash hard, listen to good bands, seem very appreciative, and give a lot of respect. They always offer to help clean up, pass out flyers and such. The kids are the big reason why we are here. Also, bands that are touring from near or far, may be a small town, but we can make it work if you want to play.

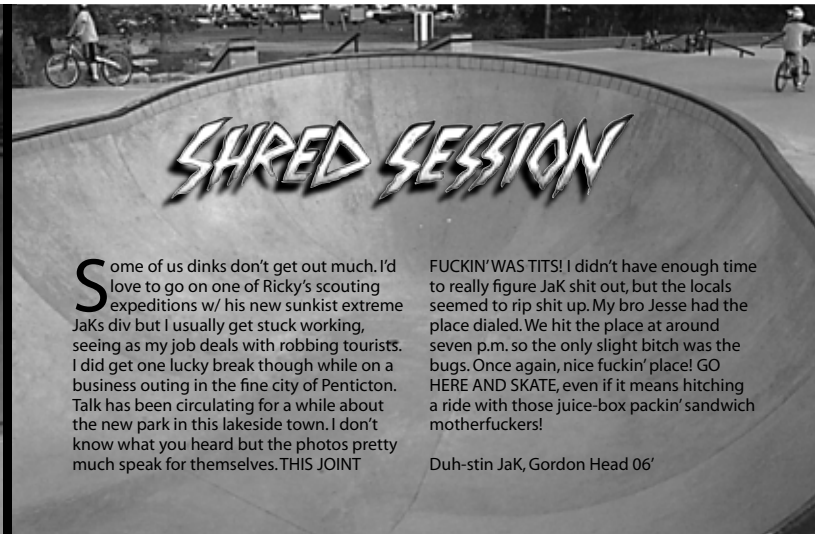
**To find out more, or to book your band, contact:**

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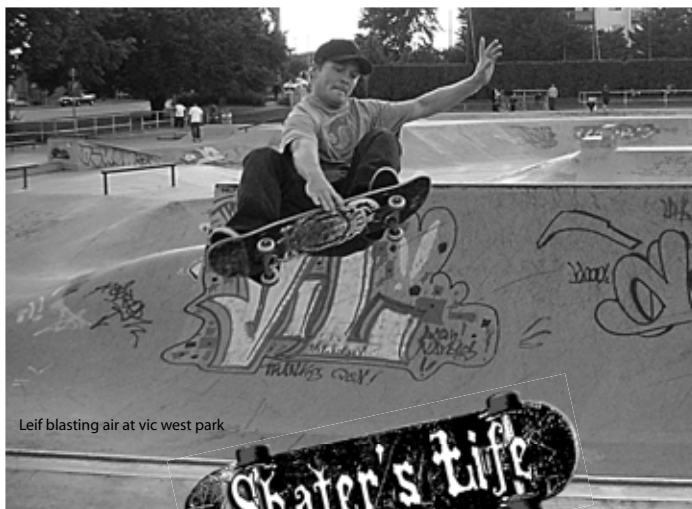
Dustin Jak getting some air!



Some of us dinks don't get out much. I'd love to go on one of Ricky's scouting expeditions w/ his new sunkist extreme JaKs div but I usually get stuck working, seeing as my job deals with robbing tourists. I did get one lucky break though while on a business outing in the fine city of Penticton. Talk has been circulating for a while about the new park in this lakeside town. I don't know what you heard but the photos pretty much speak for themselves. THIS JOINT

FUCKIN' WAS TITS! I didn't have enough time to really figure JaK shit out, but the locals seemed to rip shit up. My bro Jesse had the place dialed. We hit the place at around seven p.m. so the only slight bitch was the bugs. Once again, nice fuckin' place! GO HERE AND SKATE, even if it means hitching a ride with those juice-box packin' sandwich motherfuckers!

Duh-stin JaK, Gordon Head 06'



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# MEAT MARKET 3 BRIAN CLEMENT

I first met Brian Clement shooting vintage rifles in a gravel lot for what he calls his first real movie, *El Corazon de la Memoria*. I just had to get involved and lend a hand to this aspiring filmmaker especially when he told me that his next feature was going to be a Zombie Flick called *Meat Market*.

Since then I have been in six of Brian's feature length independent films. He's had me portray countless forms of the undead including a Samurai Zombie (Exhumed) and a Killer Ghost Clown (*The Dead Inside*). I've also been a brainwashed cannibal cultist, a chaos rebel rioter, and I've even played a cop if you can believe that. Over the years Brian has blown me up, had me beaten by riot cops, drenched me in blood and gore, shot me, and made me eat all sorts of nasty stuff (I almost puked last time while chowing down on a blood soaked jawbone) But you know what? I'd do it all again because I believe in Brian's talent as a director. He's good and he just keeps getting better. Who knows how far he'll take it.

## When did you first start making movies?

Clement - I had experimented with short films in high school but after I lived in Japan for a year I started expanding them until eventually in 1999 I made a feature - *El Corazon de la Memoria*, followed shortly after by the first *Meat Market*.

## What first made you want to be a director?

Clement - I enjoy the creative process of committing imaginary ideas to a visual medium. I always enjoyed writing stories and drawing, so this was a natural extension of both.

## What influences your overactive imagination?

Clement - In terms of style I generally most enjoy sci-fi, especially monster movies, and I love the style of more well-known filmmakers like Kurosawa and Sam Raimi. 1930's and 40's crime movies have been a huge influence as well, especially *Gun Crazy* and *White Heat*. The filmmaker I'd most like to emulate in the way he works though is John Sayles, who has consistently made really independent films without much big studio backing, yet manages to get them out there and the way he always wants to.

## How would you describe your filmmaking style?

Clement - I try to be really organized and think of every possibility and then come up with contingency plans for everything. It's part of no-budget filmmaking to expect that I can't really rely on anything to happen exactly the way I want the first time around so I have to be ready to think on my feet or have as many backup plans for things as possible. I think I also try to cram a sort of epic scope into a tiny movie, which is both good and bad. And I'm a big fan of dramatic use of sound effects. I love emphatic sound effects.

## Explain the genesis of the Meat Market Zombie movies.

Clement - My friend Nick Sheehan was a huge horror fan and steered me toward doing a zombie movie, as he suggested that it was not only more accessible a genre to try making but also to have received by an underground audience. So we co-wrote the first *Meat Market*, which partially explains its scattershot style - he wanted a more cynical, downbeat type of movie and I was pulling in a more satirical direction. The second *Meat Market* was done almost immediately afterward, since the first was so well-received, and I had a bit more of my own money to work with - I aimed to up the gratuitous gore and nudity to make the satire unmistakable. The third has been a much more drawn-out process, since I was initially very reluctant to return to zombies, since it's something I was trying to distance myself from. Horror fans are extremely picky, and more artsy types look down their noses at what they believe to be an inferior type of movie. However when Cryptkeeper Films came around with a funding offer for a third picture, I couldn't refuse, since my funding options for any kind of movie - zombie or otherwise - were becoming extremely limited. So I thought if I'm going to do another zombie movie I wasn't going to fence-sit any longer and decided to just jump in and make it the best movie I could make.

## What are some your prouder moments as a director?

Clement - I think receiving Monday Magazine M-Awards was a nice form of recognition, and certainly getting up on a stage in LA to get the "Best Independent Feature" award at the Days of Darkness Convention for *Exhumed* was a thrill. *Meat Market 2* is my personal favourite for sheer craziness. I look back on it sometimes and wonder what I was thinking but for accomplishing what I set out to do and fulfilling my ambitions I think *Exhumed* is tops. It was also really satisfying to have set my deadline for *The Dead Inside* to be the entry deadline for the HP Lovecraft Film Fest in Portland, and then upon sending it in getting a phone call from the festival director saying they were going to show it twice!

## Your self-funded budgets have been slowly growing over the past few years. What was the budget of Meat Market 3 and did you have any help from outside sources?

Clement - The budget was higher than anything I've had before and it all went straight into the production. Cryptkeeper Films from the UK, who specialize in distributing horror movies put up a substantial portion of the budget which I matched with my own money. I just hope I can make it all back and get myself out of the current state of financial zombie-ism I'm in.

## How many zombies were involved in the making of the new film?

Clement - Over the course of shooting we had about 200 zombie extras, which is about 4 times as many as were in *Meat Market 2*. Put another way there were more zombies in *Meat Market 3* than in all my other movies combined. There were a few "character zombies" who appear multiple times - these were people who had special contact lenses either owned already or had bought for them by me - that we could show early in the movie as "fresh" zombies, progressing through greater stages of decay toward the end of the story. It was fun too that I probably had about a dozen returning extras who had been in the first two *Meat Markets* come back to be background zombies. The higher zombie count made it much easier to simulate huge crowds without accidentally "repeating" zombies, as happened regularly in the first *Meat Market*.

## How long did Meat Market 3 take to film?

Clement - We started shooting in March and went through until July, and at the end of August I organized a last night of "pick-up" shooting to get odds and ends to fill out a few more scenes - extra shots of zombies wandering, getting shot, and so on.

## What kind of gore and carnage can we expect? Is there any sex?

There is some brief nudity but no sex - the sex in the first two *Meat Markets* was played for laughs and I wanted to avoid that in this one, since the horror is played totally straight, with no silly gore the way the first two went. The gore is nastier and more disgusting than either of the previous pictures and sets the stage early in the film for the creepy, threatening and tense atmosphere I wanted to create, as opposed to being more of a jokey gag. There are some moments of humour but they're sporadic and only very brief in order to relieve the ever-building story tension.

## Who did the special effects on this film?

Clement - I had a team of makeup artists who all brought a slightly different style, which was fantastic since it made for a diverse looking crowd of zombies, as opposed to them all looking like they came out of some kind of zombie mill. Karin Kehoe, Janine Tomaney, Andrea Brown, Angela Morris, and Matt Beeby were most involved with zombie makeup with some help by Don Moloney, and I designed a lot of the gore effects myself as well. I also rented a case of body parts from *Flesh and Fantasy Effects* of Vancouver which we used for some of the more messy scenes.

## What is your ultimate goal as in independent film-maker? Do you ever plan to sell out to the Beast of Hollywood?

Clement - I'd like to be able to quit all my day jobs so that when people ask me for money I can actually pay them for what they do for me. Being able to pay the rent would be nice too.

## Do you plan on sending this newest gorefest to any film festivals?

Clement - The only film fests I've been thinking of entering are the Zompile Film Fest in Portland and the Microcinemafest in South Dakota.

## When will the finished film be premiered?

Clement - It will be held Friday October 20th and Saturday Oct 21st at the Roxy Theatre. The movie starts at 11:15pm each night.

To check out Brian's previous films and to watch the *Meat Market 3* trailer go to [www.frontlinefilms.net](http://www.frontlinefilms.net) and [www.myspace.com/meatmarket3](http://www.myspace.com/meatmarket3)

Intro & Interview by Ira "HorrorShow" Hunter

**VICTORIA ZOMBIE WALK!!!** This is Victoria's very 1st Zombie Walk. Come join the living dead on Halloween Tues Oct 31st. Bring costumes and makeup to 751 Discovery St. 5pm. Live bands will follow.

**ZOMBIE SKATE!!!** Come out as a Skater Zombie to Zombie Skate to cause mayhem and to be in The Hoosgow Video for their song "Sessions of the Living Dead". Saturday Nov 18th @ Vic-West SkatePark 3pm.





# The Naughty NINE

By Ryan Dyer

There are only so many words for depravity (I will probably use them all by the end of this), and these are what I consider the kick-start to the shit brown heart in terms of commenting on certain social misconduct in cinema. No, Cannibal Holocaust, I Spit On Your Grave, Happiness, The Guinea Pig Series, or Last House On The Left aren't on here, I love those too, it would just then have to be an edgy 20. Actually 8 is too little of an amount for this type of thing, but the title works!

## Bloodsucking Freaks

A nonstop misogynistic festival of profligacy, Bloodsucking Freaks showed me that too much sometimes is just the beginning when dealing with the jolly good hoopla of torturing and dismembering those who have no Y chromosome. Women's asses are used as dartboards, women's nipples are used as conductors of electricity, women are put in a guillotine with the rope enabling the operation of the device in their mouths, and then frottaged savagely on the plump rump until the rope falls out of their mouth - pop goes the weasel! And if that's not the worst of it, the head is then used as a blowjob device for a malignant little afro haired midget named Ralphus! Him and his master - Sardu (the film was originally titled Sardu - Master Of The Screaming Virgins) run a sort of illusionist gore show, reminiscent of the one in H G Lewis' The Wizard Of Gore, though unlike that movie, the depravity here feels very sardonic. You know it is no magic trick, but the shameless morality abandonment puts you into the audience of the show relishing for more gore, more gore, more gore!



Desperate Living

I was hard pressed in choosing a John Waters film to put on the list, Pink Flamingos has the infamous egg lady and the even more infamous chicken fucking scene in it. (When asked in an interview about the welfare of the chicken, Waters replied that the chicken got to be in a movie and have sex, which is better than most chickens!) but Desperate Living made an impact for several key scenes and themes which appear throughout. The two naked children fondling another in the beginning is very Aldous Huxley - as Brave New World is not a movie, Waters has done nearly the exact thing Brave would have done to the public, in showing this blatant form of forbidden nudity in a so-called "normal" society. In Huxley's book, the people of the world are sheltered from ancient religious themes though live a rather complacent life due to the drug Soma. They are encouraged to be adulterous, but to be benevolent and peaceful. In Desperate Living, the world is a proverbial stick up a figurative ass, with some enlightened individuals living outside of the world of bigotry and scrutinization. The socialites come into Mortville because they are on the verge of filthiness, of being themselves. Like Pink Flamingos, Female Trouble, and even earlier, Multiple Maniacs, Desperate Living suggests you go to Mortville to celebrate your indecency, and to exploit the stupidity of modern living, with or without Soma!

## Desperate Living

Visitor Q

I thought films of this generation were in a sponge rut of conservatism until I viewed Takashi Miike's Visitor Q. I believe this film is what John Waters would have wanted to make today if he was a young, new Japanese director with the ambition of a coked up giant squid. Miike seems as if he wants to break every taboo possible in this film, including the wicked acts of necrophilia, incest, ejaculatory lactation, domestic malevolent bludgeonings, and malevolent "water sports". Like Waters' films, and even Texas Chainsaw Massacre, Visitor Q explores the facet that whichever family slays together, stays together. At first they are torn apart in their own levels of personal dysfunction, but when Q arrives in their home, through him they all find something in common with another, starting with Q helping the mother realize she can lactate in a constant and pleasurable way - her role restored as the "bearer of milk" for the family. She then helps the father remove his penis from a corpse. The knife wielding father then helps his son by saving him from the bullies who had constantly paraded him with fireworks and tried to force him into shitting. It all ends with a huge affectionate tit suck. Nothing could be more heart-rending.

## Visitor Q

El Topo

John Lennon's favorite movie, the first, and most forgotten out of the Midnight Movies circuit (which included Eraserhead, Night Of The Living Dead, Rocky Horror, and Pink Flamingos) El Topo is a western tarred and feathered in existential allegories in the form of extremely bizarre occurrences. You thought Todd Browning's Freaks had some excess limbless action, wait till you see a man with no legs fastened to a man with no arms to make a gun toting hydra/chimera cowboy! Like Jose Mojica Marin's Coffin Joe films, the writer and director, Alejandro Jodorowsky, stars in his own derived picture which was completely esoteric in its time, and still is now. Children walking around fully naked in the heat and having their heads blown open, blacks being branded and exploited by homely aristocratic fat women, and a few choice scenes of homogeneous homosexual action are put to pulmonary protocol. The gore is semi-realistic, supplied in desert cake portions, and feels like an oasis in this desert which looks like it should be inhabited by both Tremors and Beetlejuice sandworms. El Topo eats other westerns like spaghetti.

## El Topo

Un Chien Andalou

Nearly eighty years ago, Luis Bunuel and Salvador Dali became an ingenious team of juxtaposed veins pumping the same abstract formulas for one time only. The result was a heart which still causes uneasiness through kennels of seasoned gore and surrealist fans. It would be Un Chien Andalou. (An Andalusian Dog), made in 1928. Potentially obscene scenes are shown in a cut and paste style which would set the archetype for thousands of similar styles to follow, notably Dario Argento and David Lynch. Many camera tricks are used to show ants coming out of a hole in a man's hand, people buried up to their heads in sand, a woman's armpit hair attach to a man's face, and probably the most famous eyeball slicing scene of all time (It is said a goat's or cow's was used). Bunuel and Dali discussed another film, but they just couldn't agree on each others ideas anymore to go through with it. The film actually made it to rock arenas everywhere in 1976, when David Bowie used it for his opening act.

## Un Chien Andalou

Gummo

The only film which makes me want to erase my memory after watching it! Gummo is your friends' Uncle's filthy trailer twisted about in a hurricane with the gallons of trash, bugs, and dirty laundry misplaced and rearranged like the DNA of his daughter's child who was the product of his semen. Gummo opens the floodgates on the sublevels of humanity in southern America, and does so in such a candid emotionally void way that you could swear it was home video. Those guys who carved Slayer into their arms instead of getting tattoos shown here a few issues back, yep, they're in this movie. Same with the retarded girl the losers fucked just to say they got play. The kid who pisses off the overpass, yep, he's here. The restaurant that uses cat meat. yup. The kid with the fucked up looking head dropping his chocolate bar into the shit brown water, uhuh. The cockroach nest behind the picture hanging on the wall...hmm, if I can't erase my memory after watching Gummo, I at least have to take a very long shower.

## Gummo

Videodrome

I remember when I was twelve, bored, flipping through channels - looking for porno when something caught my eye on Showcase; two masked men whipping a naked woman in a pool of water on a static television being watched by a gorgeous woman and a



weaselly looking man making love. It both aroused and shocked me, and I knew at that moment what type of movies were for me, and there has been no going back since my first taste of snuff television - fellow Canadian David Cronenberg's bible of surrealism - Videodrome! Although I am also extremely fascinated with other snuff related movies such as Thesis, 8mm, and Snuff and other Cronenberg exploits such as his take on Burroughs' Naked Lunch, J.G Ballard's Crash, Shivers and Rabid, Videodrome has the potency to generate a cult craze into the embodiment of surrealism and absurdism. Made in a time when videotapes and VCRs were just starting to make a major appearance in society, Cronenberg's illumination on the dangers of advances in this technology and its' hypothetical effect on the human self is nightmarish. The special effects are repulsive even to this day, the chest vagina and tumour bullet being my favorite. You want violence in Cronenberg's history? Long Live The New Flesh!

## Salo - The 120 Days Of Sodom

Fearless? Unthinkable? Pretentious? Exploitive? Abrasive? Degraded? Septic? All of the above please. I had to download Salo because I was sure no video store would have it (I've recently found it months later) and found the experience to be both absurd and educational. Directed by Pier Paolo Pasolini (who was murdered by being run over several times with his own car) Salo is one of the most notorious movies on earth. I cannot compare the film to the book as of yet, but I can say that Salo is effective in the dehumanizing of the children, and the lack of cinematic foreplay lets the immorally perverse scenes feel that much more lifeless, pointless even?! Fascists enslave a large group of young boys and women and rig them into coprophilia, urolagnia submissive role playing in which they are to be dogs, and glass eating. The reason why they make the children do these things is probably simply because they can. It is a brave look into the dangers of absolute rule, inflated capitalism and totalitarianism. The film has sparked much controversy over the portrayal of rape and murder, if the actors in the film were within the age of consent, scenes of homosexual "perversity" and the notion that the film takes place within a fascist time period, which has made it banned in several countries. The end scene involves the dismembering of several boys, a few castrations, and that silly image on the front cover with the boys tongue being cut off. Just because you know the shit that they're eating is orange marmalade does not make the idea any less repulsive, now give me my Marquis De Sade furniture!

## Cannibal Holocaust

Like Salo, my curiosity for Cannibal Holocaust just couldn't be sterilized. It was either order it off the internet or download it, and that is just what I did. Did this film, which modestly claims to be "The most controversial movie ever made," live up to it's expectations? Even now, years after I first watched it, and with seeing much more of what the world of shock horror has to offer, I do believe that the hype is right. I love Cannibal Holocaust! The violence shown here is cruel and unnerving. You really feel as if going into the amazon is like walking into "The Green Inferno"; everything becomes threatening, the wildlife, fever, heat and hunger, and eskimos. Just kidding. Real animals were killed on film and fed to the crew during filming, which enraged many movie goers, and the director, Ruggero Deodato was arrested a week after it's premier because people believed some of the actors were actually killed onscreen, probably due to the notorious, iconic impalement scene. This was partly Deodato's own doing; he had the actors embedded to a contract in which they wouldn't appear in any movies until a year after Cannibal Holocaust was released. There are brutal rape scenes, (including one with a spiked mudball) castrations, beheadings and forced abortions. The overall theme to the film is of primitive culture vs modernism, but this idea seems lost in the thick bush of violence within the film. One overlooked facet of Cannibal Holocaust is it's music, composed by Riz Ortolani. It is highly atmospheric yet obscure, a perfect match for jungle doom dementia. Grab a human head, a spoon, and a pillow then enjoy "The one that goes all the way!"



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# B.C. METAL SHOW 2006

August 26th., Farmer Bill's, Alberni

On a day hot enough to make hell look like an ice rink; I find myself driving through a corn field smoking my morning Jay. Half asleep as well as half baked, I managed to get to my final destination. With thirteen bands on the bill and East Van's 3 Inches Of Blood closing the Festival, it would turn out to be a day of sun, beer, weed, and did I forget to mention METAL?!

The onslaught of metal began with the local band Dexedrin. A young energetic three piece, with a good grasp on the roots of metal. The Metallica influenced Dexedrin gave us a taste of what we were to expect for the next 12 hours. Next to hit the stage was Arcana. This grind band from Duncan pounded out the pain without discrimination. Jumping on the bill at the last minute, Southgate (Nanaimo), was an added treat. With a rare drummer on vocals line-up, it didn't slow down the fast paced riffs of this heavy ass band. With more and more metalheads trickling in, and the temperature soaring to the point where even Satan would sweat, Southgate piece offered a high energy show. Next up on Hell's stage was a band that proves that metal is everywhere. Hailing from Coombs this new young group, Lost Myth, are at the beginning of their shredding careers. With a short, but heavy set, these youngsters guarantee the life of metal for years to come.

Suddenly out of nowhere it felt like someone kicked me in the chest. As it would turn out it was Tribune starting what would be the first mosh pit of the afternoon. This four piece from Courtney brought along some fire jugglers to add to their already crazy set, reaching new depths in the pits of hell.

While I was enjoying an ice cold brew Apocalypta took to the stage to continue the shred fest. This five piece from Courtney fit the bill like a glove. With a thrash metal sound at unimaginable speeds, Apocalypta helped the beer go down even quicker.

With a belly full of beer I prepared for the insane group from Edmonton, Alberta, Methodical Breed. These guys kept the crowd banging as the sun began to set. With their album, "Outbreak" spreading the metal gospel to all who dare, Methodical Breed ran a tight show with a great sound. With songs like "Blade of the Sculptors Knife," and "Ignorance" these hard



Iron Mountain

hitters from the flat lands delivered a skull crushing performance.

After a quick blaze session I had a chance to talk to Braeden Lennard the front man for Stitched in Silence. Saying he took the shitty ferry ride from Vancouver to enjoy a day in the sun, with good metal, and beers to boot! Later, keeping the crowd jumping Stitched in Silence kicked the show into high gear.

Continuing the massive onslaught of distortion, was Iron Mountain. Formerly

known as Faces of Black, they delivered a blow to the head of every banger. With lead lady Christine screaming like a banshee being burned alive. Iron Mountain was dominating and fierce as the sun finally went down.

After refreshing my drink, and getting in on a doob, I was finally ready for 7th Sunn. Hailing from Vancouver, this Pantera influenced band assaulted the crowd with a sound that would make Dimebag proud. With the crowd still growing and the beer constantly flowing, it was time to buckle down for the last three bands of the night.

Released from the meat locker, bringing with them their favorite cuts of hardcore metal. The Butchers Hand delivered a precise incision with tight riffs and gnarly vocals. Like the killing floors in a slaughter house, The Butchers Hand left me feeling like I had a bolt driven into my skull.

3 Inches of Blood



Then out of the darkness came this incredibly powerful, huge wall of distortion. I had to look to see what Demons produced the heaviest metal I have heard in a while. To my surprise it took only three members to create Mendoza's hard hitting sound. Mendoza's female drummer Master-Beater Bina, had a real heavy foot on the bass drums. With guitar player Deuce punching out the thickest, lowest, power chords. That left bass player Hank Solo to bring it all together and drop it like an atom bomb.

I grabbed another beer, puffed my last pre-roll and with the crowd getting restless, the tension building, over top of a sea of horns came Three Inches Of Blood!! With the first note, the

mosh pit exploded into a frenzy. The crowd chanting along with duel vocalists Jamie Hooper and Cam Pipes. Three Inches Of Blood were unforgiving, causing mayhem and destruction with every song before returning to the depths from which they came.

With the hopes of Metalheads everywhere, The B.C. Metal Show will be back next year, becoming an annual event in Port Alberni. If you didn't make it out to the party this year, your ass better be there the next time! Now where is that Doobie?!

-Insanica

# VANCOUVER DISTORT FEST 2

August 25 & 26 @ WISE Hall

Okay, I'm writing this way late and don't remember too much of either day, so let me first say if you weren't there, you probably should've at least gone to the first night. Yeah, it was more expensive than last year (boo), yeah some of the bands had to cancel due to border troubles (so instead of Consume, I had to deal with Onslaught, which sucked, but Chuck Norris filled an open slot too, which was sweet), and yeah some of the local bands should've played earlier (Limb From Limb got to play for a huge crowd but there were only 10-15 people around when Masisin played, for example), but overall it was a good weekend.

Day one highlights: In Haste (easily one of the tightest sets of the whole weekend--when they weren't tuning, anyway),

(their first show since they got back from a two-month U.S./Canada tour), Lebenden Toten (super distorted and feedback-fueled mayhem), Hellshock (I don't remember much of their set in particular as it was the last one, I just remember them ripping me a new asshole), Masisin (they win the most-stoked-on-being-there award, hands down. Their guitarist even successfully snuck across the border, instead of just giving up and cancelling. Rad)... well, basically, day one fucking slayed.

Day two highlights: Mass Grave (these guys are always brutal, and they were the first band on day two that I actually enjoyed), Chuck Norris (wicked fast sloppy set--some fuckhead thought it'd be fun to bottle their bass player though), Born/

Heavy Artillery (killer hardcore with an afro that put all the crust-mullets there to shame), Leper

Dead (best set of day two, period), and, of course, the Subhumans (Wimpy's an awesome dancer, 'nuff said).

Other rad and not-so-rad shit: That slick bleached hair bouncer who almost kicked me out because I was standing by a speaker, just like all the other people who were standing there; spending way too much on records; the Masisin patch where the design washed right off (after one wash!); the bouncers at the door who checked me for booze but didn't care about my weed; and after the second night when everyone from the show came to the Creep House, all at once, in a massive single file line, and no one said a word to me or Devon as they went inside.

Hat's off to the Charged//Distorted crew and the bands who filled in after last minute cancellations. Can't wait for next year's.

cheers

-alex obnoxious

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# VANCOUVER INVADED BY ZOMBIE HORDE!

**B**elieve it! The undead have gathered once again for Vancouver's ZOMBIEWALK 2006. In conjunction with Zombiewalk events that happen throughout North America (Toronto, Montreal, Seattle) hundreds of zombie fans in Vancouver assembled together to spread feelings of dread amongst unsuspecting citizens and tourists. It's not a parade, nor is it for charity. People of all ages tap into their inner-Romero to get gross and bloody just for the hell of it.

The walk was led down trendy Robson street, converting it into a bizarre freakshow of shoppers, expensive coffee drinkers, and an army of the undead. Tourists gasped in terror as they were confronted by zombie punks, disco zombies, undead doctors, newly-wed zombies, samurai zombies, and demon babies. The trail of blood and brains led down Denman St. to Vancouver's popular English Bay. Traffic was stopped by the sheer number of zombie loving patrons, to the dismay of regular folk in a hurry to get their precious gelato ice cream by the beach. In a particular moment of horror, a disgruntled driver decided to plow his

way through the undead horde with his car, nearly crippling a zombiewalk participant. Apparently the driver has never seen a zombie movie and didn't know what he was getting into. In a frenzied moment of terror, the zombies retaliated by surrounding the vehicle and smashing in the windshield, proving that safety does indeed come in greater numbers.

The walk culminated at the beach, soiling the hot white sand into a sea of dark red blood. Zombies showed off their wares, danced to hardcore music, posed for photographers everywhere, and took a short dip in the ocean. Needless to say, Vancouver will never be quite the same again.

But don't fret if you missed out on all the undead action... Zombiewalk is getting more recognition every year, making it's way into a new mainland tradition. So bring alot of liquid latex, a tub of fake blood, and put on your best sneakers for Zombiewalk 2007. Your inner hunger for battered brains will thank you.

-Robin Thompson a.k.a. Zombie Jesus

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Remember to meet up for Victoria's very 1st Zombie Walk. Come join the living dead on Halloween (Tues 31st Oct) Bring costumes and make up to 751 Discovery St. Makeup workshops start between 5 - 6:00pm. Live bands will follow @ Logan's Pub.

And don't forget about Zombie Skate - Saturday, Nov 18<sup>th</sup>. Meet at Vic-West SkatePark. @ 3pm and be in the Hoosegow video for Sessions of the Living Dead.

The 2nd Annual Calgary Zombie Walk will take place on Saturday, October 14th. Details regarding the meeting time and place, as well as the route and plans for an afterparty, are still being finalized and will be posted here shortly. BUT you can go here <http://www.calgaryzombie.com>



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# Bloody Betty's Bloodbath Burlesque Show

by Justin Schneider

The crowd was amped for a bloody spectacle and they were not disappointed. Even a "Dead Jesus" showed up at Lucky Bar, "nailed" to a big cross with real galvanized spikes that threatened to take someone's eye out. The music was loud, the women were grotesquely gorgeous, and the blood is still on Lucky Bar's walls to this day. Things kicked off as an orderly from a psych ward took the stage and began the tale of Bloody Betty and her bloody deeds. Then Betty marched out with a kick-ass dance that ended in her beautifully lithe body shaking in an electric chair. Lots of the folks were shocked at this point, both with the realization of what they were in for and with the quality of props and effort put into the opening number. A witch was burned at the stake next, and things escalated from there.

The Shivs took the stage partway through for Mark's first sober show in a long time (or maybe ever!) and they nailed it really well. The guys were on the ball and Mark did just fine, ripping through one favourite after the other. Proves you can be punk without being drunk and that the Shivs are awesome anyways.

People were good and sweaty by now, ready for more slashed up babes. The girls performed all kinds of deadly scenes, killing each other and bleeding all over us. The crowd was kept warm throughout change ups in bands with streams of fake blood and random acts of depravity like literal skull-fucking with a strap-on.

Most people enjoyed a very drunk and very out-of-control Neo-Nasties for the second and last musical portion of the show. They swaggered on to the stage and lit up their smokes, because they are cool, then they blitzed through their set, with the lead singer knocking himself senseless a number of times (obviously not the first time) as he attempted to surf the monitors and slipped in blood. He may have actually

landed on his face more times than the number of songs he sung. When he started disrobing though, it got a bit much because that was not the kind of burlesque we were there for. (editors note: the lead singer Ashtrey is clearly not Jewish)

The entertainment continued, with the finale coming in a little late as people were about to take off, but what a finale it was. An actual blood bath was assembled on stage and gallons of thick, sticky blood were poured over Betty as she was tormented by the souls she had damned. This kind of thing could really mess up a healthy sex drive if you still had one. Sexy dead chicks rubbing and play fighting other sexy dead chicks is as awesome as it sounds. The leftover blood (at least a couple gallons) were splashed on the faithful fans who were still brave enough to be at the front of the stage. Beautiful bosoms, buckets of blood, bourbon, beer, and abuse of alliteration. Bloody Betty's Bloodbath Burlesque was a hell of a spectacle.






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# ORGY OF THE DEAD ✖

The late Ed Wood Jr. is remembered for many things. Being a writer, con-man, transvestite and most of all being the grandfather of the B-Movie. His masterpiece, Plan 9 from Outer Space, is widely considered the worst movie of all time. Surprising considering the artistic vision of Vampires from Mars capturing earth women in graveyards for breeding stock. His no-budget films have spawned a massive cult following of die hard horror fans who love the campy, almost slapstick films featuring such washed up legends as Bela Lugosi, Criswell and Vampira. Vancouver's Screaming Chicken Theatrical Society considers themselves part of this cult following and as a tribute to the late filmmaker they will once again be producing the theatrical spectacle that is "Ed Wood's Orgy of the Dead - LIVE!"

Adapted from one of Ed Wood's books, Orgy tells the story

of an innocent couple who stumble upon a remote graveyard and witness a horrific spectacle - a festival of the walking dead. Shirley (Lil Luvroc) and Bob (Dentor) soon discover that these damned souls not only walk, but dance for the enjoyment of the Emperor of the Dead (Bernie Bombay). The Emperor passes judgment on all who dance and woe to the poor soul who displeases him. Before they are able to flee, Shirley and Bob are captured by the Mummy (Evil Bastard) and Wolfman (Otto Von Kraut) and forced to face their own judgment before the Emperor.

As with most of Screaming Chicken's shows Orgy is filled with a huge cast of beautiful burlesque girls, but this time they're dead, or should I say undead. We're talking about blood squirting, puss pumping, faces falling off undead. SC warns that this year the front of the crowd will get messy - and I

would take the warning seriously as SC are known for their over the top makeup and special effects (apparently their blood pump isn't quite as big as Gwar's).

Over the past few years Screaming Chicken has earned a reputation for creating some of the craziest and sexiest theatrical stage shows Vancouver has ever seen (including "Sex, Violence and Nursery Rhymes", "The Taboo Revue" and "Gameshow Night") and this year's Orgy is sure to be one of their biggest and craziest yet. Sure to please anyone who's a fan of Ed Wood, horror, gore or just beautiful dancing girls.

The show runs from Thursday October 19th to Saturday October 21st at Vancouver's WISE Hall. For more information check out [www.screamingchicken.net](http://www.screamingchicken.net).



# SCREAMFEST

## IS THERE ANYTHING IT CAN'T DO?

By Ryan Dyer

A Canadian owned and operated haunted house which has custom props, carnival games, burlesque dancing (luckily there seems to be a lot of this everywhere lately!) and live music? Too good to be true you say? Scremfest has been scaring the shit out of people for 7 years now in a new school way. This ain't the 30 second trolley ride with the two half drunk carnies hitting on your girlfriend at the Stampede - imagine Rob Zombie's or Phil Anselmo's haunted houses, custom artwork, deranged necrophiles dressed in decay making sure your pants are cold and your legs are yellow, did I mention burlesque?

The lead artist Tank is now joined by a legion of minions to transform nightmares into canvas, from busty "Little Red Riding Hood" and hot zombie pinups who have been changed via "Nuclear Nightmare", there is not one undead fantasy that hasn't been fully realized here. Guests can be converted to the dark side with fake skin, fake wounds (make real ones for yourself before you come for extra authenticity!) and prosthetics by Tank, and limited edition prints will also be available of some of these Zombie Caricatures.

Kabuki Guns burlesque will be opening the show on Friday the 13th, who aim to please with a drop dead strip tease in traditional burlesque flair. The rating is 13+, so bring the horny young ones, it is a show not to be missed! This isn't the only lure to seduce you into the haunted abyss, as "Shimmy Goddess" frontwoman Angela will be doing a bellydance act and Charity "The Raven Gypsy" who promises to be both hypnotic and stimulating; putting the viewer into a vulnerable death trance while the zombie hoarde sneaks up behind his fleshy neck! Other performances include macabre poetry by "The Sin Hounds", poi spinners, magicians, jugglers, DJ Eradic on the weekends, and more.

In Vancouver, Scremfest finds it's fourth year at the Pacific National Exhibition, and in Calgary will be running for 14 nights in October at Canada Olympic Park (so after skiing through blood splattered snow hills on the breast plates of a wet nurse, you can lodge in one of the four haunted houses) and all zombies on Zombiewalk, Saturday October 14 will get in for ten bucks, so show up and eat the rotting meat!

As it was said before, Scremfest opens on Friday the 13th (crossing my fingers so Jason Vorhees makes an appearance) for the weekend, then re-opens on Friday October 20, going til All Hallows Eve. The hours are 7pm-11pm on weekdays, 7pm - 12am on weekends, stay scared...stiff...





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**The Trailer Park Boys Movie.**  
**The Big Dirty**  
reviewed by Trevor Cory Lahey



Sitting in a theater with only ten people is weird but when it's a free press screening of the Trailer Park Boys movie a week before it even hits theaters, I ain't gonna complain. First off, I think this movie has slightly been crafted for first time American viewers. There's not that

much dope in the film (Hell, I probably smoked more dope before the movie that they smoke in the entire film) but it was funny when Ray and Bubbles show up to grab Ricky and Julian from jail with a bunch of dope clones in the car. Also the gun play was lacking, only a single bullet is fired in the entire movie, which is fucked to me, I thought Americans loved guns! On the plus side there's "Fuck Giraffes," "Shit Hawks," "Long Range Surface To Air Nuclear Shit-Missiles" with "Dick Lock" and "Cock Knuckles." The story has some fresh concepts and also highlights some classic moments from past episodes of the TV show. The whole gang is there but I thought that J-Rock was tragically underused. The story consists of Ricky being totally pissed off when he's let out of jail early (he practically begs the guards to let him stay) and that he's going to miss the street hockey tournament held against the convicts and the guards. Ricky gets out to find Lucy is working at a "Gentleman's" club and banging the owner. To try and get her back Ricky teams up with Julian, Bubbles and Cory and Trevor to pull "The Big Dirty" and retire for life. Classic line of the movie, when the strip club owner played by Hugh Dillon (Headstones, Hard Core Logo), wants the six grand it cost for Lucy's breast implants. Ricky "I ain't paying six-grand for used tits".

**Creature Skateboard's Born Dead DVD**



It's been a while since Creature Skateboards has given us an optical offering to fiend over. Perhaps the unholy lot have been too busy lusting over rotting corpses (or more likely too busy road-tripping and drinking beer) to deliver what the

have been yearning for; regardless it's here. As a form of disclaimer, this movie is not new. Sorry to pop your blood lust mid ravenous bite, but this DVD has been out for a little while now. Regardless, it rips, trashes and mutilates all other multi-terrain features in its path. Born Dead adheres to the typical structure of strong opening part, diverse mid section and hammer-drop closing section that skate-videos hold so strongly to (and this isn't a bad thing). The defining difference between it and other releases is in the raw edits with slams (numerous) still kept paced within. For those of you that experience a creepy sense of satisfaction from viewing an injury, rest assured that carcasses get tossed leaving battered souls in its wake. Voyeuristic old-timers rejoice! The initial coping barks, and Alan Partenan, leaves the viewer with an unreal perception of how easy pool skating is. Josh Perkins' blast out of Maine with land or slam mentality beckons a new respect for hot pink shoes and the ability to escape concussion while challenging multiple handrail gnars. Sam Hitz delivers classic confident styles in-between sacrificing a bladder-child to the gods. Further standout parts would be Alex Horn's section filled with various masterful tailhook snatches (and cruising tunage), The Booker T.

Coffin-ride intermission (seeing is believing) and Darren Navarette's brutal montage of tall-guy tweaks and inverts done on all terrain. Apparently the team's laboratories have been growing and developing a secret terror, this shred fetuses name is none other than David Gravette. Apparently he was born dead since he has no fear of the afterlife dishing out rail insanity. All in all a tight lid on the half-buried coffin offering that is "Born Dead". Keep an eye out at your Creature-preferred skate-shop kiddies because this one is a freebie! Rating: Eight anal-fissures out of ten disembowelings.

**THE I CHONG: Meditations from the Joint - by Tommy Chong**



One of Canada's funniest exports came home at the end of September and of course, AU caught up with him at a signing in Victoria. Tommy Chong graciously signed copies of *The I Chong*, and even though he wasn't supposed to be signing anything else, I personally saw the nice old stoner sign records, guitars, and even an old hand drawn sketch of him and Cheech for the faithful fans at the front of the line. *The I Chong* is a slim volume, only 218 pages, but it is a real treat for fans. Chong's voice comes through in the writing, giving a pretty good idea of what he must be like. Though the writing is simple, it is very much like hearing one of your friends spout off and therein lies the charm of this book. Even though he reputedly hasn't smoked weed since his ordeal, this is as close as some fans will get to getting high with the man and hearing his stories. As everyone knows, Chong was seriously wronged back in 2003 when DEA agents stormed his home and the legal proceedings that followed ended with him serving nine months in the Taft Prison. The cleverly titled *The I Chong: Meditations*

from the Joint both a memoir of his time there and an insight into his personal life. Chong freely expresses his opinions on the US government and it's war on drugs (guess what he thinks about them) as well as shares the spiritual realizations he has come to both in prison and in life. Though it gets a little repetitive at times, you have to love such a personal read from our favourite stoner comedian. -Justin Schneider

**Calendar Review**  
**Nardwuar the Human Serviette vs. Bev Davies**  
**2007 Punk Rock Calendar**



When Nardwuar said he was gonna send me a calendar to review, I was like "What the fuck? How the hell am I gonna review a stupid calendar." But ever since it arrived in the mail, I have been fondling it's precious pages everyday. I can't wait for 2007! I've studied the photos and read the interviews like holy scripture. This is the best calendar in the universe!!! It features classics moments in Punk captured by photographer Bev Davies, who's seen it all. She has taken some amazing shots of legends like Johnny Thunders, Black Flag, Jello Biafra, D.O.A., Ramones, The Clash, Subhumans, and Motorhead. Each photo is accompanied by an in-depth Nardwuar interview concerning the shot. The interviews are very informative, it's the first calendar I've read front to back and actually learned something from. A snapshot of the underground scene at its roots, it's a must have for all music lovers! It also comes with a Christmas Card but I heard it was originally going to be dartboard with Nardwuar's face on it. Thanks to Mint records for sending this gem over.

-Ira "the inhuman mop" Hunter



## SOUTHERN ALBERTA HARDCORE & METAL FESTIVAL

By Ryan Dyer  
Photos by Reilly Fenton

My preparation to party at the Southern Alberta Hardcore and Metal Festival was no small beer. Tokes before, during, and after suitably tousled

my perception about the bands, people, venue, and feeling of Alberta's own "Killith Fair". I wondered about the name of the festival, there was hardly any hardcore, and like any other festival thrown here the title is so obvious and barefaced, it almost screams stodgy! Why can't it be something like the Blackest Of The Black? I'll throw some suggestions if the promoters are reading... The Lethbridge Languor, The Southern Albertan Abolishment, Albertan Annihilation, Southern Death Fried Albertan Kill Fest DEATHBRIDGE?..that should be enough suggestions, good luck fellas!

Describing the venue would be like taking you to a giant festering German Hall version of the Castle Pub in Calgary and then taking your beer away from you when you got close to the stage. It was a nubile sized rectangular prism; the only way a band would sound good is if you stood right up front, and besides a small space on the upstairs level, it was near impossible to have a beer while watching a band up close. We set up a table in the back of the hall, and commenced drinking \$3.50 beers while the dickhead security guards bitched at us for various booze and weed infractions.

I caught sets from One False Move and a young band called Treachery, all longhaired minus the drummer who looked silly



being with his black metal friends. I was beaming to see them wearing skin tight black leather pants, as I feel the fear of

showing your constrained dick running like a black speed bump in public is slowly going away now, and I hope more young

death thrashers take a note or two from them.

Screams Of Silence did a hum-drum set and then broke the chilling news that it would be their last show. Nobody was really alarmed about this, though something that was causing some metalheads to systematically waste away in their sorrows was the absence of gore-grinders Bitchsplitter to the band list. As it turns, one of the members was injured, and in my opinion this caused a severe handicap for the nights duration as they were the most brutal band on the bill, and one that many people wanted to see.

Inner Surge really showed perseverance in their set, they played like men possessed - fucking determined to make a withstanding mark on whoever was watching. If they keep shows like this up, it will be the catalyst they need to break through to a much wider audience. After them it was more drinking outside and grabbing an interview with Into Eternity, but not before a Cruella

Deville type security bitch dumped our rye and Pepsi on the way out (the first of our many booze infractions with the local rent-a-cop wannabes). I missed BDFM's set while doing this, but caught some of the Pindolls, who played some good fuckbeats in a lower class shlockmeister type way.

I caught up with Sean from Divinity for a few words - he screamed in my face so I went in to catch a mecho-destructo Caveat set and my



surprise intrigue for the night, a doomily ominous band blossoming with the faint floral influence of female keyboards, The Orchard. Near this time, it was last call for alcohol and many of the people partying outside wandered in for a closer look (in the back) with their scrumptious cans of metalemonade.

The men of Red Tide hold a slight barbaric stature whilst on stage, and with the suiting red illumination making their beard and hair flow like their namesake - a

tide of butchered blood, they proved to be a steadfast, though orthodox metal set. It is safe - as a child with a life vest in water an inch deep - to say Into Eternity played a virtuous set layered in grandiose croon and browbeating thrash. I cannot for certain tell if they very badly screwed up or if one of the members was too drunk to play and collapsed, as I missed most of their set, leaving to go back to the hotel to party elsewhere at 1 AM. See you next show!



Into Eternity is finally back on the road and their first stop was Lethbridge. There was a lot of anticipation to hear the new album and see the guys tear it up once again. The band kicked into the new music right away with their latest single (Severe Emotional Distress) and nailed it with intensity and to my surprise the rest of the set was a majority of new music from the new album "The Scattering of Ashes." The crowd fully enjoyed the blend of blazing death metal and progressive rock. You could also tell the boys were fresh out of the studio with Stu Block - Lead Singer easily cranking out the "Halford" screams, harmonies, and low death growls. Tim Roth is the heart of this band and it is very obvious on the stage. He plays his leads with ease and experience. Overall, a great set!

I have had the privilage of playing with these guys many times over the last few years and they will continue to pave the way for any aspiring metal band in western Canada.

- Sean Jenkins, Lead Vocals, from Divinity

## VAN ISLE HARDCOREFEST 2006

Sat. August 26th 2006

James Bay Community Centre (All Ages) Mind Between The Lines, Self Inflicted, Set Foot, No Holding Back, A Crow's Glory, the Hoosegow, Vanguard, The Answer

Having been a year since the last Van Isle Hardcorefest, it felt like even more time had passed because of all the amazing hardcore shows Brian Clement has put together since then. I am lucky to live in Victoria; few other kinds of music have this much dedication around here. Even punk shows seem to happen less than hardcore shows. Without Brian, we'd have nearly nothing. Eight bands played! Half of them from out of town! It was probably a lot of work to organize, but hopefully more people will follow his example.

I arrived too late for the barbecue but in (nearly) perfect time for the bands. I missed Mind Between the Lines but heard that I didn't miss much, some teenage punk fun comparable to the fast hardcore style of the past. Self Inflicted were already playing as I strolled into the James Bay Community Center. This particular show was held in the smaller cafeteria room, which is honestly the best hardcore venue in Victoria. It's the perfect size and has a lot of memories associated with it of past hardcore shows. It used to be the main venue for hardcore shows in Victoria until some complete moron smashed the windows during a show (attention: no

matter what you might think, it is NOT "punk rock" to get drunk and destroy venues).

Self Inflicted were strong. I hadn't seem them in a long time. They are not completely to my taste in hardcore, but still very great at what they do. Sort of a mix between Hatebreed and Terror. I've been worried that they've been becoming distant from the hardcore scene, hopefully they will end up on more shows in the future.

Vancouver's Set Foot were next, and were a complete surprise. Intense, passionate, amazing hardcore in the same vein as Give Up The Ghost (who used to be known as American Nightmare). And it's funny that I thought that, since they played a cover by that band. Pileons and good times.

Locals No Holding Back followed them, with Austin's gruff deep vocal style and two ex-War By Other Means members. I hope they stick together and see what their band can produce. Their new demo exceeded my expectations and raised my opinion of this band.

A Crow's Glory, being one of my favourite Vancouver bands, did not disappoint. Amazing guitar work produces a crushing style of heavy hardcore, intricate and



powerful. Lots of moshing and lots of fun.

A little break from hardcore, local punk band the Hoosegow played next. I was pretty amazed at their sound, especially since they have only a vocalist, bass player, and drummer. They were catchy, I can still hear one of their songs in my head (Hoosegow! Hoosegow! Hoosegow! Hoosegow!)

Seattle's Vanguard were next and I knew there was a lot of expectation, demos had already been distributed in Victoria and everyone had been loving what they had heard. I had already seen them in Vancouver with Have Heart and Verse and knew they were a blast. Energetic and pissed-off, lots of people knew the words and were crowding for the mic.

The Answer, from Seattle, finished things off. Again, I've

seen this band a lot, and know they bring good times. Fast and driving, their brand of straightedge hardcore is vigorous and they are loved in Victoria. Again, people were chanting the words and moshing the night away.

A big show, for sure. Not one to be forgotten. If you're interested in hardcore, or even just punk and metal, I urge you to look into these bands and support your local scene. There may be a lot of flash and materialism in these uncertain days but this show proves that a lot of bands are bringing messages out and fighting the kind of thing we are all sick of.

-xtylerx

Tyler Pantella

Photos by Tyler Pantella and Troy Lemberg





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# LIVE Music Reviews

## Absolute Underground Fundraiser No.2 L.I.D., Breach, The Hoosegow and The Keg Killers Sept 1st, 2006 @ Lucky Bar

The second of three AU Benefit Shows went off without a hitch. L.I.D. kicked the night off with one of their best shows this year, blasting out the old and the new. Glenn and his crew were in top shape. It was great to hear the new song "Chicken Wings" sung with the passion that only a man who has eaten 105 in a sitting can display. Breach took the stage second with singer Jake Warren kindly returning from Van for the Benefit. They played a great show. Zak played ferociously and Jake's vocals were definitely on. The Hoosegow was up next on the quadruple bill and they delivered a vicious performance. Ty Stranglehold was really snarling out the latest tunes with Big Rick hammering on the skins, as he does. Pretty Boy was still pretty and played his guitar well. And what can you say about a trooper like Glenn? He displayed as much energy as I've seen at any Hoosegow show this year. Hoosegow! Finally came the headliners and they definitely fit the bill. The Keg Killers were deadly, putting it all out there. Dustin Jak seriously rips it up and shows himself as a true guardian of all things punk. Though it was a little disappointing that Blind Mark never fell off the stage once, it is awesome that he continues to play while sober. The rest of the band was of course tight, with Mudfoot just laughing at the proceedings and Harley looking like the fuckin' professional he is. The Keg Killers were an excellent way to cap off the evening. It was of course a pretty win/win situation for everyone, what with all the bands being buddies and helping out the mag. Thanks again to everyone, this kind of shit would not be possible without loyal readers and the real punks in this city that still know how to rock.

-Justin Schneider



HOOSEGOW

## Sept 11th @ the Sunset Room Wayne Powerman, Blood Nasty The Homewreckers

Wayne Powerman opened the night. They're a bunch of young punks from Victoria, taking matters into their own hands. You'd recognize them from watching them flail around in every pit at every all-ages show that's happened in the last year. They were young (really young) and snotty, did a Queens cover, had a dude playing a Mayo bucket and got the kids going good.

Up next was Blood Nasty. These guys are getting ready to take their nasty, stinky, crusty selves all the way across the country to Halifax and back. They play fast, sing fast, and got quite the pit going. Sporting fancy new t-shirts (yes they wear their own shirts) and switchin' instruments up every few songs just to keep us on our toes they're always fun to watch. Headlining the show, and coming from Edmonton were the Homewreckers. 4 girls who kicked the shit outta that stinky little room. Kinda like a faster, crustier more punk rock Girlschool. They were incredibly tight and aggressive, whipping the kids up into a frenzy. I loved their song about how much Edmonton sucks and hope that they manage to find their way back here soon.

-BSXJen

## Hoosegow CD/DVD Release Party with Hellbent Cuntry Saturday, Sept 9th @ Logan's Pub

Hellbent Cuntry is Mr. Plow with a band. We got a double scoop of lewd lyrics and country punk hilarity as Plow, Chris, Ash, and Pat rocked the house with covers like "Off to the Rodeo," "Cannibal Cafe," "Where Eagles Dare" and "Milkshake." Yes, that "Milkshake." The thing about Hellbent Cuntry is that you are as likely to piss your pants laughing as you are to rock out. They even played sweet songs for the ladies like "Don't Bite the Dick that Fucks You" and the candidate for Plow's cleverest title, "Bukkake Night in Canada." Good stuff that can only get better so you should get behind these fools before they get behind you.



Homewreckers

The Hoosegow officially released their CD/DVD combo this night and they also rocked out harder than they have in a while. The recent tour was obviously good for them, as even Glen was moving his damn feet. They all seemed to feed off a very positive energy in the house and everyone enjoyed themselves, myself included. Big Rick smashed it up on the drums and Ty was thrashing and singing like a demon. Iree-I even treated them to ranch shooters, the kind of thing some would cringe at, but as Glen said, for The Hoosegow, "This is luxury!"

-John Candy

## TOOL w/ Isis AUG 24, Pengrowth Saddledome, Calgary AB

For a show like Tool's, I didn't need to smoke four joints and drink eight beers before watching the band lay robustious waste on the city of Calgary, but it helped me stay engrossed on the embracing tete-a-tete they shared with me, and every other interested nut waiting to be screwed in the tightest possible way by the largest possible wrench in music. If totally naive to forms of prog rock, the Tool live experience is more than a gateway drug, it's like being raised in a foot long box until you're the impressionable age of eight; your only toys being turds and the topography of cardboard- then being thrust out, given

three hits of acid and crammed into "The Zipper" for two hours at an amusement park modeled after the art of H.R. Giger or Salvador Dali.

This was my second Tool show, and while I enjoyed the visuals and videos from the Lateralus tour better, I thought the sound this time was pummeling, and the stage turned into screen made the show more like a thriving and thrusting canvas.

Not since Pantera had I seen this much pot smoke at a show, hell, anyone who wasn't blazing a Wonda probably got at least buzzed by the fumes. I was slightly chary for Isis, not having heard them before, but thankfully they were a competent band to back up Tool, they have all the ingredients of what is great in prog rock.

The whole time was like an ongoing predetermined and prolonged suck from a very obscure and defragmented tit, maybe one that you might have a one night stand with after attending a fetish night at a club, that you knew would end eventually after hours of lacteous supremacy, but the milk would just keep coming and you had to just keep sucking. Luckily, by the time the elusively sexy and ardently apocalyptic "Aenema" had finished and the last few frantic squeezes were swallowed, I felt that my bones were about as large as He-Man's; very satisfied, until next time.

-Ryan Dyer

## Dragonforce: Croatian Cultural Centre, Sept 12th

Roadrunner seemed to have been going in waves, beginning with brutal death metal in the early 90's and then leaning towards 'contemporary' ('nu-metal') bands in the late 90's. But since getting bands like Three Inches of Blood and Opeth on their label, Dragonforce has been a worthy addition, to say the least.

I do also have to say it was wicked seeing an all-agers just PACKED with power metal fans in Van that I didn't even know existed. Although I couldn't handle "Horse the Band," and "All that Remains" was decent if you're into the more modern metalcore stuff, Dragonforce quite simply laid out a brutal power metal set. They are more brutal in the sense that there's a lot more blasting and fast drumming, as they have acquired ex-Bal Sagoth drummer Dave Mackintosh. The solos were enough to make your jaw hit the ground, 2-3 minute long guitar solos in between the choruses. The keyboard solo was also nuts (loved the cheesy 'orbs of electricity' on the sides) and it definitely confirms that they indeed are musically influenced by video game music (or the Simpsons,) Worth the trip all around!

-Akylore

## DEVO

### SAT. SEPT 9, PARAMONT THEATRE., SEATTLE

Before we went to the show we stopped in Renton, which is just south of Seattle, where Jimi Hendrix is buried. By the time we sorted out Hendrix and drove back to the city it was show time.

The first band up was called THE PUNK GROUP. We missed their set but I heard it wasn't spectacular and I usually hate everything so we'll just say they sucked. Or their name does anyway.

Before DEVO came on stage they started playing one of those weird industrial worker clone movies that are in a lot of their videos. Then finally the sound of the movie started to sound more like a song and right then they came out and started straight into THAT'S GOOD. Then, kind of like the RAMONES might do, they played about four in a row GIRL U WANT, JOCKO - HOMMO, SATISFACTION.

My first thought was "My god these guys look like Grandpas," all except drummer Josh Freese (Vandals) but any concerns I had were soon erased... WHIP IT, UNCONTROLABLE URGE, BLOCKHEAD, MONGOLOID. It literally floored me.

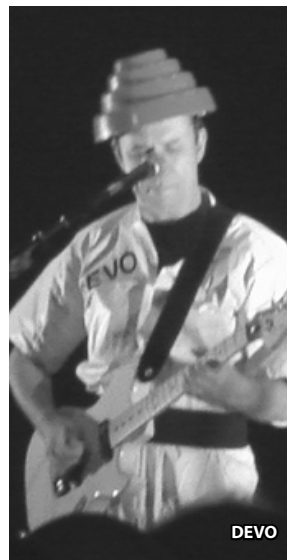
Then they came out for a killer encore starting with FREEDOM OF CHOICE, GUT FEELING, and GATES OF STEELE then ended her off with COME BACK JOHNNY. What a deadly show it was, those Grandpa know how to rock.

-Willy Jak

## Celtic Frost, 1349, Sahg, Gremory Saturday September 30th 2006, Sugar, Victoria

Sugar nightclub was transformed into a mutant den of metal. Local Ross Bay Death Cult members GREMORY were blessed by the Dark Gods with the opportunity to open for the mighty Frost, and they did not disappoint. Technical Brutality says it all. Next up were Sahg who delivered their version of Sabbathesque stoner metal, unfortunately this didn't translate all too well for a crowd bracing itself for 1349 and Celtic Frost. 1349 had the hearts and minds of Victoria clutched in their hands from the evil intro on. The poor sound quality that followed shook many off the hook but those taken with the vicious nature of the music were left in its violent trance. Then a morbid haze flush with deep blue light froze my attention, church was about to begin. Celtic Frost where very crushing and hypnotic during the entirety of their set, which included "Circle of the Tyrants", "The Usurper" and "Procreation of the Wicked". The fact these Metal Legends did a meet and greet at the end of the show was nothing less than classy.

-Necrodonis



DEVO



Celtic Frost





# Album Reviews

## THE HOOSEGOW - *Three Rules*

So what are the three rules you ask? We'll when you're talking about local kings of flab rock it's EAT, DRINK, SKATE!!! With songs about "FAT SKATES," "VAL JERKS" and "GATOR" the "Gow capture the essence of 80's skateboarding. The tune "SESSIONS OF THE LIVING DEAD" is pure genius, Skateboarding Zombies!!! Fuck Yeah!!!! (Come out to Zombie Skate for a chance to be in the video. Saturday Nov 18th @ 3pm @ Vic-West SkatePark.) The CD come fully loaded buffet style with a DVD that includes a Live Show @ Logan's and the hilarious music video for E.D.S.. The video features the band rocking out in the bottom of the bowl at Vic-West while the locals tear it up, eating tons of chicken wings, chugging beer, and puking. It's wicked skate rock mixed with the stupidity of punk and don't forget zombies. A must for every house-hold!! HOOSEGOW!!!

www.thehoosegow.com

- Randy Lahey

## THE 3TARDS - *Crystal Balls Wounded Paw Records*

Just when you thought it was safe to go back into the pit, the 3Tards come back charging with their sophomore effort *Crystal Balls*. More rock, more cock, more dog's and more log's are reinforced throughout this disc. This CD is for the average Joe who thinks farting on your girlfriend during sex is funny. Not for the snooty tooty sense of humour. If you got a politically incorrect sense of humour then this is for you. Buy it now before they become the next Rainbow Butt Monkey's, I mean Finger Eleven.

-plow

## LEPER - *Embarrassed To Be Human*

### Creepcore Records

This album is seriously deadly! These Anarchists from Vancouver Ontario scream out 21 songs sung with uncompromising ferocity and conviction. The message is clear, the world is fucked and it's up to us to do something about it. No one is safe in the Anti-Everything crossfire including our beloved Dayglo Abortions with the scalding song "I'm a Stupid Fuckin Moron." U better watch out guys or Bonehead is gonna call his lawyer. www.myspace.com/lepercreepercore

-Mal Content

## BORN/DEAD - *Endless War...Repetition*

### Prank Records

A collection of previously released Born/Dead tunes from a split album and a limited edition EP. Angry, heavy, and pissed off. This band is a lot more lyrically in depth than most bands, they tackle a lot of the same issues as every other band, but their lyrics go deeper than just hating the system and telling the government to fuck off. If you like bands like the Restarts and Nausea, go buy some Born/Dead.

-Chuck

## LAST OF THE BAD MEN - *No-where is Safe L.P.*

### D.H.D. Records 2006

This is straight up old school punk played by a serious fuckin' rag-tag lineup. Deniz Tek (Radio Birdman), Art & Steve Godoy (Exploding Fuck Dolls), Danny (Factory 13), and the bassist from Darkest of the Hillside Thickets create a serious melting pot of styles from SHAM 69 and the STITCHES to the BOYS. Fans of HOSTAGE RECORDS will shit all over themselves when they hear rippers like TAIL-BLOCK and FREEWHEELER. The guitars on this album blaze as Tek and Godoy share lead duties with neither party overdoing it. CURBSLAPPY frontman Danny sounds like a surf nazi who ate a fucking truckload of angel dust and is ready to rape an entire pet store, he says fuck 13 times in a row in one of these selections. About as close to the real deal as you will get.

-Dustin Jak

## GUTTERMOUTH - *Shave The Planet*

### Volcom

The steady stream of greatest shits just keep flowing, and I mean that in the good way. These snotty retards are brilliant! With songs about impotency and



viagra abuse, fat asses and bulimia, Guttermouth are definitely up on current affairs. The songs are short, stupid and funny as fuck. They're the most juvenile old guys out there. They're cool cause they got kicked off Warped Tour for mocking all the crybaby emo bands. This new lowbrow gem of a record is not over produced and sounds like these guys got drunk at a barbecue then hung out and recorded the album by a pool. Guttermouth is back on their game and you can tell they had fun making this album. Pure sick vulgar genius. Do your part and shave the planet, and shave an emo while you're at it.

-Sic Balls

## DECIDE - *The Stench of Redemption*

The ferocity of *The Stench of Redemption* is exactly what you would expect from this legendary Death Metal group comprised of Jack Owen, Steve Asheim, Glen Benton, and Ralph Santolla. To describe the aggression and intensity of this album would be to describe the double tracked death vocals, numerous guitar solos, endless blast beats, and pure Death Metal pace as an all out Death Metal attack. *The Stench of Redemption* has been received as a triumphant return by fans who were disappointed with the last three albums.

-Ryan "Platoon" Primrose

## ONE DROP - *In Gord We Trust, To Hell in a Band Casket*

### Independent

Well I am personally not a big fan of ska punk, unless it is done to my rather high standards. One Drop seems to understand this. This album is a fine mix of ska, punk and even some dub thrown in for good measure. The upbeat songs, like "Kill for Your Flag" and "St. John's Waltz" get you really pumped, and "Bill Collector" and "Hands Behind Your Back" are mesmerizing and great to just chill to. Lots of great tweaked out mixing and beats, packaged together with great ska and punk.

-Chuck Wurley

## RIPCORDZ - *100,000 Watts of Pure Power*

### Mayday Records

Well you can always depend on the Ripcordz to tour Canada almost every year, and they usually bring a new album with them. They are and always have been a really good band. I find that, unlike a lot of bands, their albums keep getting better. This new one, while it is nothing new, still salutes the punk and rocks a little harder and faster than some of their older stuff. Paul Gott has a great voice, and he may have set a record for the number of times the word punk is used over the course of a band's career, it is quite the running motif. This album contains a special treat, a song making fun of emo! HAI! Buy this great new Ripcordz album, and support a hard working Canadian act.

-Chuck

## TUGNUT

### ODE TO PETE

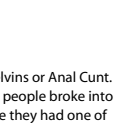
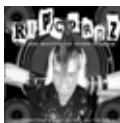
This music rules if you like The Melvins or Anal Cunt. It sounds like a bunch of retarded people broke into a studio and while they were there they had one of those bad-ass 80's séances. Then the devil took over and recorded this album. While he was there he drew the cover art too. If you like screaming unpredictable non flowing spastic music grab this. It's for the kids that listen to the music that hides in the "misc" section at your local music store. The devil made it good. Long live Tugnūt.

-Kurt Schumacher

## VENOM - *Metal Black*

METAL BLACK is this band's best album since 1984's AT WAR WITH SATAN, a lot has changed since then including the addition of an actual drummer (CRONOS' lil' bro) giving this release some rather large testicles. This is good shit to snort powder from class A drugs to, or re-enact scenes from the SPANISH INQUISITION on the two JEHOVAHs that were stupid enough to knock on your door. CRONOS' bass sound on this album will cure even the most extreme cases of constipation and his vocals could definitely induce a pregnant nun.

-dustin jak



## THE SUBHUMANS - *New Dark Age Parade*

### G7 Welcoming Committee/Alternative Tentacles

This disc is absolutely amazing. The band has managed to capture the sound and urgency they carried in 1979 and bring it into a new era where the things that they wrote about almost thirty years ago are actually happening now. They could say "I told ya so" but they don't. They just keep telling it like it is without pulling any punches. Anyone who knows the band, knows that they're about action and this is what the record is all about. Life sucks, but what are we gonna do about it? The majority of the record is reminiscent of "Incorrect Thoughts" era Subhumans but they do blast out a couple of hardcore numbers along the lines of "No Wishes No Prayers". I can honestly say that, just as it was twenty years ago, no one can tell me how much the world we live in sucks as good as the Subhumans.

-Ty Stranglehold

## ANTI-HERO - *Unpretty*

With a cool name like Anti-Hero you would think this band was gonna be rad, but boy would you be wrong. I gotta admit I couldn't make it past song number two, it was that bad. It says on the CD that the female fronted Anti-Hero is "The 21st Century Answer To Nirvana" what the fuck??? Actually that may be true because both bands SUCK!!!

-Mal Content

## SONIC CITY

Fuck this band! This kid (12 year old Danny Sveinson) can solo, and fuck does he ever — to the point of insane annoyance. This band should fuck off and die with the wanna-be Nickelback / Silverchair routine because they have failed. This music reminds me of a bunch of guys babysitting in a studio and going, "Oh fuck, Danny's getting restless. We'd better let him solo again..." for the 12th time on a fucking track. Ahhhhhhh. The other guys in the band are retarded and I hope the rock-and-roll gods boil them in vaginal fat and stab them with gay wieners.

-Kurt Schumacher

## JONES BONES

Aside from the shitty production these songs are ok. If you were drunk at their live show it would be sweet, but Jones Bones have successfully emulated amateur sounding generic heavy punk music.

-By Alister Mason

## FRONTSIDE FIVE - *Fail Out of Line*

### Fivecore

This is the record that I shall judge all hardcore records against for quite some time. Really, it's that good. We're talking serious skate rock here. From the opening chords of "Skate To Hell" (not a Gang Green cover) to the end of "Mr. Hyde" this had me screaming and weaving through traffic. I've really got to stop reviewing in the car! We're talking spastic hardcore punk with a damn near perfect mix of skating, drinking and politics. I was almost out the door with my skate before I remember that my foot is busted. Get this now and prepare to be shredded.

-Ty Stranglehold

## BEWAREWOLF

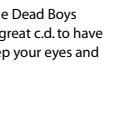
### 100%wild records-03

This is an asskicker right from the start! Take elements of C.F.S. bands like CockNoose and Hellstomper, and mix em' w/ a bit of T.K.O. and huck some old school shit like the Mentors and the Meatmen into the mix and you end up with the beast that is Bewarewolf. "Giant of Rock", "Unzip-It" and a sizzling cover of the Dead Boys classic "What Love Is" make this a great c.d. to have a rather large cocaine party to! Keep your eyes and nostrils peeled.

-Hugh Jass

## FABLE - *Get The "L" Outta Here*

This could quite possibly be the first true canuck metal release. This is a recording unearthed from 1975 and fuck does it cook. Gary Anderson from the



Turntable in Fan Tan is the maniac skin basher on this. Gary went on to form Task Force in the early 80's. There is also a huge hint of the New Wave Of British Heavy Metal that would hit across the Atlantic some three years later. It's almost like these fuckers had it licked years ahead of the limeys. The sound on this reminds me a lot of Holocaust or Witchfinder General meets Robin Trower, no real need for speed, this mother just chugs along spewing forth endless Wah-wah leads, cowbells and rumbling beats. Nowadays they call this stoner rock. Drink lots of beer to this fine canuck metal treasure, and drink one for their deceased bass basher Phil who would not live to see his release.

-Dustin Jak

## LAMB OF GOD - *Sacrament*

### Epic/Sony/BMG

Jesus! Just when you thought the new Hatebreed album borrowed too much from Pantera, along comes Lamb of God with their second Epic/Sony-BMG release — *Sacrament*. Chock full o' bone-crunching beats & blistering riffs, producer Machine has created a virtuosic array of anti-emo wizardry. I found myself hitting repeat on the CD player just for the lead single "Redneck." Somewhat commercial for these guys — I guess, but upon hearing that "Motherfuckin' Invitation" hook, it makes you want to sink your teeth into a blood flavoured ice cream cone, that has been dipped in evil and dredged through a field of glass shards. Mmmm...just like mom used to make.

© 2006 E.S. Day

## THE FIGHT - *Self-Titled*

### Trigger Records

Local hardcore upstarts The Fight have released a prelude to what should be a proud moment in Vancouver punk music. Reminiscent of the vibe I used to get when the Bunchofuckings were in their heyday. Can't wait for the full length. Get your hands on this through the guys at Triple 6 Gear/Twin Villain Design down at 308 Water St in Gastown.

© 2006 E.S. Day

## MOTORHEAD - *KISS OF DEATH*

### E.M.I.

Lemmy Kilminster is living proof that some things get way better with age, and Motorhead, tapping into their fourth decade as a band, seem to be having a serious second wind. This album is not as heavy as "Inferno" was, but more of a return to "Bomber" or "Ace of Spades." Go fuckin' buy this if you're down, or just steal it off of some motherfucker!

-Dustin "I'm tired of making up stupid names each issue" Jak

## HATEBREED - *Supremacy*

### Roadrunner/UMG

"Defeatist" kicks off the album, which is a major league kick to the nuts, with no fuckin' around from start to finish. Another track that shines would have to be the insouciant "Spitting Venom". The boys that breed hate get to the point and stay there for the remainder of the opus. Definitely, a better outing than their previous releases, including the acclaimed "Rise to Brutality" unfortunately Universal Music Group sent the clean version. Way to fucking go boys.

© 2006 E.S. Day

## SIX PACK JACKET - *Self Titled*

In the Nine Pound Hammer, Nashville Pussy, "punk-try" style these guys take everything easy to hate about cowboys and make it totally totally rip hard. Songs like "Everyone's old enough for a beer" and "Napalm Willy" (He was a horrible man, with bones for teeth and guns for hands) they make you think cowboys and the old west can actually be actually pretty cool...in a Clint Eastwood "The Good, the Bad, and the Ugly" era kind of way. It makes you want to drive real fast down a gravel road, drink whisky and smash your empties on every mailbox you see. How do you get any more hardcore than that?

-Charles Clutchowski



# CINEMA SEWER

"TEENAGE PASSIONS RUN WILD AND FREE!"



## MITCHELL'S Sodom and Gomorrah

3 FILMS + 275  
ADULT ONLY

IT WAS THE EARLY 1970'S, A TIME WHEN HARDCORE PORN MOVIES WERE STILL SOMETHING YOU EXPERIENCED IN A MOVIE THEATER SETTING.

WHILE AMERICA BATTLED WITH IT'S OWN CODE OF MORAL DECENTY, A PAIR OF BROTHERS FROM ANTIOCH, CALIFORNIA REVOLUTIONIZED THE VIRGIN PORN INDUSTRY AND STRUCK FILTHY GOLD WITH AN INFAMOUS FILM CALLED:

### BEHIND THE GREEN DOOR

IT NOT ONLY LAUNCHED THE CAREER OF ADULT VETERAN MARILYN CHAMBERS, BUT ALSO MADE OVER 40 MILLION DUCKS.

ARTIE AND JIM MITCHELL WERE TOLD BY A JUDGE IN ONE OF THE MANY OBSCURE COURT CASES REVOLVING AROUND THE SUCCESSFUL XXX FILM THAT THEIR MOVIE WOULD:

"...VIOLATE THE COMMUNITY STANDARDS OF SODOM AND GOMORRAH!"

BULLSHIT!

THE BROTHERS FELT THAT THE GAUNTLET HAD BEEN THROWN.

IN THE SUMMER OF 1974 THEY LEASED A HUGE RANCH IN THE HOT DESERT HILLS OF LIVERMORE CALIFORNIA AND TRANSPORTED A "CAST OF THOUSANDS" TO WHAT THEY WOULD LATER CALL "A NIGHTMARE SHOOT" FOR A MOVIE THAT AUDACIOUSLY BORROWED IT'S HARDCORE PORN PREMISE FROM THE BIBLE. THAT PORN FILM WAS CALLED "SODOM AND GOMORRAH: THE LAST SEVEN DAYS"

PRAYE HIM!

GRAR!

RAR!

THINGS WERE ALREADY FALLING APART WHEN JIM AND ARTIE, STRESSED OUT ABOUT THE HUGE UNDER-TAKING, BECAME A "WEIRD TWO HEADED MONSTER" THAT COULDN'T AGREE ON ANYTHING, AND SEEMED TO BE TRYING TO SHOOTAGE ONE ANOTHER CONSTANTLY.

AMID THE CONFUSION, JIM'S WIFE, ADRIENNE, SHOOKED EVERYTHING BY RUNNING OFF WITH ONE OF THE WELL-KNOWN MALE STARS. 3 DAYS LATER THE FEMALE LEAD OF THE PICTURE DISAPPEARED AFTER GOING ON AN EXTENDED DRUG FUELED BENDER IN MEXICO.

ADRIENNE!

SPENDING ALMOST A MILLION SMACKERS ON THE 98 MIN. BIBLICAL HUMP EPIC, THE BAD BOY BROTHERS THOUGHT THEY'D HAVE A SURE FIRE HIT, BUT IT FLOPPED AT THE BOX OFFICE, AND THEN CRITICS CALLED IT:

"...BORING..."

"UNIMAGINATIVE"

"TOTALLY LIMP."

THE FAILURE PUT THE BROTHERS AT EACH OTHERS THROATS AGAIN.

FINALLY ON FEB. 27th 1981, JIM SHOT HIS BELLIGERENT AND VIOLENT COKE-HEAD SIBLING TO DEATH DURING AN ARGUMENT. JIM SERVED ONLY 3 YEARS IN PRISON FOR KILLING ARTIE.

IN 1993 A HILARIOUS COMEDY DOCUMENTARY CALLED **AND GOD SPOKE** WAS RELEASED, AND WAS BASED LOOPLY ON THE MITCHELLS MISGUIDED AND DOOMED ATTEMPT TO BRING THIS HOLY STORY TO PORN THEATERS. A LESS FUNNY STORY ABOUT THE BROTHERS LIES CALLED X-RATED STARRING CHARLIE SHEEN AND EMILIO ESTEVEZ AS THE FEUDING MITCHELLS CAME OUT IN 2000.

THAT'S YER SLEAZY FILM HISTORY FER TODAY...

## The Cool and the Crazy (1958)

A NO GOOD POT HEAD DELINQUENT NAMED BEN (SCOTT MARLOWE) ARRIVES IN A SMALL TOWN HIGH SCHOOL, TAKES OVER THE LOCAL GANG, AND GETS THE KIDS HOOKED ON "THE KILLER WEED" WITH DEADLY RESULTS. HILARIOUSLY, NASTY BEN PRESURES THE IMPRESSIONABLE KICK TEENS TO JOIN HIM IN A AMORAL RAMPAGE THROUGH TOWN, SHOCKING AND MORTIFYING THE VANILLA POPULACE.

THIS SO'S J.D. ANTI-DRUG MOVIE WAS ORIGINALLY FORCED ON THE PUBLIC VIA A DRUG-IN DOUBLE BILL WITH A FUN LITTLE BIKER MOVIE CALLED DRAGSTRIP RIOT, AND STARS A MOTLEY CREW OF NOBODIES - SOME OF WHOM LOOK OLD ENOUGH TO HAVE TEENAGERS OF THEIR OWN. THE COOL AND THE CRAZY MAY NOT BE ENTERTAINING FOR



SCOTT MARLOWE GIGI PERILLI DICK BAKALYAN DICK JONES

THE REASONS THE FILMMAKERS ORIGINALLY HOPED FOR, BUT IT SUCCEEDS IN SPITE OF ITSELF AS A HISTORICAL BIT OF "DEVILS WEED" PROPAGANDA, AND THUS: A TRUE CULT CLASSIC.

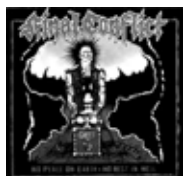
SHOOTING THE FILM IN KANSAS CITY ENDED UP BEING PROBLEMATIC FOR THE PRODUCTION, AS STARS RICHARD BAKALYAN AND GIGI PERILLI WERE ROUGHED UP A LITTLE AND ARRESTED BY KANSAS CITY POLICE FOR VAGRANCY AS THEY STOOD ON THE STREET SMOKING BETWEEN TAKES. THE HAYSEED COPS SPOTTED THEIR MEDIUM LENGTH HAIR AND WEATHER JACKETS, AND LATER TOLD THE LOCAL PRESS THAT THEY WANTED TO "GET THEM OFF THE STREETS" BEFORE THEY "INFECTED THE LOCAL YOUTH."

DIRECTED BY WILLIAM WHITNEY, WHO STARTED HIS CAREER IN 1935 AS "HOLLYWOOD'S YOUNGEST DIRECTOR" (HE WAS 21) ALSO HELMED J.D. FILMS SUCH AS JUVENILE JUNGLE, AND YOUNG AND WILD (BOTH 1958). WHITNEY'S LAST FILM BEFORE HE RETIRED WAS THE INSANE AND AMAZINGLY POLITICALLY INCORRECT RACEDPLOITATION COMEDY **DARKTOWN STRUTTERS** FROM 1975. TO SEE IT IS TO NEVER FORGET IT.

[WWW.CINEMASEWER.COM](http://WWW.CINEMASEWER.COM)

## FINAL CONFLICT - NO PEACE ON EARTH - NO REST IN HELL CD - SOS Records

Fast playing razor guitar sound, gruffy vocals and quick beats make this album for what it is - anarchy punk. If you like fast ripping punk like Conflict with songs about terrorism, the government, war, and resisting the man - you'll like this third album from Final Conflict. Overall it's a straight ahead political hardcore punk machine that doesn't stop as they blast through the songs Burning Bush, Eradicate, Coffin Nails, and Resist.



## NECRO HOLOCAUST - AT WAR UNDER THE SIGN OF THE GOAT DEMO CD - Black Plague

Like Vancouver's Blasphemy, Necro Holocaust joins the black legions to give birth to the blackest of black metal. With fast blast beats, low grinding guitars, and demon possessed vocals, Necro Holocaust rip through this 4 song demo of pure goat worshipping black metal - Hail Satan!

For a free Necro Holocaust demo CD Email: adam@absoluteunderground.ca - Absolute Underground has 4 copies to give away!



## POISON IDEA - LATEST WILL AND TESTA- MENT - Farewell Records

The Kings of Punk are back! This is punk at its best with Pig Champion dishing out the fastest riffs I've heard him do since "Feel the Darkness". And backed by Jerry A. belting out the words, and a tight drummer and you've got "Latest Will and Testament". In true Poison Idea fashion they rip through 10 songs in under 30 minutes flawlessly and with style. Sadly this is the last album recorded with Pig Champions before his death last year - and he left his mark in this world with this album. If you're punk you should own this album, and if you don't know who Poison Idea is you should find out!









You belong here.

**the *Z*one @ 91<sup>3</sup>**  
modern rock





**SATURDAY OCTOBER 28th 2006**  
**HOLY SHIT I'TS**

**The First Ever**



**With the Infamous**

**GUM SOG**

**The Legenday**

**Blem de la Blem**

**The Amazing**

**BLACKIE**  
*Kytami*

**The Retarded**

**East Side Death Squad**

**Hosted  
by the man  
of death**

**sponsored by...**

**ABSOLUTE  
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**REBEL  
REBEL**

**OLD NICK'S  
EMPORIUM**

**STEAMERS  
PUB**

**570 YATES (BRING ID)  
SHOW STARTS @ 9 PM**

**ONLY \$10**



# Gig Listings - Canada Wide!

Send Us your Gig listings by Email: [admin@absoluteunderground.ca](mailto:admin@absoluteunderground.ca)

Support Your Scene!

MSTRKRFT @ The Wharehouse (Calgary)

Necronaut, Red Tide, Rev Kill @ Rendezvous (Edmonton)

## SAT OCT 28

Stranglehold presents: Halloween in Victoria means Punk Tribute Bands! BLACK FLAB, The Denim Demons, TBA @ Logan's Pub \$8 10pm - late doors at early

V.S.F presents: A Goulsh Pre-Halloween Punk Rock Show! Featuring: T.B.A., RottenFiends, Mind Between the Lines, Riot Rock, D.T.B.S. @ Sunset Room (AllAges) 5 / 15 off with Misfits/Fiend Skull Shirt 7pm

THE RETURN OF...JP5, Evil Neil's Norton Band, The Slickjacks @ the Cobalt

New Wave Halloween Spooktacular Costume Party! Nuvo Wavo @ Central Bar & Grill

SPM MUSIC.BIZ and Twin Villain Tattoos present: The Headbangers Ball! Shocore, Crystal Pistol, Kill Rhythm, Whyte Hott, CATAPULT, Stand Down, SDT, Wreckin Crew @ The Waldorf (Vancouver)

HALLOWEEN HOWLER w/ Los Furios, The Skatomatics, The Panic, Orchid Highway @ Railway Club

April Wine @ Deerfoot Inn & Casino (Calgary)

Bouncing Souls, Street Dogs, Whole Wheat Bread, Left Alone, El Corazon, (Seattle)

THE SLITS @ El Mocambo. (Toronto)

## MON OCT 30

Leftover Crack, Citizen Fish, The Sainte Catherines, Skarp, El Corazon, (Seattle)

## TUES OCT 31 HALLOWEEN!!!

Zombie Walk (raise the dead) @ Dreamspace 751 Discovery St (All Ages) Free 6:00

PREPARE FOR THE HELLISH RESSURECTION... Champions of Hell, Sweathogz @ Logan's Pub

Licia, Hallowed Moon @ Crescent Heights Community Center (Calgary)

Inspected by 40, United We Fall, Decipher @ Verns (Calgary)

JOAN JETT AND THE BLACKHEARTS with EAGLES OF DEATH METAL and THROW RAG. \$25.00 advance and day of show at TicketsWest. Doors at 8pm. All Ages. Showbox (Seattle)

## THURS NOV 2

The Real McKenzies, Raised by Wolves, Los Furios, The Dreadnoughts (rip) @ The Red Room

John Lee Hooker Jr. @ The Waverly Pub, Cumberland/Comox Valley

## FRI NOV 3

BA Johnston, Cobras Cobras Cobras, TBA @ The Garry Oak Room (All Ages) \$8 7:30pm

CRASHED OUT, SoundCity Hooligans, ALTERNATE ACTION, CRUCIAL CHANGE @ The Cobalt

Victoria BC Ska Society presents: SKA/REGGAE PARTY NIGHT Chris Murray, The Skatomatics, Arbutus Trio @ Lucky Bar

## SAT NOV 4

Gross Misconduct, MITOCHRONDRION, Luciferian Conquest @ The Cobalt

## SUN NOV 5

Goo Goo Dolls, Tomi Swick @ The Orpheum Theatre

## MON NOV 6

David Lee Roth @ Cowboys (Calgary)

## TUES NOV 7

David Lee Roth @ Edmonton Events Center

## THURS NOV 9

Anonymous @ The Wharehouse (Calgary)

## FRI NOV 10th

TOUGH GUY HARDCORE NIGHT!!! Burnside Brawl-ers, Laying Waste @ Logan's Pub

## SAT NOV 11

Hezzakya, The Feminists, A Ghost to Kill Again, The Belushis, Lover Lover Lover, mr. plow @ The Cobalt

Between The Buried And Me, Confession, Fear Before The March Of Flames, Misery Signals, Norma Jean, Fully Down @ MacEwan Hall (Calgary)

## SUN NOV 12

Frank Black @ The Commodore Ballroom

Between The Buried And Me, Confession, Fear Before The March Of Flames, Misery Signals, Norma Jean, Fully Down @ The Starlite Room (Edmonton)

## TUES NOV 14

Blind Guardian, Leaves' Eyes @ The Commodore Ballroom

## THURS NOV 16

Southern Culture on the Skids @ Richard's On Richards

## FRI NOV 17

The Motherfuckers, BLACK FLAB @ The Cobalt

Atomique Productions presents: Sons Of Butcher @ Lucky Bar

## SAT NOV 18

Zombie Skate!!! Come out to Zombie Skate to cause mayhem and to be in The Hoosgow Video for their song "Sessions of the Living Dead": Saturday Nov 18th @ Vic-West SkatePark 3pm.

HOOSGOW, The Motherfuckers, T.B.A. @ T.B.A. (?sunset room?) ZOMBIE SKATE PUNK VIDEO SHOOT. Come as a SKATER ZOMBIE!!!

Enchanted Faeries @ The Cobalt

## FRI NOV 24

Fuck The Facts, Mass Grave @ The Cobalt

Whoresidehillhouse Jam Spot Benefit: Bent over Masses, The Mags, Sweathogz, L.I.D. @ Logans Pub

Infinite Productions & K.I.S.W. Metal Shop Present Cannibal Corpse, Dying Fetus, Necrophagist, Unmerciful ALL AGES BAR W/ID El Corazon, (Seattle)

## SAT Nov 25

Hillsidewarehouse Jam Spot Benefit: Laying Waste, The Hoosgow, The Shivs, L.I.D., Enchanted faeries @ Sunset Room

Fuck The Facts, Mechanical Separation, Mitochondrion, Citadel @ Fernwood Community Centre

## MON NOV 27

Hightide Entertainment presents: Ozomatli @ Legends Nightclub (Victoria)

## FRI DEC 1

Decapitated, Fear Factory, Hypocrisy, Suffocation @ The Starlite Room (Edmonton)

## SAT DEC 2

Decapitated, Fear Factory, Hypocrisy, Suffocation @ The Warehouse (Calgary)

## WED DEC 6

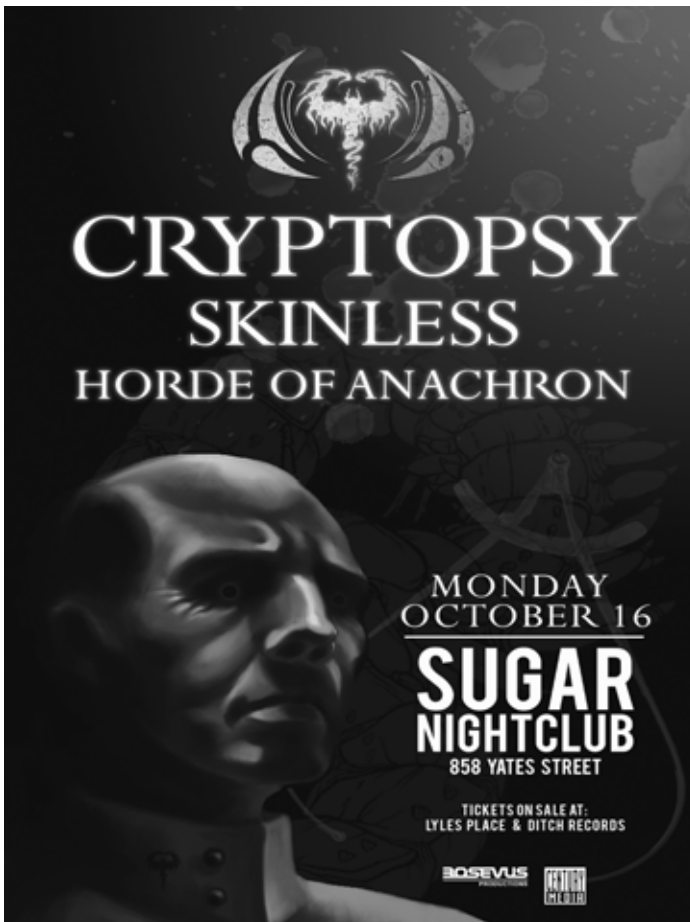
Guns N' Roses, Sebastian Bach @ Pengrowth Saddledome (Calgary)

## THURS DEC 7

Guns N' Roses, Sebastian Bach @ Rexall Place (Edmonton)

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# THE MARIJUANA DIARIES

## Halloween with Zappa

by Dick Awl

I felt spooked, like a calf being stalked by a pack of coyotes. I was pulling my mail out of the mail box when the hair on the back of my neck went up and I knew the hand that gripped my shoulder with such firmness. I jumped, dropping my mail on the ground. He held me firm. "So, you little pukes, you thought you could fuck Marvin over?" "Hey, man, let go." He squeezed harder. "No-one screws with Marvin. Marvin always gets paid one way or another."

"Fuck, man, I don't know what the..." "How was that again? You're Splif's partner, aren't you? I want my money from putting on Motley Crue."

"No-one had ever heard of the fucking band so no-one bought tickets, that's got nothing to do with me. You and Spliferd arranged everything, it's your own fault if it failed."

"Nothing I do fails. What about the liquor sales, huh?"

"Lost that to the riot because the fucking prima donnas wouldn't play an encore."

"You dumb fuck. What the fuck do think the insurance is for, we didn't pay for the damages, the insurance did."

"But, Spliferd..."

"You've been fucked over knuckle head, but not me, I never lose, so you are going to pay up."

"How is this fair?"

"Fuck fair, I want my money and I am getting it and you are giving it, end of story, unless you can produce that fucking weasel partner of yours."

"Man, I don't even have a job and Spliferd is no friend of mine." I wanted more than ever to be at Spike's place, looking up at the star filled sky.

"Boo-hoo, you want me to feel sorry for ya? Look, I'll cut a deal for you. You work the concerts for me, you know, arrange the advertising, booking hotel rooms, the venues, caring for the bands, and being in charge at the concerts. I'll split your wage, half to me, and half to you until the debt is paid, and then we talk. You say no...well it's going to fucking hurt."

"I hate Spliferd."

"Let it go, it's just business. Next concert is coming up, Jack Green, loud, loud, rocker, come see me in three weeks. Fail

to show, well, you know." He let his grip go. "Have a nice evening and remember, Marvin always makes a profit, always." I watched him saunter off, thinking I'd stay out in the country for months, fuck Marvin.

My mail sat in a small pile of final notices with a postcard sitting on top, glinting in the streetlight. It was from "Splif", it was written in tiny lettering and read: Some Russian rock and rollers were trying to play but the pin-heads here have been throwing shit and yelling "go home commie". Frank Zappa just came out and threatened not to play if the fuckheads didn't shut-up, I think he called the band Trog, not sure, not bad, I need to ... I'm in the top row, durdur time, back to our seats in time for Zappa row 14, main floor, dead center, Navy guys refuse to move, steal Donna. I move closer right in front of Zappa, (sweat drops circled in pencil - keep on file), cool all girl back-up band, hot panted, hot babes, hot players, suburban poodle love; Zappa shoved a plush puppy dog up the bum onto to the top of the neck of his guitar, 25 years of playing Oct.30, the Night before all hallows night, we call for an encore we want more please, he's coming back on: "What I play from here on in will never be played again, this is for only your ears and for tonight only, to mark my 25th anniversary I have composed the following music, I hope we all enjoy the journey; Stadium full of Halloweened people - ghosts and devils and witches and the like, all silent as we listen to Zappa morph time and space taking us all somewhere, for two fucking hours! Not like some a-holes we know! We've been unplugged by the fucking janitors. Zappa is arguing to play on. We are shut down, they won't let Frank play anymore, dumb fucks, it's only 2 a.m. we can rock all night with Zappa and his girls! Our company investment is growing, keep the sweat safe, Splif I stared at the postcard. I wanted Splif to be in front of me so I could kick the shit out of him. I threw the postcard across the room, watching it land behind the couch. "There, its fucking filed, you asshole." I punched the wall, hurting my hand. I had to get out to see Spike, if not to just cool down and relax and hide awhile from Marvin.

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# Punk Rock Classifieds

Send your listings to [pclassifieds@absoluteunderground.ca](mailto:pclassifieds@absoluteunderground.ca)

**MEAT MARKET 3** Movie Premiere @ the Roxy Cinegog (Hillside and Quadra, Victoria, BC) Friday October 20 and Saturday October 21. 11:15 PM, \$7, over 18 only

**ART MONDAYS** - DUE TO THE RECENT CITY CLOSURES OF ART SPACES WENDY13 IS OFFERING UP THE COBALT FOR MONDAYS TO THE ART COMMUNITY. COME HANG ART ON HER HUGE WALLS. 100% OF ALL ART SALES GOES DIRECTLY TO THE ARTIST. THE FIRST ONE WILL BE MON OCT 9 SO GATHER, PLAY MUSIC, AND DRINK BOOZE. ANYONE INTERESTED IN CURATING AN EVENT GET AHEAD OF WENDYTHIRTEEN @ THE COBALT 917 MAIN ST, VANCOUVER, BC - 604 764 PUNK wendythirteen@telus.net

**WANTED!** Web cam girls and models. If interested in getting involved with safe new company please e-mail [victoriawebsluts@hotmail.com](mailto:victoriawebsluts@hotmail.com)

October 22 -- Model, Toy and Collectibles Show  
Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC.

November 5 -- Vancouver Comic-Con  
Heritage Hall, 3102 Main Street (Main & 15th Ave.), Vancouver, BC.

Victoria Paper Show (comics, stamps, books, post cards etc...) Sunday Oct 29th 10am - 4pm \$3  
Mary Winspear Centre 2243 Beacon Ave, Sidney fro more info e-mail [accoccola@shaw.ca](mailto:accoccola@shaw.ca)

Victoria Toy Show - Biggest toy show in western Canada !! Sunday Oct 22nd 10am - 4pm \$3  
Sanscha Hall - 2243 Beacon Ave, Sidney, BC [www.victoriatoyshow.com](http://www.victoriatoyshow.com)

**VICTORIA ZOMBIE WALK!!!!** This is Victoria's very 1st Zombie Walk. Come join the living dead on Halloween (Tues 31st Oct) Bring costumes and makeup to 751 Discovery St. Makeup workshops start between 5 - 6:00pm. Live bands will follow.

**Like Metal?** Then listen to host Krystal Koffin on Zero Tolerance every Friday at Midnight till 2am on CFUV 101.9. [www.myspace.com/zerotoleranceradio](http://www.myspace.com/zerotoleranceradio)

**SKATE ZOMBIES UNITE FOR HOOSEGOW VIDEO SHOOT!!!** SHOW UP AS A ZOMBIE AT VIC-WEST SKATE PARK FOR ZOMBIE SKATE SATURDAY, NOV 18TH @ 3PM AND BE IN THE HOOSEGOW VIDEO FOR THE SONG SESSIONS OF THE LIVING DEAD

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**SHADOWS, OUR OCTOBER 2006 ATTRACTION** - Part-time - Sidney, BC  
You must have your own transportation out to Sidney. Hours are from 6:30-11:00PM Experience is not necessary, but being able and willing to follow simple instructions is.

**EXECUTIONER** - Part-time - Downtown location  
For the right executioner, this is an excellent way to make some good extra cash before the holiday season.

We are only accepting resumes at our downtown location - 1215 Government Street, Victoria, BC (downstairs, in the bowels of Trounce Alley). When you arrive with your resume, please fill out an availability form. The more you are available for work the better your chances are. We pay \$10/hr. including some extra incentives and benefits.

Halloween Party At the Gwar Slut's House in Calgary  
October 28, call Fiona @ 403-888-8304 for details

**UP NEXT AT STUDIO 16 1/2...** Caleb Beyers "OVER/UNDER"  
For the month of October the Studio will host an "Artist of Conscience" as part of the Victoria International Art Symposium's satellite galleries initiative. Caleb takes his paper-making skills to the limit as he brings us an installation designed to expose the inadequacies of modern air travel and their impact on the social fabric. His show runs Oct 4 - Nov 6 2006

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**PMNTMRKR, ANTEISM, and THENUMBER** present:  
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Continuing in the tradition of The Because, The Natural Low, and The Feast, theMAKE is calling for submissions. theMAKE aims to take stock of Victoria's independent visual arts scene (including friends and affiliates), to nurture and promote emerging talent, and to produce a publication that will be distributed both locally and internationally.

Deadline for Submissions:  
Friday, November 17, 2006

For more info stay tuned to [anteism.com](http://anteism.com)

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A special message from Dr. Heathen Scum  
Hello Mentor Fans.  
Heathen Scum reporting from the Front Lines in the War on Terror. Rape Rockers Mentors have joined forces with the coalition of the Willing to defeat Islamic Fascists who are trying to Stop the Mentors from Making Their Art! If anybody is interested the Mentors would love to come to your town and play a recital of Holy Rape Rock inspired by our Lord, El Duce. Check out the cool videos we have posted on youtube.com search for mentors heathen and cool stuff will come up. You can get our new CD, [Over The Top], at [www.cdbaby.com](http://www.cdbaby.com)  
-Dr. Heathen Fuckin Scum  
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[www.myspace.com/thementors](http://www.myspace.com/thementors)

15 year old punkerbitch from French Creek looking for someone for someone aged 15-18 for fun and maybe something more if i like ya. email [teenagegirlstar@hotmail.com](mailto:teenagegirlstar@hotmail.com) and i'll add you if i like what yer about. No old pervs, dumbasses or jerks please, you won't like the repercussions.

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OVERSIZED MAN - Do you know a man over 6'4/200lbs? We need him!  
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