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LOCALS ONLY

SMARMY ARMY

I'm sitting in a smoky, stale beer smelling basement. It's cold, the ground is sticky and something is rotten and stinks. Although they're my friends and I've known most of these guys since I was fresh off the mainland, I'd have to say that it's The Banned. Not like "oh man this band is awful, you call this music" but more of a literal use of the word. Rapidly approaching deadlines lead me to ambush these 5 lovely gentlemen at their band practice. It was not an easy task to get all of them together, and paying attention at the same time. After they tore through their set list a few times, I sat down with the boys and found out right away what specifically I was smelling as Justin whipped off his socks to show us his toe herpes (an awesome swollen, oozing infection between his toes), and another friend who was there attempted to one up Justin by showing off his foot fungus. The last thing that I did before I left the house to come over to interview The Banned was vomit. It started the evening off on the right note for sure. If it's one thing that hanging out with these guys has taught me is that you need to always expect the ridiculous and insane. 'Cus wherever they are some sort of chaos (usually the stinky kind) is close behind.

So on with the stinky chaos:

AU: So who makes up the Banned? Introduce yourselves to our readers.

The Banned: I'm Myka, I play guitar. I'm Mike, I play bass. I'm Mark, I touch dog's.

(Grant's dog was sitting on his lap, and although I'm sure he's a dog toucher as well, occasionally he throws fits on stage that some call singing.) I'm Justin, I pretend to play guitar, and I'm Grant, and I play drums.

AU: How long have you been together?

Justin: Since late '99. So that makes us a 90's punk band not a new millennium punk band.

Mark: Actually we were mostly all born in the 80's so that makes us a 80's punk band.

Justin: I wrote some of these songs when I was still in Winnipeg, so yeah. We're an 80's punk band... from the 90's.

(lots of laughing)

AU: How has the line up changed over your many years together?

Mark (with absolutely no hesitation): for the better!

Justin: Well for a while it changed pretty much every three shows. We've had about 6 drummers in total.

AU: How long have you been playing with your current line up?

Grant: I've been in for about 8 months.

Justin: But the rest of us have been playing with each other for about 4 or 5 years.

AU: Where did you guys go though, because you haven't been playing shows the whole time. What made you bring it back to the streets?

Mark: Justin had a midlife crisis.

Mike: Well and I came back from Toronto.

Justin: We took a hiatus for a while, 'cus Myka and I had kids.

Mark: But mainly 'cus it's a cool fucking word.

Justin: Hiatus sounds cool. It's pretty fucking elite.

Grant: I'd like to take this time to point out that this band is fucking elite.

Justin: E-Fucking-Leet!

AU: So with being so elite, has the song writing changed? Are you still punks on welfare?

Justin (to the rest of the band): Are any of us on welfare anymore?

Mark: Well I was on EI for a while.

Mike: Me too!

Justin: So none of us are on welfare.

Myka: But all of our fans are still on welfare.

Mark: Well they're trying to be but that bastard Gordon Campbell makes it hard.

Justin (to Mark): I still can't believe you got crazy welfare.

Mark: Well I had to go traveling around being a weirdo somewhere else for a while.

Mike: I can't even get medical EI and you got crazy welfare.

Grant (still young enough to remember that this is supposed to be about the music steers us back on topic here, thanks Grant): I think that for the most part, the new stuff, compared to the old is a bit more technical.

Justin: More UK 82ish.

Myka: Yeah, a lot more.

Justin: I think that this time around, instead of being stupid drunk, we're only sort of stupid drunk and actually sort of playing a bit.

Grant: There's a bit more structure to them.

Justin: And we're actually playing the songs. (lots more laughing)

AU: So you actually jam regularly?

Justin: We jam once a week (they really do to, Justin even made the jam after having a new baby boy the night before)

Myka: I try to make it down at least once a month from Nanaimo.

Mike: And Mark shows up whenever he damn well likes.

Mark: The dog just got shit on my lap.

Justin: I'll even fire you and you'll show up.

At this point we all noticed that Grant's dog who'd been sitting on Mark's lap had departed. She left behind a lovely fresh shit stain in the crotch of Mark's pants. This was celebrated by the passing around of beers and more laughing at Mark, and how no matter what he's always the stinkiest guy in the room. This led to the recounting of a story that took place once when they were all headed somewhere for a show. They'd come across and roadblock and been pulled over. Mark was in the back of the truck with quite a lot of weed in the pocket of his vest. When he heard that the cops had dogs, he decided to put the legendary stink

of himself to work. He crotched the bag of weed and when the dogs sniffed his crotch they passed

right on over it. Apparently the stench of Mark's crotch will overpower even the best BC bud and that he's smarter than yer average dog.

Once the touring stories (they've gone up and down this island for several years, so there's quite a few) started it was hard to regain focus. It seems like most of even my early memories of debauchery in Vic are centered around The Banned and partying with them when they used to live on Speed St (which is really an avenue). There was talk of parties past; people stapled to floors, locked rooms lit on fire, lots and lots of glue huffing, and our unfortunate friend Chuck's old habit of getting drunk and getting hit by taxi cabs. So many shows with so many awesome bands that don't play anymore. One of my first clear memories of seeing The Banned was at a show at Little Fernwood with the Pricks. Dustin (drummer for the Pricks) sprang over the drum set to punch out his own band member 'cus he was playing on Justin's gear and had just thrown it drunkenly to the ground. It was a shit show, stinky drunk punks were everywhere and this is just one example of the kind of

shit that seemed to happen at every Banned show. Another one that The Banned brought up was back when the Cambie in Vic still had punk shows, like Roxanne's birthday party years back. Yeknob was initiated into Vic punk rock by huffing glue with The Banned in the parking lot, then playing their set and barfing their faces off out back once they were through. Hahah!

It's good to see The Banned playing again. They bring back memories of days gone by, make even me feel like slamming a gross cheap beer, force our stagnant crowds to take their hands out of their fucking pockets and play a style of music that's not often heard in Vic. Fast, aggressive, shit-fit throwing street punk. They should be recording something in the next few months. There's talk of putting something out with Franky Bones of the Automatrix on Punkmania as well as tentative tour plans for sometime next year. So they're back and sounding fucking better than ever. So watch your drinks, dinks, and hairspray.

Check them out on myspace: www.myspace.com/thebannedoi

or on you tube thanks to Bryn): www.youtube.com/watch?v=dpyJ3TrD0Jw

oh yeah, and PISS UP AND RIOT!

keep it sleazy, bsxjen

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OCT. 20TH - THE MCGILICUDDYS + GUESTS - \$7

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TARD As In Re...

TARD are a beefy spazzy four piece that will rip you a new asshole and then sew it back together. Over the last five years this unit has changed members many times and slowly morphed from a joke project into a tight, grinding deathmetal machine. TARD is infamous for playing everything from power metal to death metal to speedpunk to country to extreme grind. Their nocturnal activities include wheelchair moshes, shitting on stage, penis hot dogs, broken noses, smashed guitars, drug debts, diapers, vomit, promiscuous nurses, one eyed midgets, french kissing dogs, handicapped sign stealing sprees, and run-on sentences.



TARD

MAINLAND MAYHEM

AU- Who are you?

Gunner[guitard]- We are currently still known as TARD, but we are working on changing the name.

Muffinator [esophagus] - Question number 1. I hate interviews.

AU- So you replaced a One-Eyed Midget?

Muffin- Yeah, I replaced the One-Eyed Midget and Pukebeard. My name is Muffinator and I hate interviews. That's me in a nutshell.

Gunner- She has more balls than he ever did.

AU- Oh yeah, that guy asked how she screams like that, and what did you say?

Gunner- It's all about anal [laughs].

AU- What do you have to say about that?

Muffin- How do I scream like that? Um... I have lots of angry demons inside my body and that's how they are released [maniacal laughter].

AU- Is everyone in the band slightly retarded.

Muffin- I am .03% autistic, so there you go.

Mr. Nasty [downsyndrums]- We blame it on the drugs, it's a working thing.

AU- So what do you do?

Gunner- Bottom end pounding [laughs].

AU- I like that [laughs]. So do you have a new album with the new singer?

Gunner - Yes, for sure. It's better than ever.

For sure man.

AU- You might get pretty huge with the hot chick on vocals, because...

Gunner- That's our whole idea.

Mr. Nasty- Yeah we suck so bad, we need something to get people to listen to us.

Muffin- It's funny because I'm actually a professionally trained singer, and it's funny that I can do this fuckin' shit, 'cause I can sing anything from death metal to opera. I'm not even shitting you.

Gunner- Bullshit! [laughs] I'd like to hear that. I want to hear that.

AU- You can go all melodic?

Gunner- TARD doesn't do melodic, we've got 2 formulas. Blast-chunk, chunk-blast.

Mr. Nasty- Breakdown-blast.

Muffin- Not even breakdown, there's just blasting and chunk. I just love metal, what can I say?

AU- What would your new album be called after such a great name on the last one?

Muffin- Well I think we may change the name. As soon as the album's kind of ready we're going to try and decide on a name.

AU- So you guys got a little blacklisted there for all the poop-throwing and the diaper-wearing.

Gunner- Welllll that was a long time ago...

AU- They still get worried every time you

played Victoria. They were scared shitless you were going to do something insane again.

Gunner- Hey that's it, the shit hits the fan.

Mr. Nasty- You've got to keep the people guessing, you know?

AU- Was it real shit or cat food that your old singer pulled out of his diaper and threw in the crowd? Inquiring minds want to know.

Gunner- No, that was real shit.

Muffin- It was real shit, I can vouch for that.

Mr. Nasty- No, that was Calgary. Victoria, that was cat food.

[At this time a friend of theirs, little J, starts barfing and everyone is cheering him on.]

AU- Has anything ever been pulled out of your panties?

Muffin- No man, I don't do that shit because I'm a fuckin' woman, and I'm not going to fuckin' do that shit. There's no point in getting naked or throwing shit out of my underwear, or anything like that.

Gunner- We're a classy band now.

AU- Any last words for the poor little handicapped children at home?

Muffin- You know what? I work at a daycare. I love children - they are my life, and I don't want to offend anyone with this shit. I just want to fuckin' scream.

www.myspace.com/tardasinre





SHR-EDMONTON

Selling Hot Dogs

Edmonton based punk band, The Wednesday Night Heroes have been taking the Canadian underground by storm since their 1997 inception. The name, chosen to essentially immortalize the mandate of fun and positivity, comes from a quote overheard from Dee Snider (Twisted Sister) in an Edmonton nightclub where he preached that "...it doesn't matter what day of the week it is, because if you really want to let loose, you'll do it without concern for tomorrow." This live-for-now attitude is the real power behind the band and more importantly the motivation for the high-flying stage show and energetic sound. Lyrically, the songwriting is propelled by a sense of urgency and social consciousness that embodies the rallying call for all disaffected youth. Recently the band caught the attention of long running LA punk label, BYO Records, and have just released their highly infectious new album Guilty Pleasures.

Interview with Graeme Hero (vocals) and Konrad (guitar)

AU- So you guys wanna smoke some weed?

Band- Fuck yeah! Lets do it during the interview man.

(joint is fired up)

AU- So I noticed you guys have like a 15 year roadie.

Graeme Hero – He like showed up at the corner, he was a young whipper snapper.

Konrad - Like those guys guiding the planes in at the airport with the earmuffs, but with like a skateboard though, guiding the van in.

GH- And we tried to get him in to tha show, I swear he looked like a hard 30 but that kid had dolphin skin still, he was still a soft 15, but we tried and it didn't work. I even said he was my name on the guest list. We gave him ID and tried everything and it didn't work

K- Whoa this stuff IS good man. Haha fuck yeah, oh my god it's delicious.

AU- Last time I saw you guys we tried to do the Weed Olympics after Youth Brigade played in Van but it didn't work out.

K- Oh yeah! That was you? [takes huge toke]

AU- Yup, you guys were being difficult.

K- Fuck I was so stoned already dude.

AU- So playing on that Youth Brigade tour, did that lead to getting on BYO Records?

GH- We did that whole tour with them, that lead to our relationship with those guys for sure, Mark and Shawn and Adam Stern. We just ended up kicking it off and just having a really fun time with them. They came out to a show earlier that year and saw us in LA at the Side One Dummy party and I think it was Mark's mission to steal us away from Side One so...it worked and yeah we're so stoked now. This is the label I always wanted to be on because of what they stood for and the bands they put out, SNFU, Jr. Gone Wild, Stretch Marks, 7 Seconds...

K- Yeah its the label we used to listen to when we were kids.

AU- They seem to have an eye for Canadian talent.

GH- Yeah well they are Canadian.

K- Yeah Torontonians. They have passports, they're still citizens and fly up here and play. That's why it makes so much sense for them to come up here and rock all the time.

GH- The thing with BYO that I like is they continue to put out records that they like. If your on the label, its because they like your band. I like the fact that the Sterns are willing to take chances on us or the Clorox Girls who are still relatively small in the grand scheme of things. .

AU- The new album "Guilty Pleasures" kicks off with the first track "Open Fire". Is there a bit more of an aggressive overtone on this album or what?

K- Yeah its a bit of a growler, its a real lion tamer ya know.

GH- This one is more of a mix I think. When we go fast and hard on this were going fuckin' full on, but were still just trying to write good punk songs that stand the test of time. We have some slower jams but the whole overtone of the record is still angry

AU- What makes you angry? Is it because you live in Edmonton?

GH- Yeah we don't

see the sun very much in Edmonton. We're like positive dudes but we just want to rage when the sun comes out.

K- I just think that we live in an environment where its a serious "Us against them". So fuck, its ingrained in you to be into it so much more and make sure that what your doing, especially if you're not getting all these outside bands coming into your city, its to make sure that you make the best music for your place in whatever genre your playing.

GH- The thing in Edmonton too is that the kids there kind of keep the bands in check. If your an old school band or a band of the month and you come to town and you kind of pull this shit like "What are we doing in this hick town?" kids will just fucking leave. They don't give a shit.

K- People come to expect good shit out of Edmonton.

AU- Who else is rockin' there?

GH- Well there's an all girl band called the Homewreckers, they put out a new record on Unrest Records, and Thrashtic Fibrosis a new skate thrash band. Whizkids, that's a new side project I'm in, a hardcore band, we rip it up. Our old roadie was in a band called Lets Dance, who were really good, kind of power pop.

K- Its like Prince meets Europe. Hahaha

AU- What's the weed like in Edmonton or are you liking this BC shit better?

K- This is pretty damn good shit man.

GH- Yeah? uh, I don't smoke weed, but I would say that Edmonton's weed is consistently average.

AU- So are you playing mostly new songs on this tour?

GH- It's gonna be a big ole mix, ya know? The first album shit is in there, we just want to make sure it's a raging set. We don't forget where we came from, we got new shit but we still love playing our old tunes..

AU- Did you get your pants fixed yet? Your zipper was kind of fucked last time I saw you play, you were selling hot dogs the entire show.

GH- Uh no actually, and I had a serious wardrobe malfunction at that show and I think my balls were hanging out until someone actually pushed them back in my pants.

K- Our old guitar player, he went a whole month on tour wearing the same pair of jeans man, they could like stand on their own.

AU- That's gold boys, anything else?

GH- Yeah man what else do you want?

AU- Fuck I'm stoned I don't know, I didn't write down any questions haha.

GH- Well lets talk new album, the new album kills. We wanted to make a rager, you know? We wanted a record so that people can put on a hockey helmet and just go fucking crazy.

AU- Do you guys still skateboard?

GH- We were talking about this the other night and I think we started skateboarding a little too late in our lives, like when we were 21. Like I can't do shit man, we start bailing when we go to the skatepark and 9 year olds like flipping us the bird and ollieing over our heads and shit. Like when

I was a kid I could get hit by a bus and I'd pop up and be like "Whats goin on?" ya know, indestructible, but not anymore. I can't even fall off a bar stool. Hahaha

AU- Tell us about the groupies?

GH- Well all our shows are like 99 percent dudes, so yeah...

AU- I noticed how you do a lot of jumping when you perform. Is there people in the past who influenced you?

GH- Flock of Seagulls, Richard Simmons. Actually a huge influence on my stage show has always been Billy Blanks the creator of Tae Bo... hahaha

[suddenly the conversation goes into sporadic talk of obscure & possibly non-existent movies, Michael Hutchence (INXS) hanging himself while masturbating and something about a horse and dementia]

K- How did it go so wrong???

GH- This is fucked up, like seriously what the fuck just happened here? It went from a normal interview into like a twin peaks episode.

AU- Have you seen the Riverboat Gamblers? He's a pretty good jumper too, you should have a jump off.

GH- Yeah he's pretty good, he's taller though. I look way less graceful than he does, I look disgraceful compared to the rookie sensation Mike Wiebe.

AU- Are you guys going to be putting out some vinyl through BYO as well?

GH- Yeah its hopefully gonna happen in the winter.

AU- Being on this record label, is the rest of the world finally going to know about you guys or what?

GH- I hope so man! We're finally donating the world a great dose of Canadian punk and people might start to realize that Canadian punk is just as angry as it ever was.

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The Calgary Tattoo & Arts Festival

By Demonika

Photos By Derek Brownbridge

The Calgary Tattoo & Arts Festival was at the Round-Up Centre again this year, much bigger and much badder. And when I say badder I mean bad-ass. This year proved to be the biggest year ever with record amounts of people, things to do and trouble to get into. It was one wild weekend with only the strong left standing come Monday. Everything about the convention this year was better than the last. The set up, the lines, the way things were ran, the beer gardens, the girls, the contests, the entertainment and did I mention the girls??

The weekend kicked off with a bang on Saturday at the crack of noon and the people piled in faster than a bat outta hell. Scorched Banditos kicked off the entertainment and there music funneled through the open air like home cooked apple pie, everyone wanted a piece. It was hard to keep up with the on-going wave of customers, collectors, artists and everything all happening at once. Saturday was and most exciting day. Kat Von D and the fine people from LA Ink graced us with there presence at around 1 and mass hysteria hit! It was every man for himself at that point. The line was so massive it was hard to even get over to that side of the con. Contests were happening left and right, Bob Tyrrell was hosting

seminars, Rad custom cars were out for all to drool over, Tons of amazing artists were hard at work... tattoo and otherwise and on and on with things to do, people to see and places to be. Later in the day the roller girls got a rockin over on the sidelines and everyone was intrigued. While its been an American obsession for the past 5 years, its pretty new over here. They even took the time to explain the game to watching eyes and then the pain commenced! The beer gardens were rockin and the nights after partys would soon ensue.

Sundays start was a bit of a chug-a-lug while everyone cleared the hang-overs from the various after party's from Sat night such as Snatch Bar and the Dayglo Abortions over at the Distillery. It didn't take long for the wave of patrons to cascade over the vendors soon again. Guests would pour over with cameras ready to see all stars like LA Inks crew, Bob Tyrrell, Deano Cook, and Tom Renshaw. It was great to see alot of Canadian locals as well such as John the Dutchman, Craig Fenrick, Heather McLean, Scott Veldhoen, James Tex, Sailor Jerry Swallow, Jarret Clarkson, Matt Ellis and so many more!! It was amazing the sheer volume of artists under one roof. Artists of another breed were in full affect as well with creative forces such as Tyson McAdoo, Amanda Nestler, The Pizz, Dave Nestler, Tom Bagley and Brian Ford. Even big time TLC was there filming a new show called Tattoo Wars featuring a battle of epic proportions between Deano Cook and Tom Renshaw. Pretty amazing to see the massive camera crew and everyone was anxious to see the result! The beer gardens was piled high as the night began to creep up. The buzz word was

2 words... Nashville Pussy.

Snatch Bar went from radio rock suburban hang out to all out thunderdome that night. Just walking up with the motorbikes chugging and the commroderly that you saw and felt made you wish that any bar in Calgary was like that all the time. That place was packed to the ceilings and shots were being had ten fold. Nashville Pussy rocked the house hard and everyone was struttin cock. I dont think Ive ever seen them put on a bad show, they are just one band who knows how to party like its 1989. One of the best after partys for sure.

Monday was the final day, and I must say by then I was dragging my ass. The hangovers were taking its toll and it was visible to everyone. All part of the price for one hell of a weekend. The crowd was smaller, but still quite consistent. For a lot of people it was there first day. Buzzing of tattoo machines were heard and caffeinated drinks were flowing. Not sure too much beer was had that day. Lucky Diamond Rich was doing this thing on stage, Deano Cook was hosting seminars, and shopping was had, clothing racks stock dwindling, and discounts marked. The tattoo of the day tied up the show at around 6 and it was a quick tear down and clear out. Everyone was spent and what a weeked it was! Steve Peace, the staff at Immaculate and all the volunteers and helpers should pat themselves on the back for a job well done. We cant wait for next years festivities!



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Interview by Pauly Hardcore

After what wound up being an amazing set from these young punks from the Bay Area, CA, I got the chance to sit down with them, pick their brains and get the lowdown on this up and coming band's rise to the top of the punk rock world, one city at a time.

AU- How old are all you guys?

Eric [vocals & guitar]- I'm 18

Cameron [bass & vox]- 23

Travis [drums]- 19

Daniel[guitars & vox]- 21

AU- How long have you guys been a band?

Eric- Since 2000

AU- And "In The Trenches" is your fist LP, on Hellcat?

Eric- Yup, first full length, first on Hellcat.

AU- How'd you guys get hooked up with them?

Eric- The short version is we sent our old cd to Rancid Radio. Tim Armstrong's brother Jeff, who moderates it all, sent us an email telling us how much he liked it and told us anything we needed he'd try his best. I asked him to let Tim listen to the

record we were recording and he did. Tim wanted to see us play so we went out to LA, he liked us, and signed us to Hellcat.

AU- So you guys had already started recording the new album at the time?

Eric- Yeah, well we really didn't know or plan on doing a full-length, at the time we were just in the middle of recording an EP but Tim said he wanted a full length so we just recorded a few more songs, mixed it, mastered it and sent it to him.

AU- What do you guys like to eat?

Daniel- I like Spaghetti-O's

Cameron- Basically we eat anything you can make in an easy Bake oven.

AU- Who are your musical influences?

Eric- Mainly we'd have to say Tenacious D, they fucking rock harder than anyone we have ever seen before.

AU- Leading up to this release, what are some footnotes you carry with you along the way?

Eric- We have certainly played with influential bands for us, UK Subs numerous times, Rancid, The Unseen, DKM, Sick of it All, Monster Squad...[and about 12 other bands that dropped my jaw]

Travis- We've played 924 Gillman so many times it makes my head spin, and that place holds so much history, last year on the anniversary a bunch of us locals played a "just covers" shows and we all had to draw names for certain bands, we were given the task of Dead Kennedy's and it was a blast.

AU- Fantastic. As a young band breaking into the scene it must mean a lot to you to have those kinds of experiences and all the support from guys like Tim from Rancid etc...

Eric- Yeah, we have certainly had a fun ride that's only seeming to begin.

AU- What's the deal with your name?

Eric- Well we were kind of trying to decide on a name, and an old member of ours and I were just sort of throwing ideas out there, and Static Thought just stuck.

AU- You seem to have a healthy mix of politics and personal stories to tell, care to elaborate on your sound?

Eric- Yeah, we are not a posi-core band at all, although we are all positive dudes. I think I just write about a lot of things that are near to me personally and its just all about having fun and just being us, you know?

AU- With the small crowd for you guys tonight I guess everyone was checking out John Fogerty.

Daniel - Holy shit I heard he was playing, I wonder if it's still going on, that would be amazing!

Band- Fuck yeah!

AU- Possibly, haha. I didn't peg you guys as CCR fans but he is from Berkeley no? So hometown boy for you guys I guess.

Band- Totally, brings us back to our days at home with the parents, you know?

AU- Speaking of parents, Booze or Weed?

Eric- Neither, I don't smoke weed or drink.

Daniel - Weed

Travis- Weed

Cameron- Weed... no Booze.

AU- Alright I'll smoke a joint with you guys, minus Eric in a few minutes.

Cameron- Wait change my answer to both, I can't decide.

AU- Ok sounds good guys, thanks again, and welcome to Canada.

Band- Great to be here and it won't be the last time.



WORMBOX



By Ryan Dyer

Trudging through the metallic moat of Calgary's underground scene, one would notice an infest of vermin, all looking identical and with similar intentions. Come Wormbox, the unique Calgarian parasite who bring the

spectacle back into the now cool-to-be-plain live concert agenda. This type of act digests your adrenaline but gives it back tenfold, a supervening black muscle on a smoky soapbox which has broadened beyond our own citie's

stables. I talk with Mark Fiset, engineer of the worm about their biggest show to date at Locofest, Cyclone Records, and Gore Games.

Tell us about the festival you played at in Massachusetts, how did Wormbox get chosen for it?

On September 9th we played an outdoor festival called LOCOFEST which took place at the Tweeter Center in Mansfield, Massachusetts, just outside of Boston. This was the 16th year for the festival which has a big focus on independent and unsigned bands with the addition of big headlining acts. This years headliners were Heaven & Hell, Alice Cooper and Queensryche, so on top of everything else going on we were sharing a bill with some legendary bands. This year there were about 45 bands some from as far off as Tokyo and Australia playing on 4 stages throughout the day ending with Shadows Fall, and then Queensryche started up the main stage.

We found out about the show about 6 weeks before it took place and on their website it said they were still accepting more bands to play, so we thought we'd give it a shot. They were taking band submissions through a site called sonicbids.com where we already had our E.P.K. set up, and within a few days I got a call saying that we were in. There were some tense times trying to figure out how we were going to make the trip happen, only one of us had a passport and we needed to pool some cash together to make the trip - quick! But everything kind of fell in to place and worked out great. There was no way we were going to say "We could have played a festival with Sabbath but". I think it had to have been the best weekend any of us had ever had, our set went great, got a really good response and met a ton of cool people.

You guys are getting airplay in England and Greece, any plans to do a Euro tour?

This last trip out to Boston really opened

our eyes to the possibility of doing things like that. Europe has been really supportive in general, and our radio play there is really branching out. So we have talked about putting our foot down and saying "you know what, we ARE going to Europe", there's

a lot to look in to to make something like that happen, but if you're determined enough to do it then it'll happen. And we're fucking relentless when it comes to acheiving goals that we set for ourselves.

How has Cyclone Records elevated

Wormbox's career?

Well, one thing I should point out is that we actually aren't signed to Cyclone Records. There definitely has been a working relationship there but up to this point we just haven't seen the need to be on contract. And let's face it, getting "signed" just isn't what it used to be. But to get back to your question, Cyclone has been very helpful. Shortly after we released our first E.P. we did end up doing an online distribution contract with them which got us on to Itunes, napster and bunch of other online retailers. What really helped though was the promotion and just getting the music out to stations that would play it, so they really played a role in just getting the name out there. There are still things that come up with them, one being a compilation CD called "The Greatest Underground Show On Earth 2" we had a track on the first one that came out a couple years ago so when talks of doing a vol. 2 came about we wanted in on that for sure. Another thing that's coming up is a bit of a licencing deal, we'll have some of our music featured on an Extreme Snowmobiling film that will be released shortly, so that should be interesting to see. Up to this point we've been completely self-financed and self-managed but it's getting to the point that some help in those departments would be nice, especially management. Pretty much all of my time not spent at work or at rehearsal is spent on the phone or the computer trying to get something going on.

How has the response been for The Judas Chair?

The response to the new CD has been awesome, and has won us a lot of new fans and put us in touch with a lot of really good contacts. Initially we sent out the new disk to people and radio stations that were asking for it, but right now we're in the process of getting a mass campaign happening and getting it out to anywhere that will play it.

What better way could there be to celebrate Halloween than with Blood, Babes and Metal?

- Wormbox's Mark Fiset, on their Halloween show featuring the Gore Games

CALGARY CARNAGE

You guys design and illustrate everything yourselves, who designed the Judas Chair cover?

I do all our design work myself including the artwork on the new CD. Although Alex did contribute some art for the CD booklet, all of the little letterbox drawings that are in with the song lyrics were done by Alex. The rest of the guys are always coming up with ideas for things too, I'll come in with a design for a gig poster or something and the wolves will start picking at it and sometimes their right and other ideas will be used.

One thing that makes Wormbox unique is their stage presentation, the soapbox type thing Alex stands on, who came up with it, would you call it the Wormbox Soapbox?

The "Blumpy Box" as we've come to call it was Alex's idea. and the main reason for it aside from having something to add to the show, was to have a little extra stage space. Most of the places we've played in Calgary are pretty skimpy in the stage department and a lot of the time Alex would end up standing on the floor in front of the stage. So he came up with the box idea and it's served us well, plus he's got his own light and fog controller on there.

Tell us about the Goregames show coming up, what do you have planned for it?

The Goregames show is happening October 27th at The Underground in Calgary and it's shaping up to be a very interesting

night. We talked about doing a show with just 2 bands and having some kind of Suicide Girls burlesque show instead of more bands. We talked to some people about it and they jumped on the idea, I think they came up with the Bloody T-shirt Contest within the first couple of minutes. It's happening on the weekend just before Halloween so it's definitely the right time for it. MissDemeanor and Sickfuck Productions stepped up in a big way and have put a lot of thought, time and effort into making it a unique and bloody night. The show will start off with a few different Goregames events then POINTZEROEIGHT will hit the stage. Inbetween their set and ours will be more of the Goregames and partway through our set will be the Bloody T-shirt contest. The Goregames will be a series of Fear Factor type contests done Halloween style. I can't get into a lot of the specifics but just to give you an idea, one of the competitions will be transferring blood from a gushing neck wound using only your mouth to a container, whoever collects the most in the time allowed wins. That's the kind of thing you can expect to see at the Goregames show, and the quality of the makeup and effects will be totally pro from what I've seen of previous shows they've worked on. There will be lot's of prizes on hand, as well as a booth set up where you can get a zombie caricature of yourself done, and who knows what else will come up between now and then. What better way could there be to celebrate Halloween than with Blood, Babes and Metal.?

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By Darren Ollinger

PUNK-TUAL THINKING

So ever since I took this gig as a Punk Rock DJ on X929 (Every Sunday at 7pm) I've made a point of learning as much as I can on the subject. You see, most punkers think they know it all... and trust me... we don't. I've read countless punk rock books and watched documentary after documentary on the subject. And I've found out that all of these movies and books have three things in common. 1: Whatever scene the director or author was into was the best thing scene ever. 2: Henry Rollins always has a sound bite or a quote and 3: They all tell me that punk rock ended in the early 80's. Which got me thinking... if punk rock ended in 86... what the hell have I been listening too for all these years? Seriously, I'm confused, but then when I ponder the question a little more I realize... it's not when Punk rock died... it's when the first wave of punkers all grew up and got jobs or starting playing bad metal.

All these punk rock dude got old and got employed, and why? Because they had too. You can't live on nothing for your whole life. I know it doesn't sound punk rock, but it's an inevitability that no one can avoid... sorry to burst your dreams teenagers. But because they stopped paying attention or caring they thought it was dead. Well my friends, ignore what all the Punk Pioneers think, after 86 was incredible.

It's sad in a way... because when kids go buy records now they have no clue about a ton of sweet records. What really needs to happen, is someone (maybe me) needs to make a documentary called "86 to 94 - the lost years of punk" And instead of interviews with Dave Smalley talking about his pretty crappy bands he stated in the early 80's like DYS... he'll tell

you story's about how incredible it was to sing for Dag Nasty, All and Down By Law. It'll spin tales of Fugazi not Minor Threat. "The lost years" will focus on how punk rock Screeching Weasel was, how epic every SNFU farewell show was and how awesome Green Day was before they "Sold Out". We will remember amazing gigs like NOFX with Face to Face at the Mac Hall ballroom in '94 and that hot summer Saturday night in 1993 when Calgarians were treated to punk rock royalty when the Bad Brains opened for the Ramones at "Infest". Then I'll have friends write books on the subject and you know what will happen. The next generation will be confused and be like "What about 95 to 2001?" And we'll be like... "Man those years sucked. Punk rock died in 1994 the second Green Day hit the airwaves" and the cycle will happen all over again

I think I might be rambling now, but what I'm getting at is punk rock is only over when you are done with it. The genre doesn't stop, you do. You can't tell me the Turrettes are any less punk than anything that was happening in the late 70's early 80's. That criticism is about as useless as a 6 day weather forecast.

So to all you old-timers... be relieved to know that the Punk Rock torch is being carried by millions and millions of kids. And have some satisfaction that your era influenced them to keep it going strong. Sure the music will evolve or digress to your standards and the looks might be a whole lot different, but when you strip it down, the attitude is still there and that what the whole punk thing is all about.

Except Good Charlotte...god are they horrible.

IDENTITY CRISIS

A BEER GUZZLING SCREAMY METAL PUNK THING

By Kristin Semchuck

A drunken prophet once described Identity Crisis (ID C) as "Everything you miss about Hardcore". They have an aggressive, fast sound that makes people want to fight. They yield an atmosphere of pure release, where you can throw all of your dashed hopes into doing some damage in the pit.



Through a string of drunken events, the boys eventually came together, creating MSG. 'Make Stuff Good' or 'Minimum Substantial Gain' is considered among the band members to be a bad lesson that took 5 years to learn. They started jamming in the year 2000 with Froid on Bass, Kevin on Drums, Jay on Guitar and Chris on the microphone. Their name changed when they no longer had a place to play, they were banned from all possible venues. Many nights of deep thought were put into crafting their next title and still

nothing, then one evening over a couple of brews at the Barfly Chris appropriately exclaimed "I'm sick of this identity crisis bullshit" and the name was born...

Their talent ranges from Jay, the 21 year guitar veteran (who also happens to be a guitar teacher) to Kevin who describes his abilities as that of a 6 year old. I don't think he gives himself enough credit; he can play like a cheetah runs. Froid suits his instrument, he's fun to watch especially when he pulls out the shuffle dance, but it has to be a wild night for that to happen. It was a sad day when smoking was banned in our city, not only did we have to start smoking outside in the cold but we no longer get to experience Jay with a smoke dangling out of his mouth for an entire set. Luckily, we still have his astronomical vertically played solos. As a singer, I have much respect for lung capacity; Chris can scream me under the table, it's intense, I don't know how he does it. Overall this band is chock-full of goodies that you don't want to pass up.

Harmony of Destruction, their first album, has been scorned, as has the band, by people who just don't understand. I guess they're happy people who want to sit in drum circles and sing over acoustic guitar. If that's you, do not buy this album, you won't like it, it will make you feel scared and confused. If your idea of fun is getting rowdy with a beer in hand, sporting an adrenaline rush, then by all means acquire it. The key to ID C is listening, they tune down to

C which makes it difficult at times to hear all of the genius happening within. I've been to so many of their shows that I no longer have issues with this. True to DIY, the boys chose to make their own CDs, they had the album professionally recorded and then burned it from their computer. This does not do good things for the original quality. Are they idiots? No. Are they broke? Yes. Can you blame them? Even if their CD was recorded off a 1980's mono device in the middle of a room, I would still listen to it and love it. They have grown into one of my favourite bands to see and listen to.

If you're looking to be in a wicked band like ID C my advice to you is grow your beard like you just don't give a fuck, grab a case of beer, always wear flannel in the winter, learn how to play guitar by Jay and you will have boundless success. <http://www.myspace.com/identitycrisistk421>

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WRETCHED WINNIPEG



"Severed pigs' heads just come with the territory"

by: Jimmy Vertigo

Winnipeg's own goregrind slayers Putrescence have been dishing out their brutalistic brand of metal since 2002, permeating venues across North America with the stench of rotting, detuned lunacy. To date, the band have regurgitated the 5 song "Occult Blood and Excrement" demo, a split EP with Embalming Theatre (Goryfield Productions), followed by the "Mangled, Hollowed-Out and Vomit Filled" & "Dawn Of The Necrofecalizer" full-length albums on No Escape Records. As the group prepares to unleash their next monstrosity in October, I picked away at vocalist Mike (aka-Soiled Depends) and bassist Shaun's (aka-Necromagnon) maggot-infested brains via e-mail:

AU - Who are your most immediate musical influences?

Mike: I'd say a lot of the influences have historically been bands like Carcass. And by Carcass, I mean the first two albums, Symphonies of Sickness and Reek of Putrefaction. We also seem to lean heavily on old Impaled as well as most of the contemporary goregrind and deathgrind bands coming out of Sweden. These days we're really jazzed on Venomous Concept.

AU- What is the band up to these days?

Mike: Recovering after what I'm referring to as one of the worst experiences putting together an album I've gone through in a while. It's been four months of procrastinating on our part. We basically had to overnight the masters to the label and the masters showed up the day that Power It Up Records was going to cancel the release. It's coming out soon though, I believe the release date is October 13th.

We're still figuring out the details for North American distribution. We're also working on getting all of our new music presentable for a two and a half week trip that we're taking to Europe in October. It's our first time over there. We are very excited about getting bribed at the Slovakian border and drinking way too much vodka in Poland. Also, seeing Dead Infection for the second time this year will be quite a good thing as well.

AU - Any local Winnipeg bands or groups that people should know about?

Mike: bands from here that people need to know about are Archagathus, Damascus, Electro Quarterstaff, Kursk and Lykeum. There are some new and emerging grindcore bands as well, Hallucinosis and Violent Gorge being worth mentioning.

AU- Fulci or Argento?

Shaun: Zombie, of course. Hell, that whole gothic trilogy thing Fulci did (Zombie, The Beyond and City of the Living Dead). I have a t-shirt with a collage of gore from those three flicks, and the old coder smack dab in the middle. My favorite Argento would probably have to be Tenebre, followed by Opera, then Suspiria. Most of his old shit is pretty badass. I bet I'm the only person that actually enjoyed Argento's take on Phantom of the Opera.

Mike: I'm going to have to go with Fulci as well. Zombie was just fucking over the top. It's worth mentioning the manner in which Argento involves his daughter in his movies though, most notably The Stendhal Syndrome. It takes a real fucking weirdo to film a graphic rape scene involving his own daughter. I'm just as much a voyeur as the next guy, but uh... dunno. Seems like dad might have taken one too many slap shots to the face...

AU- Masters Of Horror: yay or nay?

Shaun: I'm going to have to go with 60% yay, 40% nay. Season one was very hit and miss, with Cigarette Burns being the best thing Carpenter's done since In The Mouth Of Madness, and my personal favorite episode. Seeing Misty Mundae nekkid is always a good thing, so thumbs up for Sick Girl. The best thing about Chocolate was the hot blonde chick, with the rest of it being pretty poop. The rest of the episodes ranged from decent to weak. Season two, from what I've seen, has been more consistent. The Black Cat was awesome. Can't go wrong with Stuart Gordon and Jeffrey Combs.

AU - The music of Putrescence is filled with extremely graphic images of horror, violence and gore. Are there any boundaries in terms of subject matter? Have there ever been moments where you've thought, "Are we taking things too far here?"

Shaun: We tend to stay away from misogynistic lyrics, and we try not to bash on the elderly. Well, maybe not the elderly. On second thought, fuck the elderly.

Mike: I fucking hate people who talk about life force energy. We'll never take things too far when lyrically assassinating the characters of these people. Stick that up your Muladhara, you pseudo-Buddhist hippie assholes...

AU- I saw you guys pull out an actual severed pigs' head onstage at the Albert last April, what is the bands' opinion on animal rights (if any)?

Shaun: I eat meat, I have three cats.

Mike: That pigs head was tossed on stage by a guy on Tylenol and Ritalin. He'd had one too many Lab Lites and obviously that's why that goddamn head landed on stage. I picked it up and it just slipped through my hands and landed back on the stage. It was really sick but it was a gift from an audience that usually ends up getting my empty

beer bottles hurled at them and so I was honored. As a concerned nuclear physicist that enjoys observing the physical process in which extremely high energy gamma rays interact with atomic nucleus, I suppose I should have been outraged, but after I took a sip of one of my martinis up there, I didn't really mind all that much.

AU- Two of Winnipeg's best venues and biggest supporters of underground music are closing their doors this year (The Collective Cabaret this past August and The Royal Albert Arms at the end of the year), how do you think this will affect local bands and where do you see the scene going from here?

Mike: It's always hard to say. It seems like the Collective is gone for good now. A goddamn American Apparel store will replace it. How utterly lame. Dicksmack snowboarders with Dr. Seuss hats from Kansas City all the way to Cheyenne must be rejoicing about that changing of the guard, I reckon. I figure that the Albert will live on with this new owner who seems to finally understand that the Albert is home to a lot of passionate, creative people who are outraged at the idea of fixing something that isn't broken. This scene, like all others who have gone through something like this, will continue to evolve and develop. As for the Townes family, this scene owes them some serious gratitude for the years of bullshit they've put up from all us snot-nosed hockey pucks. I wish them all the best in whatever they end up doing next.

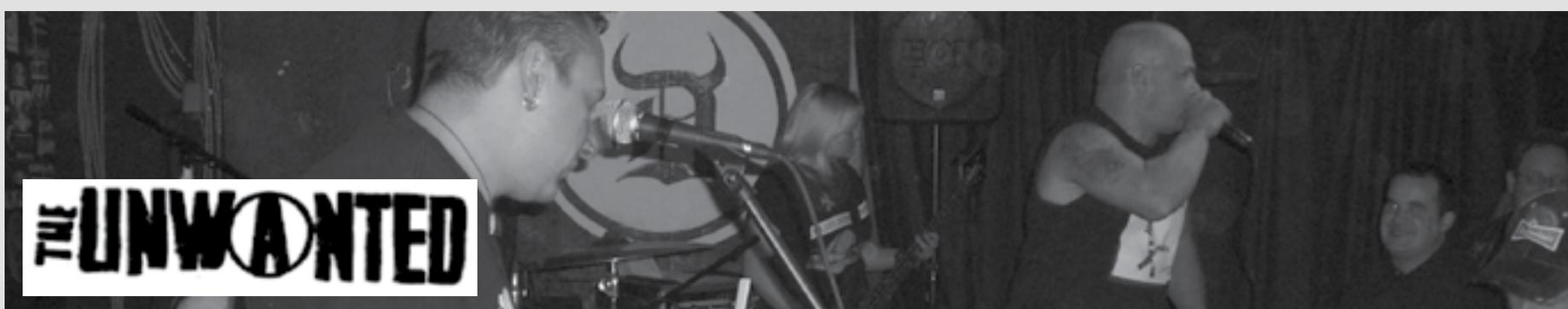
AU- Finally, you definitely enjoy frightening your audience. What truly frightens you?

Shaun: Men that wear socks with sandals.

Mike: I agree with Shaun. Our drummer scares the shit out of me.

www.putrescence.com

www.myspace.com/putrescence



Wanted in Alberta

After having sent a complimentary message to The Unwanted while listening to some newly recorded mp3s on their MySpace page I got an appreciative response from the singer, Norm Simm who also inquired about any booking possibilities for a short weekend tour of Alberta at the end of September. With the help of Cherokee from Dead End Productions, Philly from The Distillery in Calgary and Juice from The Zoo in Innisfail we were able to offer this recently reformed 4 piece a couple of back to back nights which they accepted to our excitement.

The line-up consists of the original singer Norm, his brother and ex-SNFU skinbasher Ted with local Winnipeg HC ruffians Lance and Pam McKenzie from Direct Action (not THAT Direct Action) and Teenage Knock-Ups, respectively. Ah yes, nepotism is alive and well in Winnipeg!

Calgary thrashers Anti-Social Club, Dry Fisted and Dog Faced Models got the backup call for the show in Calgary on Friday night. The crowd was receptive as always at The Distillery and the opening bands were met with enthusiasm and sprayed beer which turned the dancefloor into a sk8ing rink.

When The Unwanted took the stage I was buzzing with anticipation. What would this legendary Canuck-Core band who had previously been disbanded for 22 years pull out of their hats? What they came up with was every bit as powerful and tightly played as anything you could hear off of their '84 BYO LP "Shattered Silence" or the BYO comp from the same year "Something To Believe In". Norm's voice was as powerful as ever and he got big air while his brother bashed it out at breakneck speed behind him and Pam and Lance simultaneously hit every accent on bass and guitar bang on like they could read each others minds or were related or something. Wait a minute, they are! And no Lance is not Pam's dad!!! But this was a band

that was as strong ever and can prove the fact that they were the leaders at the time for a brand new form of music called crossover that originated in Winnipeg and Calgary and helped influence the likes of DRI and COC among numerous others to go the same direction more than 3 years later.

This tour was in Norm's words a short excursion for the band to "get its road legs back" and after the end of the second night in Innisfail at The Zoo, we were all able to agree that The Unwanted would for sure be planning a western Canada tour for next summer which no self respecting canuck-core fan should miss. The next morning despite a bit of a hangover the band proceeded to Edmonton to end off the 3rd show in 3 nights and then bolt back to Winnipeg. The rest of us headed back down the QE 2 with some memories, snapshots and a few bumps and bruises. Killer!

- Mark Morr

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TESCO VEE OF THE MEATMEN.

I got the chance to do an interview with Tesco Vee of the Meatmen. They are back together and just played on May 26th in Detroit with Negative Approach. Here's what Tesco had to say:

Q: Hey Tesco thanks for doing the interview. Who are the Meatmen and how long have you guys been together?

A:For the Detroit show we had Harold Richardson who plays guitar in Easy Action, which is one of the greatest bands in the world in my humble estimation along with Matt on drums from E.A, Ron Sakowski on bass who played in the Necros ..great guys..The Meatmen havee existed in one form or another since 1979 with me being the only constant... there was a decade of hiatus 1996-2007...but I'm slowly emerging from hibernation, and it feels good

Q:What are your influences?

A:Being born and raised in Michigan one couldn't help but be influence by the MC5 and The Stooges..as a kid I always liked music with a sense of humor..as far as my writing Frank Zappa and The Fugs were big influences...Lenny Bruce was

a fuckin genius though a bit ahead of my time I really dug how he was so edgy and profane..I was inspired to start a band by the US punk explosion in 1977-79 especially the LA stuff..the Weirdos, and all the Dangerhouse stuff..The Pagans from Cleveland were the first punk band from the Midwest and they were the best!

Q:Any Canadian bands you like?

A:DOA played at Club Doo Bee and really rocked the house.. Saw The Subhumans with X back in the day..everybody came thru Lansing back then...now...only silence...Dayglo Abortions of course! Still have both Viletone singles..

Q:Has the bands lineup changed much over the years?

A:Uhhh ya...many many players...too numerous to mention..nest lineup was the 1994-96 guys..we shoulda been huge but people got their heads clenched firmly betwixt their buttocks..

Q:You guys played your first show in 12 years on May 26th in Detroit with Negative Approach, how did that go?

A:Fabulous...I would have liked a couple tune up shows as it was 120 degrees on stage and I wasn't quite in fighting form but it felt great to be back out there...

Q:Have the crowds changed much in 12 years?

A:Not really...our audience is still primarily bald guys with GG Allin and Antiseen shirts but it was heartening to see all the 20 somethings singin along to all the lyrics...

Q:What have you been doing for the last 12 years since the last Meatmen show? any side projects?

A: Moved back to Michigan from DC in 1999...work in the Telecommunications business as I have for 25 years..have a major old toy collection and still ride a big bore rice rocket.. have 2 kids my son Dane is 20 and my Daughter Darby is 18...not sure what lit my fire to do this shit again..I thought I was done..people still dig it what the hell..its always just been a hobby..If its fun I'll do it..Hearing my songs on XM Fungus kinda made me wanna create more madness!

Q:Any crazy Meatmen show stories you can tell us?

A:Christ there are many getting guns pulled on me by Club Owners, never went to jail which is quite amazing..despite my stage persona I'm a laid back guy the other 23 hours of the day. With all the shitty clubs in shitty neighborhoods its amazing anyone survives that...I just read Joey Shitheads book...great read...they had far wilder shit happen to them!

Q:You guys have a new album coming out next year as well as a Meatmen dvd, anything you care to tell us about that?

A:The DVD will be fun..we are doing a VH1 Style 'Behind The Nonsense' Biography of my life, and all sorts of stuff, not just live footage...trying to sort out the good stuff from the bad is hard...fan cam shows are boring so it s all in the editing...

Q:You made mention of a European tour on your myspace site, is this the first time you guys are playing there?

A:Uh the response from the promoters over there is..Oh its another old punk band trying to cash in..doubt it will happen...no real meat fans over there..limeys, frogs, and gerrys anywho!

Q:Are the Hate Police still going?

A:No that was short lived...but I'm getting ready to re-issue that Cd with 10 bonus tracks...check out the Tesco Vee Myspace for updates and coming soon tescovee.com I'm re-issuing all the back catalog and selling it outa my basement...fuck distributors..this way the money goes to a good cause..me!

A:Thanks for doing the interview Tesco, come play a show up in Canada some time o.k.

Tesco:Tell your border guards to stop bein such a band of cockbags and I'll think about it!

You can keep up to date and check out some live Meatmen feeds at <http://www.myspace.com/hatepolice>. Check Ya later Weenbags!

- Willy Jak





Dedicated to destruction, The Black Dahlia Murder are back with their third gory Metal Blade outing "Nocturnal". Building on the melodic blastbeating style of "Miasma", the new effort does not slow down. Classic album status is within reach as sharp songwriting and production come together with cover art by legendary metal artist Necrolord (Kristian Wählin, At The Gates Slaughter Of The Soul anyone?) and a sound honed from a mile-long touring record that notes Cannibal Corpse, Nile, Behemoth, Exodus and Soilent Green as major allies.

The band's chaotic seven year history has taken them from sleepy Waterford, Michigan across the world and the stress has led to frequent line-up changes and precious little money. From a cramped backstage somewhere in picturesque Austria, vocalist Trevor Strnad connected up with Absolute Underground writer Erik Lindholm to let it be known that it doesn't matter - it's all about the music.

With the "Nocturnal" mixdown nearly complete and the September 18th release date looming, here's Trevor's take on the state of metal today, the madness of touring, fashionable blastbeats and an always interesting topic - drugs in Vancouver. Are they ready to lead death metal into the future? This album says so. Read on and decide for yourself.

Absolute Underground: Hey Trevor, how's it going?

T: It's going alright dude, I'm in Austria right now.

AU: What's your immediate surroundings looking like?

T: Very "euro" man.

AU: How so?

T: Just... I don't know how to explain it dude. It's like from a postcard, it's beautiful here - but it's hot as shit and there is no weed. (laughs)

AU: Ahhh, this is a crisis.

T: Yes... the eternal crisis.

AU: But surely in Austria you can find some good beer?

T: For sure. It's just a little early to start drinking.

AU: What are you guys up to right now?

T: We're just doing our first tour back since we lost our last drummer, got the new one and recorded the record. Now we're trying to get back into shape... and it's been real hard on my fat body. (laughs) We're playing a lot of smaller shows over here, and some German festivals like Wacken.

AU: How do you find the European response? Is it strong?

T: Yeah, it's cool. We have a lot of work to do over

here yet, but it seems to be getting better each time. A lot of opportunities are coming our way. I think by playing big festivals like Wacken, which will be highly reviewed, it's definitely a good start.

AU: So mentioning drummers, it's bordering on Spinal Tap how fast you guys go through drummers.

T: Yes, some of them exploded. The first two we let go, in search of somebody better and the third one quit to become a cop. And now we have Shannon [Lucas, ex-All That Remains] he shines on the new record.



AU: The new album "Nocturnal" is being released soon, what were your influences for the album?

T: Pretty much the same stuff - At The Gates and Carcass are the primary influences to our sound. There is a little bit more variety to the material I would say. Vocally, I was looking at specifically the last Dissection album and Necrophobic - a little bit more on the black metal side of things.

AU: Excellent. Regarding lyrics, is there a theme or something you wanted to get across with the overall album?

T: Well, it's a departure from the last one. It was more experimental in theme, but this one is more of a return to the "Unhallowed" style of horror lyrics. We wanted to make a record that was a statement: "This is what death metal is. Here it is!" From the record cover, to the recording, the songs, the lyrics - we want to make record that is a modern take on a classic era in black and death metal. The mid-90's.

AU: So the aim was to write a classic metal album from the get-go?

T: (laughs) Well, that's a little bold... but definitely this is our best one. It's more advanced in every way - it's still us, but I think it's a bit more into our own sound and a little less At The Gates. Our influences are still there, we are just blending

it together in a more mature manner. The new record is definitely pissed.

AU: You've got a lot fans waiting for it. On the topic of At The Gates, in one form they are still going, via The Haunted. Do you keep up to date with what they're up to, and what do you think of their recent tunes?

T: Yeah, we know them well - touring with them and getting their approval was a huge compliment to us. We love their band, they are an influence as well, especially the earlier records. The self titled and "Made Me Do It". They are an awesome band, and so killer live.

AU: Do you find there is a lot of effort to "genre police" the Black Dahlia Murder?

T: Oh yeah. It's never ending man. At first, when we were a younger band, I cared. I was like "We are a death metal band!" Everything we do is influenced by death metal and that's everything we listen to. It's more about people look at us and say "they're not wearing leather pants" [said in *metal elitist voice*] you know what I mean? I don't really understand it. Everything we're

influenced by like Cannibal Corpse, Napalm Death, Carcass - they were just kids who liked punk and hardcore as well. They wore punk shirts and had influence from these kind of bands, but they were death metal still.

AU: What do you guys feel about touring and what led you to write the song "Vice Campaign" from Miasma?

T: We like touring - but it's hard too, man. That song is an anthem from the down-trodden moments of touring. The hardest part is the waiting man. The downtime is sooo brutal. The song kinda talks about there is an hour a day where people want you around; and the rest of the time - you're like a pariah - we're just fucked up, smelly, tattooed losers. Even in the States, especially towards the South, people are like "What are you?" (laughs)

AU: What type of food is vital to your touring experience?

T: Fast food. The fast kind. The fastest kind. We eat too much fast food man. It's too easy, and it's too always open and always around and we can all agree on it - so we sin together! (laughs) It's no mystery why the band is fat.

AU: So perhaps you are the burger kings?

T: We are the burger kings. I love fast food, man. I'm in Europe, and I miss Taco Bell so bad.

AU: How do you figure your parents would describe you music if they we're talking to their friends?

T: They kind of have a grasp of what death-metal is cause I've been sticking it up their ass for so

long. I think they'd probably say [grandma voice] "It's scary! You don't want to know! He sings like a dog! He barks!" (laughs) My parents are cool with it. At first, my mom was like "What are you doing? You can't quit school!" but my dad was like "Dude... go." Having that kind of support from him is awesome. All you want to do is make your parents stoked on you, and make them proud of you. My dad recently pulled me aside and said "you know dude, I think it's so awesome what you get to do and what you're doing, and that you're not going down the path of normalcy." It's cool. I don't have any money in the bank. None of us do. We do it because we love to do it. It's fun.

AU: And now you're going out with Cannibal Corpse, things are moving.

T: Dude, I'm really stoked for that tour. We toured with Cannibal a few times, and it's a good time. You can't tour with a bigger death metal band, they are the biggest.

AU: One more thing, the "Statutory Ape" video is pretty rad; I found it funny although the topic of the song, war culture, is pretty morbid. So do you think metal bands need to lighten up, do you think they take themselves too seriously?

T: Well, some of them, it works for some of them. There are bands out there, like black metal bands, that are so fucking serious - they radiate a kind of majesty or evil that makes people think they are more than human. Just for us, it doesn't really work. We are from the Anthrax school of things: just partying and having a good time and we are glad as fuck to be here. "Statutory" is a serious song lyrically, but the vid just kinda came together on a budget and Brian bought an ape suit for 80 bucks and we just made up the story of the ape on the spot. The ape gets laid and we don't get laid. And that's usually what happens.

AU: Regarding the future of metal, you are one of the bands on the forefront. What would you like to see change for the future?

T: I want to see it get more respect. Being over here in Europe, you see it is regarded as an equal kind of music to any other. You can turn on the TV and see a metal video in rotation with everything else. It's not just music for bad people! (laughs) And there is a huge swell in popularity in the States right now, which is cool, and I don't know what is going to happen from here man because I didn't really expect this to be happening. All these young kids are flipping out over the blast beat - it's the new hot thing. I don't know where it's gonna go, but I hope we can stick around and get into some good shit.

AU: Any last words and shout outs for all the thrashers on the West Coast?

T: Thrashers on the West Coast - bring me some mushrooms! (laughs) Actually, there is a line in "When Dave Goes to Hollywood" - you know, "Vice Campaign" there is a line that refers to when Dave broke his tooth on a really hard mushroom that we got in Vancouver. (laughs) The line is "the flash of chipped tooth smile" and it's from when he ate some stale ass mushroom in the tour van.

www.myspace.com/blackdahliamurder

-Erik Lindholm

THE NORTHWEST METAL FESTIVAL

To be or not to be, that was the question I asked myself about this years NorthWest Metal Festival after I read a forwarded email 3 days before the event. The email explained that they had to move it to Mission and stated that troubles with the local Chilliwack Authority and liquor being sold at an all-ages show as the cause. So I had my doubts now about even going to the festival.

Friday came and I gathered up my gear (toothbrush, camera, money, bag o' buds, water bottle, and the clothes on my back) and headed over to the mainland. I meet up with my war brothers from NecroHolocaust and we headed straight to the nearest liquor depot and gathered essential supplies and drove out to Mission.

Following the directions given in an email we finally passed the town of Mission and headed down a long windy road. Passing farms and horse stables but no sign of a metal festival. We started wonder if we're headed in the right direction till we hit the logging road and saw our first marker ~ the upside down pentacle. Now we knew were on the right path.

After driving down the logging road for 25 minutes and passing several markers we finally saw the grand stage for this fine event. We parked the vehicle and cracked a beer and ventured out to the main stage area. It was still early and the MC said the show will be starting a bit later than what the schedule says since there was some bands that cancelled. So more beers downed and PR's smoked we roamed the grounds and chatted with fellow metal heads.

The first night started with Gynosaurus X opening the festival, with Luciferian Conquest following with a mid paced style of metal. As the night progressed the music got heavier and darker. Next was muspellhiem playing loud & fast with Tard ripping it up. Civil Ruin and Golars slowing things down but keeping it heavy. And to end the night Anatolian Wisdom blasts away in the darkness of the early morning hours.

The next day presented a great showcase of BC, Alberta and Washington metal bands ranging from black metal, death metal, old skool metal, power metal and some crossover bands. Some of the bands I enjoyed the most were Self Inflicted, Vanquished, Ritual Demyse.

Thor was what I was waiting for. Thor was a favorite of mine back in the days of the early Much Music Power Hour show on TV and finally I'm getting to witness him live. Playing all the classics Thor songs. Being the show man he is, Thor with his every changing costume and theatrics put on a great show never to disappoint anyone.

After Thor there was many more beers and PR's and I soon fell into



Stage Ready To Go



Golars



Anatolian Wisdom

a beer coma. While being in my beer coma I could hear Power Clown ending the festival with a ripping set of classic Iron Maiden songs. 5am came and then it was over and the rain was coming down hard. I was wet, tired and drunk and it was time to start heading home.

After way too many beers and cheap hotdogs & burgers I had a blast and the event was fucking great and I'm glad I decided to go. Hails to the event organizers, all the metal heads who showed up and especially to all the bands that played! I look forward to next years festival.

Worship the goat!
Adam



muspellhiem



Gynosaurus X Sex Slaves



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BEERFEST '07 NO MORE BEER THANK YOU

Spending the last warm Saturday of summer standing in line-ups around an athletic park just to drink 4oz. glasses of beer wasn't my idea, but tickets were already bought for me and I took the plunge. After all, when marathon drinking of any kind is the duty at hand, I am up for the challenge. I stopped getting drunk on beer in favour of sweet corn liquor years ago, but I still had to see what all the fuss was about.

If attending this carnival of ale, you should try and have your girlfriend buy tokens before you show up. This

worked well for me, as I simply walked in the gate to a bag of blue chips and got right to the drinkin'. The line-ups aren't as bad as they look, and of course there is always a pot of gold at the end, or at least a tiny glass of beer. Again, here is where a non-drinking girlfriend comes in handy as she can join you, redeem her token, and get you the second glass to make a proper beer. The temptation to slam those tiny cups obviously takes hold of a few people, especially on such a warm day. Everyone around is in an excellent mood, which also means that the lineups are often social events in themselves. Which brings me to another plus of Beerfest: bumping into friends and old acquaintances constantly. I was mildly surprised by this, and the day was improving from the moment I stepped in.

There would be more to say about certain beers, but after sampling a few tasty ones and some 9% ciders, I hit the lagers pretty hard and there is little that I can remember. There were Blue Bucks and Back Hands of God and Strong this and Dark that and...



Two or three hours into what had become a beer-slam fest, it was time for this fat kid to take some shade and enjoy some of the other BC's finest. We watched some hippy get thrown out, had some laughs, and watched the last of the drunks run around trying to use up their tokens. I grabbed a couple more glasses, got some of the easy girls to whip 'em out for the cameras and found my way to the gate with a comfortable drunk on. The problems didn't start until I decided to keep drinking.

Beerfest may have turned out to be a pretty fun afternoon, but it was also an excellent foundation for a rough night. Around ten, I magically turned into a complete jackass, forgot whole portions of the evening and fell backwards into a fountain. This is much worse than you would think when you find yourself submerged with your feet

hanging out. Fortunately the dude that was out smoking with me stopped laughing in time to help me out and I promptly called a cab for home. Huh? Beerfest? Yeah, it was great...

-Johnny Schneiderweissenhefner



22ND ANNUAL JAKS SK8 TEAM CHINA CREEK CONTEST

People of the earth and alleys, every second Saturday in September rain or shine the Vancouver Jaks Team has put on a skate contest in one of Canada's oldest skate parks. For twenty two years Jaks have been hooking up music, locating prizes and creating a contest unlike any other. It's a down to earth hardcore skateboard contest and the contestants are real people who live the skateboarding life. Snot-nose little kids on Wal-mart boards to hardcore mobs like the China Creeps and the Slugs. All the contestants are 100% skateboarders. It's loose, it's fun and it's one big party. O.K. it ain't the kinda contest that you're gonna see covered on the sports channel.

The perimeter of the park fills with local folks from the surrounding apartments as well as punks, drunks and Vancouver funks. Simon Snotface "Jaks Team Chancellor" struts around getting the contest judges lubed as well as finding the necessary papers and pens to conduct the contest. The judging forms are ripped up pieces of beer boxes and the pens are liberated from any sweet lady or man carrying a purse. The social atmosphere is a buzz with folks re-uniting and exchanging hugs and beers and smokes. It's a skate community that I really wish existed in my town. The high noon start time is now 2:00 when Jones Jak finally shows up with a sound system and a back seat full of prizes. Now the prizes for this contest are donated by some of the best. PD's Hotshop has been the main supplier of prizes for this comp for years and lets face it Skull Skates, even though they are classier, are about as Jak as a skate company can get (no offense PD). But hey we also had Sluggo who laid some RDS swag down as well as Circa, Inkbomb, Anti Social, Meridian Distributors, Lolitas, Coastline, HTO, Sitka, And TOP Notch Skateboards. There was a ton of prizes this year.

Remember to support these companies and shops. Twenty years ago, the prizes for this comp were usually a beer, old skate magazine and maybe a used deck or wheels.

Let's turn our focus to the center of the park and the main reason for this day. China Creek consists of a bath-tub shaped bowl and a tea-cup shaped bowl with no coping. A handful of wooden ramps have been constructed around the perimeter but if you fall onto one of these ramps you are guaranteed to have enough slivers to heat your house for a night. Power is located from a house across the street and the Absolute Music begins. Ahhh the music, punk, metal and a dash of reggae is the basic adrenaline builder for the skaters. The drunken judges take their place and MC DDols Jak yells out the names of the first skaters. This is the female category and a handful of women work the park and I seem to think they skate equal to the men so why have a separate category? The next category is the gay men division... But the standing rule at the Jaks contest is that no Jaks may enter this contest... needless to say no men entered the gay category today. The beginners take to the concrete and these little snot-nosers get some well deserved crowd cheers when a trick is attempted and bailed or landed. Intermediate has the most entered with some sick punk stuff as well as hip hop tricks. Then came the heavies... the advanced. The park was a swill with style and hard looks when these older men started bustin' the tricks. The judges had wandered drunkenly off from their duties and Telly Jak was left standing with the microphone, a slip of paper and the final heat. He belted out names and took score. In the end we saw Punker Matt from the China Creeps come humpin' out of the tub to hit this 3 foot wooden death 1/4 pipe. The dude left the short ramp and contorted into this trail type lean to tail that looked like we should be phoning an ambulance. The tail of his board slaps the coping and he rides it out to a quality skid row cheer. He walked away with the prized "Deerman of the dark woods" skateboard deck. The contest came to an end with an all out SLUG jam... "The Slugs"

The sun shone and the contest was over for another year. It was a perfect day. It's funny how a contest can be held for twenty two years on unorganization, chaos, anarchy, loud music and drunkenness. Meanwhile The Slam City Jam claims to be the longest running skateboard event... WRONG!

JAKS TEAM T.A. MEMORIAL CHINA CREEK SKATE CONTEST 22 YEARS and still strong mother.

-ricky jak





interview by Ira Hunter

I've ran into Glenn Danzig a few times while attending San Diego Comic-Con and I've hooked him up with my Champions of Hell comic books. Danzig is a die-hard original comic art collector so I thought instead of talking about music and his former band the Misfits, I'd ask him a few nerd related questions instead.

Danzig - So what do you wanna know?

AU- Lets just start with the comics, when you were a kid were you into comics?

D - Yeah of course when I was a kid I was into comics, man. I remember the first comic I actually had money to buy was a Blackhawk comic with a big dinosaur eating somebody on the cover. I thought that was cool and then you know I always liked the horror comics and then I saw Batman and Spider-Man just coming out, that kind of stuff and I was really into that whole Marvel thing.

AU- So you were there for the very start of comics.

D- Yeah, basically, late 60's you know?

AU- So that turned into being a big fan of Wolverine?

D- No not at all, I liked the character but they fucked it up. It turned into this fucking gay, re-tarded dork.

AU- After the Frank Miller...

D- Yeah the Frank Miller stuffs OK . But for me it was when I was young he was killing people and when they stopped letting him kill people and kick ass... I dunno

AU- Yeah once its censored with no blood then its not as good, the berserker rages were cut back. Is there any truth to the rumor that you were in consideration for the role of Wolverine for the X-Men movies?

D- Yeah, I went down and met with them like three times over the course of a few years. Once we started talking they told me I gotta be gone 9 months and I can't leave and I said you know, I have to tour, like 2 months in Europe and then the same in America so the short of it is I told them I couldn't do it.

AU- Tell us about Verotik comics, your own company, how did that all start?

D- Well I hated American comics and I decided I was going to start my own company with the best writers and artists, including Simon Bisley and Marty Edmond, whom I met on tour in New Zealand.

I liked the character but they fucked it up. It turned into this fucking gay, re-tarded dork.

- Danzig on Wolverine

AU- To get the Frank Frazetta properties like Death Dealer and Jaguar God did you have to pay for the licensing?

D- No we worked really closely together with them on it because at the time nobody really thought it was worth anything. I just thought nobody's ever done a Death Dealer comic, we all wanted to do it so we got it all together.

AU- How close did you actually come to making a Death Dealer movie?

D- We were gonna be doing it with Miramax, it came really close we just couldn't find a director or Scriptwriter and they didn't want me to just write the script because I would have and it eventually just fell apart.

AU- Yeah its hard to envision someone being able to handle that much horror but I mean if Rob Zombie is doing it, why not Glenn Danzig?

D- Yeah well I directed most of the music videos and documentaries over the years. It's really not all that hard you know? Its just the process of putting it all together and controlling the actors.

AU- Tell me about your comic character Grub Girl, I understand there's been a movie made about her. Nobody in Canada has heard of this, I guess its a mix of porn and horror?

D- Yeah this guy Craven Moorhead did it, we were gonna do it with Hustler but they got all technical with the contract so we did it with Craven. It's Edward Lee's character it's like a corpse, Zombie Hooker.

AU- So it's got necrophilia?

D- Not really, she's living, undead ya know? [silence] Canadians are stupid huh?

AU- We're all stoned all the time.

D- Is that it? I guess you eat too many donuts, what's that guy's name Johnny Horton?

AU- Tim Horton [laughs]

D- Hahaha. On every fucking corner, you can always get a donut in Canada, Tom Hortons should be on your flag, with a big donut, a big beaver and it should say Canada Eh?



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POULTRYGEIST NIGHT OF THE CHICKEN DEAD

By Ryan Dyer

Greetings from Tromaville! This is Lloyd Kaufman, President of Troma talking. You wanna listen to Absolute Insider and Troma because it is Absolute, if it's Absolute it has to be true!

Lloyd thought I was interviewing him for a radio show, so he gave us our very own publicity noise blip, like the celebrities do on mainstream radio. Poultrygeist: Night of the Chicken Dead is everything you've heard it is, get especially excited if you're a coprophile! We got there early and watched Lloyd do a few mainstream interviews... shiny lights, cameras,... definitely not us. Lloyd told everyone before the show that Poultrygeist was in fact a shot by shot remake of Schindler's List, and I could see that it was where his heart was for this, destined to be Troma's second ne plus ultra (I've been waiting to use that phrase) of the twenty first century! There was a fifteen minute Q and A afterwards where the Troma faithful asked Lloyd a few pressing questions (much better than mine) about cut scenes (The East Indian employees song, a censored bar across a shitting asshole Lloyd's wife insisted on covering up), Toxic Crusaders (wasn't his idea), how much Poultrygeist cost (\$500 000), what the shit was made out of (mashed up Congressmen), how many times that famous Troma "car flip scene" has been used (4...or 5...?) and about what mainstream movies he's been catching (Grizzly Man and Strap On Sally Part 13) After the interview we drove Lloyd to his hotel with a Tromette from Vancouver. "It's just like home", he said to the couples fighting outside bars and learning that the Macs he was staying by was routinely referred to as "Crack Macs", but would you expect less from the god of Troma?

Absolute Underground - About Poultrygeist, you said earlier it was a shot by shot remake of Schindler's List, but as well... the Takashi Miike film Happiness of The Katakuris was an influence..

Lloyd Kaufman - Yes, Poultrygeist actually has something to do with Miike, he's a Troma fan, he actually wrote about Citizen Toxie in Tokyo. Actually I don't know him, I've met him a couple of times, but don't know him personally. But I really love his movies, I mean Visitor Q is like the best movie.

AU - Right, necrophilia.

LK - Uhuh, really about the nightmare being bourgeois, but but I always wanted to make a musical because I'm a raving queer with a very wide stance and was in the Minneapolis import. I have a wide stance and I've always wanted to make a musical!..But uh we couldn't do that because it would have been too expensive. So I saw Happiness Of The Katakuris and said "Hey!"

AU - Murder scene and random song.

LK - Yeah and I just said "Well ok, why does it have to be a musical, we'll just sprinkle some

random songs in and let's do it. It's a great movie too, Happiness Of The Katakuris.

AU - Yeah, all of his movies are great.

LK - Yeah he's the greatest filmmaker, there's nobody better, and nobody more eclectic. my god, have you seen the TV samurai movie, it's a period piece he did for television. Full costume, samurai..no action either. Samurai movie with no action and it's riveting, so good!

AU - What's that called?

LK - Ahh, I dunno!

AU - Eli Roth used him in Hostel, would you give him a cameo?

LK - Sure, of course! Eli Roth has had cameos in Troma movies, Citizen Toxie, Terror Firmer.

AU - Speaking of cameos, you used Lemmy in a few of them and Ron Jeremy.

LK - Yes, Ron Jeremy and Lemmy have been very faithful, Trey Parker and Matt Stone, nobody gets payed for doing this stuff, they all just want to keep Troma alive, that's why we need you guys, to write about Poultrygeist and to get theatres to play it, for our fans to enjoy it

AU - Trey Parker and Matt Stone got to you before South Park even.

LK - Yeah sure, they're big Troma fans, they used to have Toxic Avenger parties at their house.

AU - So where have you been so far on the Poultrygeist tour?

LK - We had a couple of weeks in Maine, and Milwaukee, last night I was in Tuscon, Arizona for the first official theatrical premier.

AU - So the response has been great?

LK - It's been good! The problem is that nobody knows about it, other than our fans. Not all of them get to hear about it, but how can they? Radio doesn't talk about it, and TV is owned by the main conglomerates so they ignore it.

AU - The way I did was actually the film festival booklet, I was scanning through and saw Poultrygeist so I'm like "Fuck, it's Troma, let's go!"

LK - Well lucky for you that you read the film festival booklet, because most people don't. You know they read the Toronto Star or whatever the fuck it is. Mainstream media has us blacklisted, you can't find our movies at any video store..

(Lloyd's ash on his cigarette is way out into left field, he tries to find an ashtray)

AU - So I see Toxie was here, saw the Poultrygeist mascot, where's Kabukiman?

LK - Ehh! Kabukiman's drunk somewhere.

AU - Would you ever do a Sgt Kabukiman 2?

LK - Nooo, we tried that but..

AU - It didn't do so well but it's really a favorite.

LK - I'm just not interested, but he is in Citizen Toxie, and he could be in another movie, you know there's no reason why he can't make a guest appearance but I don't know that.. I'm just not that interested. If somebody wants to remake it though, well not remake it but if somebody wants to run with it then no problem, they could do it for free!

AU - What about another classic like Tromeo and Juliet, would you do another of those?

LK - I've got a script but I can't get any money for it, it's Shlock and Shlockability, The Revenge of Jane Austin. Jane Austin comes down from heaven, she's reincarnated into a hard bodied Tromette, and kicks the shit out of uhh, the Michael Bay type..well I shouldn't say..

AU - Sure, Michael Bay's a good example!

LK - Fast food culture of the world. They have 80 million dollar budgets and pay 50 million to promote, it's like brainwashed..tastes good going down but having explosive diarrhea. That diarrhea scene is not far from the truth! You go have a Big Mac and it just does terrible things to you, all the chemicals..it's basically a statement, but people can take it on different levels..they can take it as just a ridiculous scene, but I think it also says something.

AU - Isn't that where the idea came from, by Troma studios they put up another McDonalds..

LK - Next door to us, and they're very bad neighbors. Put their garbage in front of our place and..there were these big rats. In my second book, Make Your Own Movie, we had these huge rats, and I wasn't even at a Blockbuster meeting.

Poultrygeist is running at the Plaza Theater in Calgary Starting Oct. 5. Check Local Theater listings for showtimes.

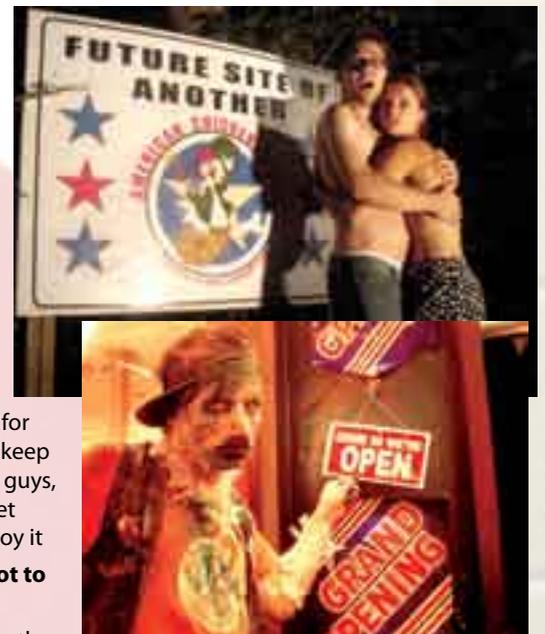
To get Poultrygeist to a theater near you check out these websites and bitch at these people. Support independent film!

<http://www.troma.com>

<http://International.tromamovies.com>

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

2007 Tromadance Film Festival www.tromadance.com



The Independent Film & Television Alliance's (IFTA) have announced the election of Lloyd Kaufman of Troma Entertainment, Inc., as Chairman of IFTA, as well as the newly elected Executive Committee members and the Board of Directors. (Sept. 2007)



DARK PARADOX

Tentacles Are Good

interview with Frontline Films Director Brian Clement

by Ira "Tommy Gun" Hunter

AU: For people just hearing about you please tell us about your filmmaking career to date.

Brian Clement: I released my first feature, Meat Market, in 2000 through Sub Rosa Studios of New York, followed in 2001 by Meat Market 2, and Binge & Purge in 2002. In 2003 I made Exhumed, a cross-genre sci-fi/horror anthology, and this was a turning point in terms of style and dedication to detail for me. We had much better equipment to work with and spent a lot of time on the lighting, costumes, sound design...really, every aspect of production. In 2005 I did a haunted house movie called The Dead Inside, which had a very authentic 1940's look to it, and was far more serious and adult than previous efforts. In 2006 Cryptkeeper Films of the UK came on board as producers for a third Meat Market picture. It's just been released on DVD, and it has better acting, lighting, set design, makeup and editing than my mprevious work. Now I'm just finishing Dark Paradox, which has elements of all my previous pictures thematically, but is the most technically accomplished piece of mine to date.

AU: When did you become interested in zombies and the occult?

I had read HP Lovecraft in high school and found his work incredibly engrossing. As a kid I was almost convinced of the rumours in the 80's that Victoria was a "Satanic capital," despite never having seen any evidence of this. Generally though my area was science fiction, and horror really only came later on, when my friend Nick Sheehan introduced me to the European zombie films of Fulci, Lenzi, etc, and then I made a real effort to view all the work of George Romero, Sam Raimi, and the original masters like Mario Bava.

AU: Who helped you with funding for your new movie Dark Paradox?

Cryptkeeper Films of the UK (the producers of Meat Market 3) came on board to produce Dark Paradox. They were very interested in, as they put it, "a tentacle movie".

AU: What's the basic Storyline of your new film?

An ancient book is unearthed on a WWII battlefield and brought back to Canada, unleashing vicious interdimensional creatures into our world. The efforts of two characters returning from a previous film (The Dead Inside) manage to hold the monsters at bay, but unbeknownst to them a secret cult in Victoria wants to reopen the portal and let the entities in. The cult waits 60 years to find the right individual to enable the book to do this, and in the present day their plan begins to unfold, unleashing chaos and destruction upon the city. The ensuing struggles lead to magical battles, visions of ghostly burlesque dancers, time travel, fights with possessed cultists, and vile monsters manifesting in our dimension.

AU: Is it a departure from the Meat Market zombie films you've become infamous for?

Most definitely - it's similar in style to The Dead Inside, but with slimy tentacled monsters, deranged cultists, sexy burlesque dancers, and more magic. I realized that The Dead Inside was good as a haunted house movie but if I were to do something similar again it definitely needed more monsters and cool magical battles.

AU: Tell us about your recent trip to the Rue Morgue horror convention in Toronto.

It was great fun! I dressed up as one of the monsters from Dark Paradox, a tentacle-faced creature in a black cloak and was accompanied by my good friend and Dark Paradox makeup artist Karin Kehoe. She guided me around as the mask made me almost totally blind, so we went from spot to spot and stood handing out free promotional material for Frontline Films. I also managed to get pictures with all manner of people in costumes. My muffled words to Karin from underneath the mask were repeatedly "Find me more costumed freaks!". I missed my chance to get a photo with a guy in a vintage Cylon costume from the original

Battlestar Galactica though, no matter how many times I screamed "Get me that Cylon!"

AU: Are you already thinking about your next project?

I'll be premiering a trailer soon - hopefully after the screening of Dark Paradox at the Roxy - which will showcase my next planned project. It's a surprise. It involves a recurring Frontline Films character.

AU: Is there any truth to the rumor you may be moving out East? If so what prompted this decision?

I'm moving in the spring of next year. There are numerous reasons for my move, but I'd like to be in a city with easier access to some of the facilities that I require (equipment rentals and so on), plus there would be a larger pool of talent to draw from, locations, and so on. My personal reasons involve just needing to be out of Victoria for a while.

AU: How will you get hundreds of volunteers to help you with your projects if you don't know anybody there?

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admit to never having had genuine monsters in any of my previous pictures.

AU: Who were some of the main actors involved?

I have a part as a writer who discovers the cult in Victoria attempting to bring in the interdimensional monster. Bronwyn Lee and Chuck Depape return as Lola and John, the paranormal investigators from The Dead Inside, Michael Farrell plays an enigmatic book publisher, and Robin Thompson plays a WWII soldier corrupted by evil. Several burlesque performers such as Ricky Hard (The Cheesecake Burlesque Revue) with Bettina May and Tana the Tattooed Lady (Glam-O-Rama Girly Show) also make appearances.

AU: What is your ultimate goal as an independent filmmaker?

Ideally I'd like to be financially independent, to have these productions make enough to pay for themselves so that I can quit my numerous day jobs. (This is where someone quips, "don't quit your day job".) And I'd like to be able to do it without making, as so many seem to want, assembly-line empty-headed gore-and-boobs pictures. I'd really like to maintain the underlying satire and social commentary which I normally try to keep simmering just below the surface of the stories, and still be able to produce viable, fun movies, with as many cool monsters in them as possible.

AU: How would you describe your directing style?

I'd like to leave that up to others to judge for themselves, but I think I have certain themes I always work into my productions, most notably the relationship between the audience and their viewing of the movie as part of the theme the movie is expressing. Not necessarily the idea of voyeurism, but rather an examination of the idea of the movie as an influence on reality and vice versa, and how that plays out. I've had scenes in several movies with scenes shot in the same theatre we premiered the movie, and there's almost always a scene of a TV show or broadcast that the audience is watching as much as a character in the film, which should tell you something. I also like to include completely crazy over-the-top moments that make me giggle just because they're so totally nuts. A character eating his own intestines while laughing, or maniacal laughter in general. I love maniacal laughter. Aside from the themes I work in, I want to keep it fun.

AU: Any advice for up and coming filmmakers?

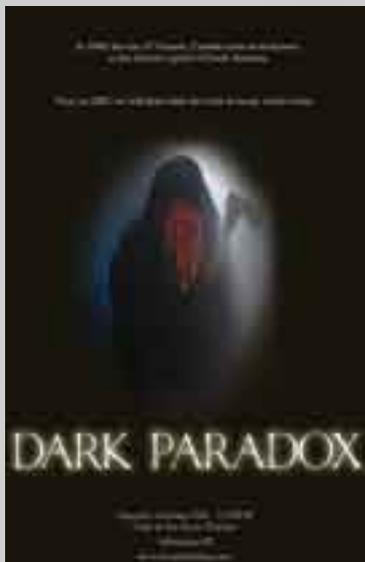
Persistence and a certain level of fanaticism are very important. Attention to detail is even more so. Just 7 years ago I was able to score distribution for Meat Market, which today would never fly. I think I made it at just the right time, because now the bar has been raised so high a filmmaker has to be putting out much higher quality work to even be noticed in the first place. I was lucky to get my foot in the door when I did, and since then I've come to adapt and create work at a far higher level of quality. Now I think people have to be working incredibly hard to get even the most basic distribution.

AU: When can people expect to see the finished version of Dark Paradox?

The Canadian premiere preview screening will be Saturday October 20, 11:30 PM at the Roxy Theatre. Admission is \$7. Our DVD release party for Meat Market 3 will be Tuesday October 16 at Lucky Bar on Yates street, DVDs will be on sale for \$10, \$5 off the regular \$15, because the admission for the show is \$5 to see three bands, The Beaumonts, The Hoosgow, and Final Verdict. Doors are at 8:30. I'll also be selling advance tickets for the Dark Paradox screening on the 20th.

www.frontlinefilms.net

myspace.com/darkparadoxmovie



I don't think I'll have a problem. I don't really need hundreds, just a dozen or so, and even then my budgets are expanding to the point where I'm beginning to be able to pay people. I do know a lot of people in both Toronto and Montreal, and I think a lot of them would be excited to help out with my projects.

AU: Who did the special effects on Dark Paradox?

The creature prosthetics were done by Flesh & Fantasy Effects of Vancouver. They constructed, based on my sketches, a large green tentacle, the tentacle-face appliance, and several monster prosthetics which I'd like to remain a surprise until the screening of the movie. The facial makeup on the dessicated-looking possessed cultists was done by three of the women who did zombie makeup for Meat Market 3 - Karin Kehoe, Janine Tomaney and Andrea Brown. They're all very talented, and each one brings something a little different to the table which is great when I want three uniquely disgusting cultists made up.

AU: Would you say Dark Paradox is your best feature to date?

I think so. It's the most technically polished certainly, great makeup, great lighting, cool creature prosthetics...I must



"Rebels With A Cause"

interview by Pauly Hardcore

After 2 Full Length Albums, 2005's "Days of Rage" [being re-released on G7 digital] and 2003's "Expression in Laymens Terms" & about 500 shows give or take, these rabble rousers are back for more with the EP "4 songs about freedom" chock full of meaty hooks, driving politically driven lyrics and an exclusive online only distro; these guys are smashing boundaries left and right. I got the chance to catch up with their singer Todd to talk about the new album and new homestead, G7 Welcoming Committee Records.

AU- Can you tell us a little about the band's sound for those not familiar with you guys?

Todd- Our sound? A complete accident. It sounds a bit like the music we listen too I guess. Naked Raygun, Bad Brains, Suicidal, Propagandhi, Operation Ivy, Mano Negra for Stepha and I. Yngwie Malmsteen and AC/DC for Erin. Chris is pretty into Menudo

hence his propensity for amazing falsetto harmonies.

AU- In "Can't Fool Me" off of the new EP "4 Songs About Freedom" you proclaim "... you think your voice is getting through 'cause you can and wave a sign but your gonna have to do better if you intend to keep your mind" what can we do as humans in defense against oppression and hate spread through the media and government?

Todd- Way to ease into this interview. If the answer to that was clear more people would be doing something. As long as people are unwilling to go beyond the deliberately impotent means for expression and change that they are left with nothing significant will happen. The next populist uprising will not be against the traditional government it will be against the Multinational Corporations and their private armies.

AU- Tell us a little about your affiliation with G7 Welcoming Committee Records in Winnipeg and your thoughts on the decision to phase out CD's entirely and go digital downloads, a first in the business on this type of scale?

Todd- We got a few shows with Propagandhi last year out in Ontario and got Chis Hannah drunk enough that he made a few errors in judgement. One of them was releasing some of our music. G7 is really a perfect fit for us they're like the only small label in Canada that hasn't entered an embarrassing deal with the majors and they still have a reputation for putting out credible but good music.

AU- In the song "I Am a Rifle" the line "...I am the fire of 1000 murdered sons" really strikes a chord, what was the inspiration for this anthem of rebellion?

Todd- This song is about colonialism and the permanent scar it leaves on the people occupied. It is a response to the ignorant



photo adam pw smith

statement you may have heard that goes something like "why don't they just get over it?" The fire of a thousand murdered sons refers to the anger, pain confusion and hatred left behind after invading colonial armies slaughter the defending warriors, the sons are the first to go, the young and strong. Of course that is not meant to distract from the fact that even children would commonly be murdered.

AU- Where have you guys been touring and some of the favorite hotspots throughout Canada?

Todd- We're headed out on tour with Leftover Crack through November. Hotspots are random unpredictable things as far as Canada is concerned the only thing you can say for sure is that Thunder Bay is not gonna be a hotspot, ever. Some of our best shows happen in the smallest towns where they just happen to have a fresh and inclusive scene happening. We've gotten to go to some pretty far out places to play shows and people ask about places like Oklahoma and Arkansas with horror in their eyes. The thing is that no matter where we go, we go to see our people, not the conservative bible wielding masses. It's been my experience that some of these places have really strong punk communities just because of the oppressive social environment around them.

AU- "Please resist" starts with "...The future my friends has never looked so bleak...". How big of a hole have we dug

ourselves and what are the causes of this?

Todd- The hole was dug for us but we've been dumb enough to walk into it and stay, it's fucking huge. The Problem is Capitalism. Take any of the problems we have and break them down and at the root you will find this fucked up economic structure to blame.

AU- I was really impressed with the feel of "They Know" who is responsible for the organ and what was your inspiration for the song? Are we going to hear a live rendition anytime soon?

Todd- The organ on They Know is played by Victoria's own Nate C of One Drop. We wanted to bring someone in to fatten up that track even before we started playing it. In the end I made one phone call and he showed up at the studio and just killed it.

The idea behind that song thematically was just to point out the conscious maliciousness behind people preaching the fairness and wisdom of trickle-down economics. Musically we just wanted to stretch a little bit, none of us are really musicians we just wanted to see if we could do something a little different and not have it stink. I talked to Nate 2 days ago about coming out on tour with us for November to help out and hopefully we can play that song too. Then when we get back, if we're still friends, I should be able to talk him into coming out to a show in Victoria as well.

www.g7welcomingcommittee.com

www.myspace.com/therebelspell

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SEASON OF NIGHTMARES

by Anita Fixx

Here is an interview with a band out of Seattle called Season of Nightmares. If you haven't heard their album yet "Monster Mash from the Fifth Dimension" run and get it! Really, if you like good psychobilly and have a twisted sense of humour you can't go wrong... especially now that it's Halloween time. Wicked! Just watch out for those apples stuffed with razor blades.

AU: First of all, how did you guys meet and form this band?

NICK: We formed as a band during high school. Bill and I shared a homeroom together freshman year and would often swap CDs of the punk and Appalachian death polka persuasion and Bill and Steve knew each other through the school's band. Over the course of a couple years (i.e. Nick finally being able to afford a decent upright) we all became friends and SoN simply fell into place.

AU: How did your recent tour go?

BILL: Absolutely bitchin'! We were so pleased to get to share the road with such an astounding up and coming band as Bamboula. They are such a rad group of guys that even when the shows had a smaller turn out, or the long drives were getting to us, we all somehow would find a way to have a good time, even if it involved shooting fireworks at each other, dancing around on stage in a Pink Panther costume or stylistically consuming ice cream cones in the most homoerotic way in front of an obviously homophobic Texan woman at a gas station as Nick wore shorty shorts. She hated us, but we loved her.

AU: You've recently played shows in Vancouver how was it?

STEVE: Vancouver B.C. really is our home away from home. Our shows up there to date have been nothing short of insane. We have made plenty of friends there and are never hesitant to play up there when given the opportunity. If it weren't for the strenuous border regulations we would undoubtedly love to play more and more throughout the provinces, so hopefully in time we'll be able to make the

happen.

AU: How do you guys come up with ideas for songs? What's your process?

NICK: The majority of the time Bill is in charge of birthing new tunes. Usually he'll come to us with a couple of parts to a song, be it a verse, a chorus, a melody or just an idea. From there we piece it together, tear it apart, and then piece it back together again. Sometimes it's a long process and sometimes it's not.

AU: You have songs like "Stabbed to Life" and "Sadistic Masochistic" has any one ever been offended? Or do people get it?

NICK: My mom didn't get it, but just about everyone else seems to follow.



AU: What would be your most memorable show?

STEVE: Our recent show in Tijuana Mexico comes to mind. It was great to play in a place, where though there is a small scene, the kids that come to the shows are so absurdly appreciative. Going to TJ in itself is quite a mind trip due to the immense cultural and economic distinction, but to go to such a place and have people going completely ape is an event that will always stand out in our memories.

AU: What bands/albums inspired you to make music?

BILL: That is an incredibly difficult question to answer. We as a band root our music in so many different things as most bands do. Whether surprising or not, we don't generally feed a lot off of psychobilly music. There's no doubt that we are more than familiar with the genre and

have our favorites, specifically such influential bands as The Quakes and our hometown heroes THE SPECTRES! But we take our playing style from all over the place: jazz, swing, punk, garage, ska, lounge, Appalachian death polka, you name it and we'll listen to it...at least once, and then just maybe it'll sneak its way into a song.

AU: Time for some dumb questions! Have you ever seen a UFO or had close encounters of the third kind?

BILL: Well Steve ran into Richard Dreyfuss at an LFO concert once. That's close, right?

AU: If so what did they do to you?

STEVE: Mr. Dreyfuss was scalping tickets. I'm sure you can imagine it was very disturbing and surreal.

AU: Would a normal girl really leave her boyfriend for a swamp monster? Are they that sexy?

BILL: The possibility is alarmingly greater than most would think. 6ft swamp critters are next to irresistible. You know it, I know it. I'm tellin' ya, it's the gills...and the webbed fingers and toes. It's just sexy. Who knows what else is webbed?

AU: What is sexier a swamp monster, a voodoo queen or Frankenstein's bride?

NICK: A Voodoo Queen because she can MAKE you think she's sexier than everyone else, even if she's Mama Fratelli from the Goonies. Mama Fratelli is hot, nuff said.

AU: I want to try something new here. I wanna do some word association.

Please write the first thing that comes to mind.

Bullet: Steve McQueen

Bush: Satan?

Satan: Bush? www.myspace.com/thedevildoesnotwearprada

Boob: Mama Fratelli's boobs

Coffee: Cake

AU: Would you ever be tempted to tour in the east coast of Canada?

NICK: Abso-FREAKIN-lutely! It's really just a matter of work visas and all that border-jive like we mentioned before. As soon as we can we'll be there.

AU: Any last words?

You are what urethra!

www.myspace.com/seasonofnightmares

www.myspace.com/flyingsaucerrecords

AS I LAY DYING *Praise Hail*

AU: Who are ya and where are you from?

My name is Phil Sgrosso. I play guitar in As I Lay Dying and I am from San Diego, CA.

AU: Your new album dropped in the middle of August, what was it like preparing for it and how is it different from past releases?



We definitely spent a good 6 months writing and recording this album. We would jam out ideas about 3 to 5 times a week during the writing process. If we weren't jamming, we were recording pre-production for all the new songs so we were very busy. When we weren't practicing we were trying out new bass players. There's was always something going on. I think that this album is a lot more dynamic because we jammed so much whereas the previous album was mostly Tim and I writing everything. It was difficult at times having everyone in the room learning and piecing parts together, but at the same time it was more rewarding for everyone in the band to work together and make a good album.

AU: Any plans of a Canadian tour to support it?

We most certainly hope so. I'm not sure when but we will definitely be heading up north sometime during the album cycle.

AU: What is the significance of your name?

There really is no significance. It's the name of a William Faulkner book and I guess it sounded like a

sweet name at the time.

AU: You guys draw a lot of comparisons to Swedish metal acts like "At The Gates" as well as more prominent hardcore acts like "Hatebreed" but still maintain your own unique sound, have you found that this increases your following and notoriety within several different genres?

I guess so. It's cool to be respected more as musicians, than just a metal band. We all listen to a lot of metal, but our influences also range from bands that are the exact opposite of metal. I think its great when someone tells us that we're the first metal band they ever got into. It's cool to see that there was something in our music that person liked to hear, even though there's blast beats and screaming and gross sounding guitar chords sometimes. So I guess we're the kind of band that can mix it up with our fanbase.

AU: You guys are known to have a relentless touring schedule, with the velocity of the screams belted out night after night the body can go through some serious shit, how do you cope with this and prepare for each show?

A whole lot of stretching throughout the day. Sleeping about 9 hours every night. Red Bull. Staying hydrated. It gets tough sometimes on tour. There will be shows that I'm not 100% stoked to play because my body is just hurting too badly. But we gotta do it and we always try to put on a great show for our fans and possible new fans.

AU: All 5 of you are Christian yet you are not the typical "Christian band" whereby you do not preach and focus on your faith, merely just partake. Is it hard to not let that aspect shine through in your music or are those parts of your lives separate in a way?

Pretty much all of the lyrics are written based on our faith. Not all. The majority of people Christian/non-Christian can relate because we're all human and we go through struggles and hard times in life. I feel that we have a very positive message with our lyrics. If you aren't a Christian I'm sure you could still feel uplifted from listening or reading them.

AU: If God was a metalhead who would be his band of choice? Same goes for Satan.

Both would listen to Mastodon.

AU: You guys have toured with some amazing acts over the years in some amazing places, who and where is your favorite and why?

Brisbane, Australia is probably my favorite. Such a beautiful city and it has such a good vibe. Australia is my favorite place in the world. My favorite band to tour with is probably Unerth. We always have a great time with those dudes.



Dropkick Murphys

NOVEMBER 6 COMMODORE BALLROOM – VANCOUVER
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NOVEMBER 8 MACEWAN HALL – CALGARY
TICKETS ALSO AT MEGATUNES

NOVEMBER 9 EDMONTON EVENT CENTRE – EDMONTON
TICKETS ALSO AT MEGATUNES

THE MEANEST OF TIMES
102

chimerica

ON TOUR WITH

KATAKLYSM TERROR

NOVEMBER 22
CROATIAN CULTURAL CENTRE
ALL AGES – TICKETS ALSO AT SCRAPER

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Torture's Too Kind Interview with Jason Decay – Vocals and Bass

by Ira Hunter

AU: So what's the difference between your old band Goat Horn and your new band Cauldron?

Jason Decay: Different guitar player, different name.

AU: The other guy looked more like the guy from Exodus with the big afro.

JD: Brandon Wars from Goat Horn?

AU: Yeah

JD: Someone in Exodus had a fucking afro?

AU: You don't remember the guy with the fluffy hair in Exodus?

JD: Paul Baloff, the singer? Ok yeah I can see the resemblance now. I've never heard that one before.

AU: So I didn't see the smoke machine tonight.

JD: We flew here, that explains it all. That also explains the lack of drum kit.

AU: Do you guys still play some Goat Horn songs?

JD: Yeah we play a few.

AU: "To The Cliff" is my fucking favorite song.

JD: A lot of people like it.

AU: Goat Horn didn't go to Victoria last time and now no Cauldron. What's going on?

JD: Oh we went to Victoria once and then no one came so it cost a lot to get there

so we just weren't gonna go until we got a guarantee or something.

AU: I was there. It was fucking awesome!

JD: Oh you were there at the first show in 2004? That's cool.

The thing is that we come across country, you know spend over a thousand dollars getting here and then someone wants us to spend another three hundred bucks to get to Victoria and not make any money. It's like we came across country if there's anyone in Victoria who really wants to see us they can at least come to Vancouver.

AU: So what was the last Goat Horn show at the Astoria like, cause I missed that one.

JD: It was ridiculous. It was like no stage,

packed club, people overcrowding the stage. It was chaos and it ruled.

AU: Describe Cauldron for the lame-o man at home.

JD: Old metal for old men, and it sums it up in six words or so.

AU: Are you fans of denim?

JD: And leather.

AU: And tell me about the new album you have.

JD: Well three of the four tunes were gonna be on the next Goat Horn record, so I fucking snagged those real quick cause I wrote them anyway and I had no intention of changing the musical style of the band.

AU: It's like the same band with a different name?

JD: Basically yeah. Were gonna try and make the same metal till I'm sixty or until I die.

AU: I'm glad someone's doing some fucking old school shit cause it's the most enjoyable to watch for sure.

JD: Thanks.

AU: What are some of your influences?

JD: But basically old metal. Good old metal like you know prime example, cliché example, but Metallica

when they were our age.

AU: Are you guys on a record label?

JD: We started out own label called

Basement Metal.

AU: Would you rather be a vampire or a werewolf?

JD: I don't know what werewolves do so I'd rather be a vampire. Yeah you can suck blood out of girls' necks. I don't know what a werewolf is gonna do, go after some other werewolf?

AU: Are you getting stoked for Halloween?

JD: Yeah Halloween's my favorite holiday of the year. I wish it would be a week long holiday.

AU: What are you gonna do?

JD: Probably dress up as Rocky this year. I know that's not really scary.

(some Cobalt groupie chick hanging out gets bored with the interview and starts to walk away)

JD: Are you gonna come back?

AU: He's only gonna be a couple more minutes.

Groupie: I don't know I want to.

JD: We're gonna party.

Groupie: I want to come but I don't know where we're supposed to go.

JD: Ditch your friends

Groupie: I'll just ditch my friends and then I'll be stranded in the morning.

JD: If your not gonna ditch your friends you can't drink my beer. Wait don't leave!

AU: Final words for the little children at home.

JD: Die little children.

AU: This interview is over.

www.myspace.com/cauldronmetal



PLOTDIGGER FILMS

INTERVIEW WITH DIRECTOR RYAN NICHOLSON

by Dustin Jak

1993: Me and my bros would stagger up to FRONT ROW VIDEO from the JaKS pad on Sundays, hoping that a FACES OF DEATH marathon would cure our raging hangovers and sprained nostrils, and RYAN NICHOLSON was kind of like a pusher to us. We're talking SALO: 120 DAYS OF SODOM, BEYOND THE DARKNESS, CALIGULA, PINK FLAMINGOS, STREET TRASH (featuring two dudes playing keep-away with some other dude's cock!) DEAD ALIVE, and BAD TASTE, all the good dope! At the same time he was busy laying down horror raps with his pioneering group DISTURBED COMPANY, who would pump out a few releases, CABIN FEVER being the most notable, fast forward to the late 90's and we have our man over at his FX workshop FLESH AND FANTASY in Burnaby B.C. They did special effects for everything from DAVINCI'S INQUEST to FINAL DESTINATION and SCARY MOVIE. They closed last year and RYAN and his girlfriend MICHELLE are starting up LIFE TO DEATH FX as we speak. LIVE FEED was a project NICHOLSON did with his father ROY for his movie company PLOTDIGGER FILMS. It was a brutal gorefest with a Yakuza-Triad twist to the story, filmed at the notorious VENUS THEATRE in EAST VAN in 2006, the film has become a cult hit. We are looking forward to this sick motherfuckers next film GUTTERBALLS, let's hear what he's got to say about all this.

What are your earliest influences in horror?

I was and still am obsessed with Italian horror. "Susperia" was a huge influence as well as countless "Giallo" films of that era. "Blood and Black Lace" is one of my favorites. All of the 80's creature features like "The Thing", "The Fly", "An American Werewolf in London" and "The Blob" were all very inspirational and led me to my interest in make-up effects. All of the sick slasher stuff like "Maniac", "The Burning" and "Henry: Portrait of a Serial Killer" really fueled my imagination and obsession with true crime and serial killers. My Father, Roy, is into the creature stuff more so than the hardcore gore-fests that I spend a lot of time watching.

What was it like working with your old man on your directorial debut LIVE FEED?

I wrote the first draft of "Live Feed" as more of a straight ahead "stalk and slash" type movie. Roy added the sub-plot with the Triad vs. Yakuza angle. He really added some much needed depth to the movie. Roy wasn't too keen in filming "Live Feed" in a working porno theatre and it took some convincing to get the green-light but when we started rolling, even in the dirty and sleazy as fuck location, Roy was great on set.

Have you been busier than ever with your notorious FX company, FLESH AND FANTASY? Could you give our readers a basic run through of some of the killer shit you cats have pumped out?

Actually, as of the publication of this issue of AU, Flesh and Fantasy Inc. will be history. My partner/girlfriend has taken up more of the FX chores within the last year or so and Roy wanted a change of scenery so we decided, after a decade of awesome work, we'd retire F and F Inc. and focus on our film production company "Plotdigger Films" 2006 was a banner year to finish up on with a killer Jet Li/Jason Statham movie I did called "War" and also some pick-up stuff for the Nic Cage movie "Ghostrider". But the final movie of Flesh and Fantasy Inc. was "Loch Ness". A creature feature for the Sci-Fi Channel and man, it was the best experience I've had making monsters. Obviously we'll still do effects for our own movies but we're so busy with multiple scripts, we simply don't have the time to do other stuff. Mind you, we're doing the effects for another Victoria horror filmmaker and friend, Brian Clement, for his latest HP Lovecraft venture. I love Brian's movies and it's great to be working with him on this one. This is where my girlfriend Michelle's new FX company comes into play. "Life to Death Make-up FX" is the new deal with her taking the lead. With credits like "Final Destination" and "Scary Movie", Flesh and Fantasy's work will always live on.

What influenced you to actually start doing special FX make-up?

Tom Savini was the big influence. "Dawn of the Dead" and "Friday the 13th". Man, when I saw "Day of the Dead", I thought I had died and gone to heaven. I got right into the gore fx around the time I was 13 or so. Actually, I would practice make-up effects in the basement of another young

Victoria gorehound, Michael Montgomery, who was totally into the same stuff as me. He had "The Zombies That Ate Pittsburgh", the George A. Romero biography and "Grand Illusions", the Savini how-to fx book. It was cool making my buddy "Hillbilly Joe", the "Disturbed Company" dancer, up and all gored out. Talk about memories, that was at least 15 years ago!

Do you have an all-time top ten list for our fine readers (most of the people who read this mag are the kind of people who get off the bus to see a car accident)?

My top ten list of required viewing for kick ass make-up fx and gore, here it is, in no particular order:

Zombie (Lucio Fulci masterpiece with the infamous zombie vs. shark underwater sequence!)

Maniac (Tom Savini shotgun blast decapitation and other nasty fx that took gore to a whole new level)

Dead/Alive aka Brain Dead (no orcs or hobbits in this balls-out gorefest, just gut ripping zombies and lawnmower amputation in this Peter Jackson splatter classic)

The Fly (David Cronenberg's fleshy remake with a killer performance by Jeff Goldblum and some of the goriest sickest mutation transformations scenes ever put on screen, the make-up won the Academy Award for that year)

Re-Animator (Stuart Gordon's H.P. Lovecraft sick masterpiece with over the top violence and gore and the legendary role of Herbert West played brilliantly by Jeffery Combs)

The Story of Ricky (Crazy Asian gorefest that is still classic to this day with so much blood and guts you'll need to shower after viewing)

The Untold Story (Anthony Wong (Infernal Affairs) plays a serial killer who makes human pork buns out of his victims and sells them to hungry customers. This one is not for the squeamish and is dark as fuck!)

High Tension (Alexandre Aja's stunning debut with gruesome effects by the legendary Italian fx master Gianetto De Rossi)

Dog Soldiers (This British entry takes the werewolf movie to a whole new level with tons of gore and brilliant werewolf fx by Bob Keen)

The Thing (John Carpenters remake with THE BEST CREATURE FX EVER by Rob Bottin. Simply hasn't nor will be topped)

What kind of preparation went into LIVE FEED? Some of those effects were pretty fucked -up.

What was it like filming in the legendary VENUS porno theater?

The script was written in the Summer of 05 and we went right into pre-production that Fall for a Spring 06 shoot. It was such an awesome experience. The cast and crew were the best I've ever worked with on any show and the location was as fucking creepy and disgusting as could be! "The Venus Theatre" is one of two porno theatres in Vancouver and is pretty big with three levels including a balcony and "VIP Rooms" where anything goes. Chi Pig told me about the hookers that take patrons into the rooms and it turns into a live sex show for anyone there. I didn't believe him so I went to check it out, sure enough, there was crazy shit going on, with hookers being gang banged and men creeping around every corner. It was a perfect place to set a horror movie in. Shooting there was as awful as you could imagine with cum all over the place, syringes and condoms scattered about. It was a bio-hazard to say the least. It was tough, very tough to film there. Our schedule was crazy! 15 shooting days over 3 weeks. All nights at that! We'd load in when the theatre closed at midnight and shoot until it opened at 10 AM. Porno for breakfast anyone?

Is there lots of gore in the movie?

The gore in "Live Feed" is crazy over the top stylized blood geysers inspired by "Shogun Assassin" and "The Beyond". I spilled so much blood in that theatre, there's still splatters on the ceiling. The "VIP

Room" that "Mike and Sarah" are dispatched in was so bloody that when Roy went to re-paint it, it kept turning pink from the blood-stains coming through. He finally just painted it brick red!

I remember you had fuckin' loads of horror movies when you ran Front Row Video back in 93-94!

Dude! The good old days before dvd's! We had it all man. Front Row Video had that underground reputation which made it something special. Even though we were small, the sickos could get there fix. We even had some porn that has since been banned. One with two Siamese twins getting "Separated" with blood flying everywhere! But these days you have "Porn of the Dead" and "Re-Penetrator" with loads of porno and gore mixed.

You were also Rapping with your crew DISTURBED COMPANY about 7 years before NECRO. Any recording projects on the go?

Disturbed Company was way ahead of it's time and some of those tracks on our cd "Cabin Fever" are still the fucking hardest sickest horror-core songs ever period. Necro has nothing on "Deadly Blessing" or "Hills Have Eyes". About mid-90's, Disturbed Company split up and I formed "Snuff Maximus" with my partner Patrick Coble of Epicenter Audio in Vic. I still delivered my vocals the same way. Hard delivery, sick rhymes about serial killers and horror movies with more electronic industrial sounds. "Snuff Maximus" is still around.

Can you tell us anything about your new flick called GUTTERBALLS?

"Gutterballs" is a throwback to the 80's stalk and slash horror film. It's a rape/revenge exploitation movie that takes no prisoners. The gore and deaths will be over the top as will the sex scenes. I've assembled a crew with a great deal of talent and experience to get the movie shot with a certain look in mind. The murders take place in a bowling alley during a laser/disco midnight bowl. It's sort of "Terror Train" meets "I Spit On Your Grave" meets "The Big Lebowski" with gratuitous nudity and wanton violence! We shot the movie in a brand new, multi-million dollar bowling facility in Surrey, BC. The movie is over the top in all aspects and will be out early 2008. You can view the trailer and photo gallery at www.gutterballsthemovie.com

What have you been cranking in your stereo lately for inspiration?

I've been blasting my bro Killjoy's band "Necrophagia" and also my good friends from Chicago "Macabre" on my MP3 player. I also listen to Dark Funeral, Dying Fetus and Cattle Decapitation all the time.

Last rites?

I want to thank Ira and AU. And my Bro Dustin for keeping the FEED LIVE and my true friends in Victoria that to this day help me stay sick and get shit done. I'd like to send a shout out to Gord who did a kick-ass job printing "Absolute Underground" and was the first to give me a copy to check out! Peace out!

For info on Ryan Nicholson and Plotdigger Films please visit:

www.myspace.com/plotdigger

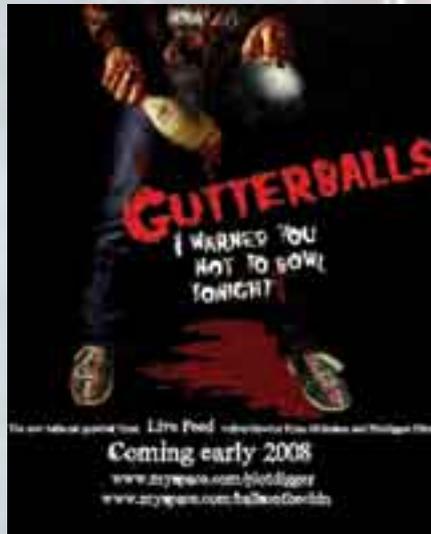
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Bloody Betty & The Deadly Sins The GWAR of Burlesque

interview by Ira "Horrorshow" Hunter

AU: What exactly is Gorelesque?

Bloody Betty: Gorelesque is a freakshow of death and destruction. An explosion of tits and blood. It is evil, rude and fucking hilarious. A sideshow of murder, madness and mutilation. A glimpse into the mind of a serial killer and maniac. It's for those who lust for violence. A tribute to my love of pain. It is not for the easily offended and it is fucking messy.

AU: How did the whole idea of forming a Gorelesque troupe come about?

Bloody Betty: When I escaped from the asylum in 2005, I was sent to Victoria under the serial killer protection program because they thought I would blend in with all the other lunatics and assholes. It wasn't long until I started killing. But running around Victoria wielding a meat cleaver soaked in blood from head to toe was turning some dangerous attention my way. So I murdered some virgins, bathed in their blood and vomited on their still beating hearts, forever damning their souls to taking the heat off me. So I had a bunch of horny dead virgins and an escalating number of bodies to dispose of. An undead tit-show just seemed like the most obvious option, the girls get laid and I get to dispose of bodies by calling them "stage props." I've even seen people swipe fingers off the stage for souvenirs.

AU: I have seen everyone of of your shows and have yet to see you repeat an act. How do you keep the blood and ideas so fresh?

Bloody Betty: Blood? You're talking to the most famous serial killer that ever lived and died, fresh blood is not a problem. As for the ideas, my mind is an overflowing cesspool of depravity. I'm thinking about killing you right now.

AU: What are some of the themes you've done?

Bloody Betty: The Bloodbath was the first. Those who attended actually witnessed the death of Dee Vower and Vin Dictive.

Melody Mangler didn't actually die, I have too much fucking respect for such an amazing woman. Serial killers are capable of love too.

The Fleshfeast was fun but I was really full by the end of it.

And lotion... so much lotion. If you were one of many people who took a shot to the eye you know what I'm talking about.

The Freakshow was my personal favorite. I feel at home in the circus, maybe because my parents were sideshow freaks. My dad was a Geek, he bit the heads off live rats for booze and my mother was the star of the Dope Show, a schizophrenic junkie whore. I don't really love talking about them.

AU: What are some other ideas you've got cooking up in your cauldron of doom?

Bloody Betty: I've been thinking about hospitals a lot recently. I used to spend a lot of time creeping around emergency rooms observing and masturbating and stuff. That brings up some fond memories and good ideas.

AU: Who are the other members of your coven, The Deadly Sins, and what are their special powers?

There's my right hand woman Eva Destruction, my muse for murder.

She inspires me to be inhumanly gross and mean. I love that bitch!

Dee Vower: The bloodsucking seductress of every man you ever loved and a terrible babysitter.

Persephone Poison: The haunting nightmares of an abortion I found and kept as a pet. She can eat a human brain in under a minute.

Shegore Skullfuck: You're better off not knowing what she's all about, but she's kinda like a Reaper, always around when people die.

Vik Sin: Two people in one body. It can change sex depending on its preference. No sexuality is safe from its charms.

Boy Named Suicide: He puts the whore in gorelesque. The only M.C. who will drink you under the table then bend you over it.

Scariel: A Fiji Mermaid that I bought from Joe Coleman's House of Oddities and made into sushi. She's pretty spicy for a dead sea bitch.

Creatura: Kinda like the monster under your bed, you don't really know a lot about it but you know it's scary and you wanna have sex with it.

Slick and Sticky: Not just clever names but actual body functions that naturally occur when they are around.

Vin Dictive will return at some point. Because of her ridiculousness, vomiting on her heart and eating it only made her giggle and squirm uncontrollably. Apparently she sold her soul to some

Hawaiian candy god a while back so my spell had no power over her. She'll be back when 7-11 runs out of Pixi Stix.

AU: How much blood and gore do you go through in an average show?

Bloody Betty: That would depend on how busy I am prior to each show. The more time I have on my hands the more bodies I collect, the more bodies the more blood. You get the idea.

AU: Do you know of any other zombie dancing girl acts?

Bloody Betty: I haven't met a whole lot of people who certainly came back from the dead. I've met a lot of people here who seem to be sleeping though life. WAKE THE FUCK UP ASSHOLES!!! Unless you're having a dream about being raped by Otis Firefly, because I can understand not wanting to wake up from that.

AU: You just recently toured with The Great Orbx Sideshow featuring The Lizardman. How was that experience?

Bloody Betty: The Great Orbx is one of my heroes so hanging out with him is always a pleasure I certainly don't deserve. Sweet Pepper and I relived visits with Satan and talked about the amazing contributions he's made to society. Not to mention The Lizardman and his amazing tongue twisting. I love circus freaks, no matter what you wanna do they'll never tell you it's sick or wrong and they will never say "That's not how you do it" or "Stop playing with that body, we gotta practice."

AU: What was it like to partying with them?

Bloody Betty: The Jagermeister flowed like a river of blood and the jokes were more offensive than The Lizardman's version of "The Aristocrats." And they were not opposed to watching a girl dressed as a mix between Hannibal Lecter and an angry drag queen carrying an axe booty-dance with the rest of the Plan B goers. Fun for the whole family!

AU: I know the Lizardman is sponsored by Jagermeister, do you have anybody helping you out when producing your shows?

Bloody Betty: Old School Tattoos has helped me out since I landed on this fucking rock. They've given me clothing, tattoos, etiquette lessons and a damn good hiding spot. Lucky Bar has always had my back. When people said "You can't bleed and vomit on people and charge them money for it" Lucky Bar said "Fuck You! Yes she can!" V.H. Studio Designs took me out of Old School Tattoos T-shirts and put me into P.V.C. corsets, straitjackets, and bondage gear. The best part? The blood wipes right off, no incriminating stains. Finally Nightmares Entertainment are constantly supplying the tools to make my nightmares reality.

AU: I remember at one show the bar got pepper bombed and I heard at your recent Cobalt show some psycho had an axe or something. What happened?

Bloody Betty: The truth is, publicity hasn't exactly been pouring in. I think people are scared to get close enough to ask us questions (including Ira scaring this interview has been conducted via email.) So last Christmas I took pepper spray into my own hands and sent some spectators and Lucky Bar employees to the hospital. The other version of that story is that some fucking asshole whose name was allegedly Jesus (I shit you not) couldn't get into our show so he sprayed the bouncers and guests, clearing out the show. Fucking Jesus bombed our Black X-Mas show! I don't know which version is true, being totally mental I get confused easily. As for the axe murderer at the Cobalt, I believe I dressed up as a homeless guy with an axe, tore through Castle Cobalt and hid upstairs until the E.R.T. (which looks like the S.W.A.T. team) stormed through guns drawn ready for a showdown. Again I could be mixing a bunch of real life experiences together creating an epic tale of bullshit.

AU: Who is your favorite local band other than the Keg Killers?

Bloody Betty: Tie. Captain Swill and The Pretty Things, because have you seen Captain Swill? For a drunk sugar addict he's surprisingly hot, has really nice tits and snorts Pixi Stix while wearing a blow-up doll. Captain Swill is a dude right? And Hank Pine and Lily Fawn. If you haven't heard of these guys you've been living under a giant rock which is going to crush your skull when I find you.

AU: Would you fuck Marilyn Manson with a barbed dildo if given the chance?

Bloody Betty: If me and Marilyn Manson were alone long enough a lot of disgusting, illegal things would take place. But if I get to fuck my heroes with stuff, my weapon of choice would be a lot sharper.

AU: What do you have planned for Halloween?

Bloody Betty: It's all about Satan this year. October 30th, Devil's Night, the most epic tribute to my friend and lover Lucifer will take place at Lucky Bar in Victoria. We will be worshipping our dark lord in ways even he might find inappropriate. Halloween I get drunk.

AU: Final warning to all the frightened children out there?

Bloody Betty: If you see me and my ladies around buy us a drink or RUN FOR YOUR LIFE!!

Bloody Betty and the Deadly Sins will also be performing a Helloween show Friday Oct 26th at the Cobalt in Vancouver.





THE LIZARDMAN

AU: What did you eat for breakfast today? Rodents or a small child?

I don't generally get breakfast but the first thing I ate today were some mints I found in one of my jacket pockets. As for rodents and children I don't eat either (vegetarian) but I would

happily bite a child - rodents can go free they don't bother me.

AU: I guess describe your body modifications for the lame man at home.

Several hundred hours of tattooing over my entire body, subdermal implants that create horned ridges over my eyes, filed teeth, and a split tongue. There are also some stretched piercings.

AU: What was the first thing you decided to do on your journey to freakdom?

I never really set out as on a journey, the things I like to do just sort of naturally made me a freak. My first physical modification as most people think of them would be piercing my ears.

AU: What was the original inspiration for becoming the Lizardman. Was it a circus sideshow experience or did you just watch too many Godzilla movies as a kid?

I originally started out with a conceptual art project idea for using body modification in order to effect a transformation. Working from there I ended up choosing a reptilian theme, a choice undoubtedly influenced by everything from comics to monster movies and more from my childhood.

AU: I understand that the split tongue may be beneficial in the bedroom but do the filled teeth ever pose any problems?

Some people like the teeth.

AU: Hailing from Austin, Tx, have you ever made an appearance at the SXSW film and music festival?

I am usually out of town on the road myself when the festival hits.

AU: What Sideshow feats can you perform?

Pretty much anything that doesn't require a natural abnormality like contortion, in the late 90's I was billed as

one of the single most complete sideshow performers in history and since then I have expanded my repertoire and even invented a couple acts.

AU: From what I can gather you can do it all. Is there anything that freaks even you out?

Not much freaks me out but there are plenty of things I wouldn't do or that just make me shake my head - things like guys who just get kicked in the nuts

AU: Did you yourself attend the sideshow school at Coney Island? Have you ever taught your craft there? What can you tell us about the school?

The sideshow school was started long after I first started as a performer (I started with fire in the late 80's) - I was self taught by necessity rather than choice. Today an aspiring freak has lots of resources but that is a very recent thing. The people at Coney Island are great friends of mine and I highly recommend people seek them out. I may someday do a guest instructor spot there, it would be an honor.

AU: You are currently on tour with the Great Orbax. What sort of things happen at your shows other than bad jokes?

Occasionally good jokes. Orbax has been a friend of mine for years and getting to tour together is great for both of us. We both have our rather quirky take on sideshow and humor in general. People coming to the shows can expect to see sideshow in ways they never expected before and probably laugh and groan more than ever before in their lives.

AU: Any memorable show mishaps or shenanigans?

Plenty but I need legal clearance to talk about most of them.

AU: Did you enjoy performing with local Gorelesque scream queen Bloody Betty?

Betty is fantastic and her tastes fit perfectly with Orbax and myself.

AU: Has one artist done all your tattoo work or have various artists worked on you? Either way who are they?

Mad Pup in northern NY



started out doing my work but since I moved to Texas it has been taken over by friend Mike Tidwell in Dallas at Obscurities Tattoo.

AU: What do you say or do to people who come up and ask you "Did that hurt"?

Part of me just wants to slap them or poke them in the eye but I'm generally pretty polite and just explain to them that yes, it hurts - not horribly but it does.

AU: Who are some of the other tattooed freaks out there other than yourself and the Enigma? I think I saw a cat/lion dude once.

There are other fully tattooed people but very few are showmen, the performers are mainly myself, Enigma, Katzen, and Lucky Diamond Rich. The 'cat dude' is Dennis Avner aka Stalking Cat who is a very nice guy.

AU: Please fill us in on some of your career highlights?

Some of my bigger moments would be hosting the Jagermeister Music Tour in the states for four years and working with bands like Slipknot & Slayer, having Ripley's Believe It or Not cover me on TV and create a museum exhibit for me.

AU: What would be your ultimate accomplishment as a performer?

Making my audience happy doing what I love.

AU: Anything you'd like to shamelessly plug?

Me. www.thelizardman.com

AU: As a farewell can you tell us a joke or two?

Are you sure you can print them?

Here's probably some of my favorite clean jokes: A baby seal walks into a club...and its brains are splattered all over the beach. Why do you put babies into blenders feet first? So you don't miss those precious faces.

www.thelizardman.com

- Interview by Ira "Dr. Connors' Hunter



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questions by Dustin Jak
interview by Ira Hunter

Germany has been firing out good heavy bands since the SCORPIONS, bands like KREATOR, CORONER, SODOM and WARRANT(not the glam cocks!) all own slots in metal collector's racks. ACCEPT broke onto the scene about 6 years after Rudolph and the boys, their first 2 albums seeing the band experiment with sounds from ballsy metal to AC/DC style punk, their third album BREAKER however, still packs a mean punch 27 years later with the screeching vocal performance thrown down by eccentric frontman UDO DIRKSCHNEIDER. It was their fourth album, RESTLESS AND WILD, that had broken them in the US, a few years after the SCORPS. After playing in the States, the band went back to GERMANY to record BALLS TO THE WALL, their finest moment to date. Balls went gold in the States, making it onto the K-tel MASTERS OF METAL comp as well as the video for the title track being in constant rotation on MTV and new Canadian video channel MUCH MUSIC. METAL HEART came out in 86 and was quite well received followed by a live EP and then RUSSIAN ROULETTE, which was Udo's last album. U.D.O. was his new band for the 90's with a new album called ANIMAL HOUSE, which was a continuation of the Ballsier RESTLESS AND WILD period. ACCEPT would re-unite a few times in the mid to late 90's but U.D.O. have been pumping out the balls to the wall metal ever since.

(please read Udo's responses with a very heavy German accent)

AU- Alright, you wanna rock?

Udo- Yeah, lets go!

AU- What was the scene like when you started Accept in the late Seventies?

Udo- It was not a big scene around. It was in Germany, it was a small crowd but there was a lot of bands around like "Amon Duul" and "Eloy", stuff like that. There was not so much bands around but there was of course The Scorpions.

AU- Were you close with Rudolf Schenker and the boys in The Scorpions?

Udo- Uh no, not at this this time. I was just

watching bands. I was not that much in the scene and then I start make music.

AU- So who else were your influences other than The Scorpions?

Udo- No not the Scorpions, I was not influenced by them. I was into Uriah Heep, 20 Years After, Deep Purple, Small Faces, bands like this.



AU- Did you guys consider yourselves to be part of the new wave of British heavy metal?

Udo- I don't know, maybe new wave German heavy metal. I don't know, ha. We were

not from England but of course we were listening to like Judas Priest, Black Sabbath, Iron Maiden, Motorhead, stuff like that. Motorhead and all that stuff.

AU- Were you guys into punk as well? It almost shows on "I'm a Rebel" from the second album.

Udo- No not really punk. I mean in a way it's a little bit punky song but this song was normally written for AC/DC and then they did not use the song and the publisher was asking if we wanna do this song and we said "Yes of course, we like the song very much" but uh maybe at this time the sound was a little bit punky.

AU- Yeah yeah. Some consider your album "Restless and Wild" to be one of metal's classics however was it not "Balls to the Wall" that broke you overseas?

Udo- Yeah for Restless and Wild, America was already in touch with our management and record company so we could come over to America, but the management decided it was too early so we wait one more album and then it happened. I think it was the right step that we just come over when we put out the Balls to the Wall album.

AU- Why did you originally leave Accept?

Udo- I mean come on this is old history, haha. I mean I never left Accept, in a way they fired me after the Russian Roulette album. They say they wanna be more commercial and they try it with an American singer, but I think after a while they find out it doesn't work, so they split up in 89. But that was not my fault. [Laughs] I was already doing U.D.O. for two albums and already did two tours in '88 and '89.

AU- So you started your own thing, U.D.O. Do you still play any Accept material in your U.D.O. sets?

Udo- Yeah of course. I mean we still play "Balls to the Wall", "Metal Heart", "Fast as a Shark" but not more than three or four songs. We play mostly U.D.O. songs, we have already eleven albums and there's a new one out.

AU- What can you tell us about the new album "Mastercutor"?

Udo- Well I can talk about the new album. So far I'm very very happy with everything. I mean we get very good reviews, we get into album charts in Germany. I think we have a wide range of songs on this, slow song, fast song, everything. I mean we put a new sound on this, more modern for our days. We open



America this kind of music is very big, also here in Europe. Maybe not in France, and England is also a problem but the rest of Europe is fantastic and also Russia and all the Eastern countries.

AU- Have you played the Wacken metal festival before?

Udo- Oh yeah, four times already. So yeah that's one of the biggest festivals here in Europe and what can I say? Now we do Sweden Rock again and we do Earthshaker Festival here in Germany and on this weekend we do a festival in Switzerland with Ronnie James Dio and the rest of the guys in Black Sabbath plus there's Motorhead, Saxon, U.D.O. and on the day before it's Motley Crue and Papa Roach so quite a lot going on here.

AU- Do you think there'll ever be an Accept reunion with Wolf and the guys?

Udo- No definitely not. I did some shows in 2005 it was just a tribute for the fans and we only play songs up to the Russian Roulette album and it was from the beginning of that we don't want to do a reunion, go into the studio, write new songs and go and tour and stuff like that. It was just some shows for fun.

AU- Do you still rock wearing camouflage? Did you have a military background or was it just a look?

Udo- Me? A military background? I never had a military background. I mean I still wear this camouflage, I mean this is my image. But now all this camouflage is something everyone's wearing, this is a big fashion now. I mean when I started this back in '82/'83 it was not normal. Everybody said oh he's very much into military, Nazi, I don't know what they was talking about. It was just stage clothes you know and entertaining and nothing else. I'm not into military, I'm totally against military.

AU- Yeah were not fans of the military here in Canada either. Any final statements for people reading this?

Udo- Ok well hopefully we come here beginning of next year January/February and hope we visit maybe Canada and also Vancouver and I hope a lot of people coming and see good show.



up with this album like a TV show and so the whole album the little concept is that



you're watching TV. You see political stuff, documentary stuff, game shows, reality shows. Yeah a lot of things you can see on TV. So it the whole idea behind the album.

AU- Do you guys have any plans to tour?

Udo- Yeah we do already a lot of stuff and so tour here in Europe in the summer and winter here in Europe and Russia, go in Baltic States, rest of Europe, and then we have a break over Christmas and it looks like we are coming over to America in January for two or three months doing the coast to coast tour.

AU- Wicked!

Udo- And they're working on this. I think its fun I'll come back to America. And um yeah then we have to go also back to um South America and then we have to do Asia. That means so far we are on tour until March/April next year, so we are quite busy.

AU- How about Canada? Have you ever played in Canada?

Udo- Yeah I played in Canada, I play a show in Toronto. But it was in 2002 I think? So definitely when we do America we do some shows in Canada of course.

AU- Ok what types of bands are you into right now?

Udo- There are so many new bands don't ask me about names! They are so complicated! But I like very much from Finland a band called Children of Bodom and from Germany I like Ed Gein.

AU- What do you think of the current state of heavy metal?

Udo- It's a little bit different, I mean we are still doing the classic stuff, but I hope this music is coming back in a way. In South

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passed away. Slim sang for bands like VON ZIPPER in FRISCO, and LOS HORNETS and the VACCINES in SEATTLE, where he was one of the key players in the JUNK records scene at the tail end of the nineties, along with his pals RC5, THE BULEMICS in TEXAS had close ties as well. He pretty much got the JAKS in TEXAS up and rolling, but had recently moved back to the PACIFIC NORTHWEST with his beautiful wife and kids.

There is a benefit show for his family in VANCOUVER on OCTOBER 12 with THE HOOVERS and the CHINA CREEPS, and keep your ears peeled for a show in VICTORIA, this fucker left behind a legion of friends. He had a tattoo on his fuckin' sternum that said HELLBOUND, see ya soon SLIM.

-Dustin JaK Gordon Head 07



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UK SUBS



by Ty Stranglehold

It could be argued by some that the second wave of British punk bands were even better than the first. The Clash, The Damned, and Sex Pistols might have been the ones to bring "punk rock" to the masses worldwide, but a crop of bands in the UK directly influenced by them, such as Buzzcocks, Stiff Little Fingers, and Sham 69, took punk rock to another level. UK Subs were at the forefront.

Formed in late '76, The Subversives were previously The Marducers, an R&B based pub rock band fronted by Charlie Harper. Upon hearing the likes of The Damned, Harper decided that he needed to play punk rock. The name was shortened to The Subs, but due to another band, quickly became UK Subs playing gigs and

putting out records until they had enough in 1983.

"We were pretty much done at that point" says Charlie. "We had called it quits in '83, but then were asked to play a cancer benefit. You can't say no to that." After that, a call from the U.S. to play was answered. "We wound up playing to 6000 people at one show. We decided that maybe we should keep going."

Keeping going would be an understatement. Throughout the 80's, 90's and 00's, Harper and a rotating cast of band members have kept the Subs alive. Their full length records have the ongoing theme being named alphabetically, starting with '77's "Another Kind Of Blues". Sticking to their guns, they are currently working on their 23rd LP, which will start with "W".

The thing that stands UK Subs apart from the glut of other "old school, reunion band" fodder is the fact that it's not a reunion. This is what they do.

"We just love it. I figure that there isn't a lot of people my age that can handle driving across the continent playing music every night," (Harper is 63) "but it's what we want to do."

North America has always been a home away from home for the Subs. In fact, they seem to do a lot better over here than they do at home. "The U.S. and Canada have always been great to us. This is the first time in fifteen years that we're not playing in the U.S., which is kind of strange," he adds "In Canada and the U.S. it is so much easier for us to get shows lined up and for us to get from show to show. We just can't do that in Japan, or somewhere like that."

When asked about the main idea behind UK Subs, Charlie gets right to the point "It's simple really. We're all about D.I.Y. For years and years we've been getting out there and just doing it. We have a network of friends out there who help us such as Ab Irato (of Montreal, who booked the entire Canadian tour and are opening all of the shows), but it's really about deciding what we want to do and doing it," he adds "We are really proud of ourselves for getting down to Australia for a tour. It took a lot of work, but it really paid off."



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Chuck Norris about the communists taking over ya know.

AU- Tell us about the label you guys are on. J- Well this latest record is a split between our friends in Germany called Vendetta, its just a couple rad dudes who have a record store in Berlin & they're just fucking awesome & level plane is out of NY & started in 97 and it's just one guy. Our Friend recorded our Album in LA, our

drummer does all of the Artwork. A lot of people have misconceptions about LP because he's put out so many records [107] but he's pretty rad, has great distro & lets us do what we want really.

AU- Have you guys toured Europe?

J- Yeah we toured for a month & it was just amazing. England, Scotland, almost all of Western Europe except Spain and Italy. Then we played the Czech Republic & Germany. I stayed in Berlin with those guys from the label for a couple months afterwards and I actually got back a month ago and we have a few more shows, LA and San Diego at the end of the month and Seattle tomorrow.

AU- How do you feel about p2p file sharing?

J- I have pretty much come to terms with it, we are all pretty DIY, into punk and shit you know. If people want to get it they will but I'd rather have the people know the music if we come and play there, than have to pay to ship it or whatever, I mean its just sound waves and shit you know. It's all underground word of mouth stuff you know, I love it & if I was smarter I'd figure out torrents and shit, but yeah, I'm not. When you look at it it has always been like that, like the 80's punk mix tapes and shit, that scene will always be there and we just have to embrace it.

AU- What do you think about the first label to go completely digital G...

J- ...7, fuck I love G7 Records [out of Winnipeg] Propagandhi are one of my favorite bands ever, those guys just put out sick records, their own band and bands from everywhere, not even just bands like spoken word and lectures and shit. They are just a perfect example of Participatory Economics. We were supposed to play on the 9th at the royal Albert in Winnipeg but they [border] wouldn't let us in because we didn't have a work permit. I mean they are still going to put out some vinyl but the cd's are just a dead scene and if Europe is a good

indication of whats going on people are buying so much Vinyl and not so much cd's because it is just a disposable media & I think it is really Ballsy of them to go ahead and cut them out and its a sweet example of how great it should be and co-operative.

AU- Awesome, looks like you guys are busting your asses, good to see.

J- Yeah and after these I have a few other shows with my other band, called GhostLimb which is more melodic thrash, along the lines of Propagandhi.

www.graforlock.com www.myspace.com/graforlock

"Will Swallow Your Soul"

by: Pauly Hardcore

After A 7 Band Hardcore/Grind/Punk Onslaught at the sunset room in Victoria I got the chance to sit down with Jason [guitars, vocals & samples] of California's Graf Orlock to talk movies, DIY ethos and got the down low on their numerous Cinema-Grind Albums and a peek into the bands future.

AU- Great show, likely one of the best all ages hardcore shows we've had here and you guys were certainly a part of it.

J- Thanks! It was totally crazy for us and we all had a great time here

AU- What's the name all about?

J- Graf Orlock is the name of the Vampire is Nosferatu from 1921, his name is actually Count Orlock, so with the whole Cinema-Grind theme it sort of made sense, he's this guy [points to one of many horror based tattoos]

AU- How long have you guys been doing the cinema-Grind thing?

J- Since about 2003. The Drummer & I were in "As Hope Dies" and basically when I quit them we started Graf Orlock.

AU- Wow 2003 and I can think of 4 releases offhand you guys have put out.

J- Yeah we have put out a 7" a 7" split, a 10" and a full length, our first show was in January of 2004.

AU- Tell us a little about the releases Destination Time: Yesterday & Destination Time: Tomorrow.

J- Yeah there is a whole back-story of how we [the drummer] were both film students & got kicked out of film school for using samples in a dissertation documentary entitled Destination Time: yesterday. So now we have that, which is our full length & Destination Time: Tomorrow which is our 10" which is more about like future shit, like sci-fi stuff. The next record is going to be Destination Time: today, sort of like a cinema-grind tri-fecta which you can expect in 2008 which may be a split with Ed Gein [www.myspace.com/edgein-band].

AU- Amazing! Tell us about the movies your into and the samples you guys use in the songs.

J- Well our first 7" was based on the die hard trilogy, we did 3 songs, then the split is all Total Recall. The full length is 16



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Casa Diablo

by Heather Furneaux

White Cowbell Oklahoma is nine gladiators of testosterone rock n' roll. With four guitarists these guys started off with nine and scaled it down cuz it was too powerful highly unstable and dangerous. Their live shows are always a shock with different stage props like tasers, chainsaws, a baby Jesus in a catapult and four guitars of ultimate power. I was able to interview Clem who plays the stratocaster guitar! "Women are overwhelmed to take off their clothes for these nine cannons on stage", Clem says. If you'd like to donate your clothes for Chainsaw Charlie to tear up be their guest. Charlie, one of the many members with their rock out stage antics. He has gone through a number of chainsaws which is artfully a butcher's craft against many objects such as water melons which gives off a delicious aroma with the gasoline and the mess of the venue is a bit gamy afterwards. Also noting their favorite craving at Canadian Music Week they chainsawed a tweedy doll, caused a fire, and were almost arrested by RCMP. Warner Bros. Reps were very offended and took it personally as they caused quite a stir without realizing what the doll icon meant to them. Clem describes their music as rock n' roll set beyond compare, with nine gladiators, they



tend to enslave women or women actually tend to enslave them on stage. They especially favor the roller derby maidens, he mentions. Clem describes Their new album Casa Diablo as five dimensions of sound compacted. He quotes it's "greater then

pie in fact". He says it's "pinnacle of White Cowbell Oklahoma thus far" and along with some saucy cover art, he adds. The cover is a women who looks like shes being beaten or taking it from behind or both (you decide)? In the making of Casa Diablo the guys gathered around a pentagram and summoned all the rock n' roll spirits says Clem. It has a bit of a deep purple sound and it's an infernal album. This album makes "the stars and planets align", Clem adds. Where does the future of White Cowbell lie I asked? Clem responds with a mixed answer playing Antarctica and owning places like General Mills (if they don't already), involved in international shipping and on tour with Led Zeppelin.

So check out the WCO boggie woggie rock n' roll experience on tour now with The Wildbirds. Catch them in a town near you, and check them out at www.whitecowbell.com. Their new CD Casa Diablo is available in stores and online.

Check out White Cowbell Oklahoma w/ The Wildbirds @ Lucky Bar - Friday, October 26th

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ZOMBIE WALK VANCOUVER 2007



RUN FOR YOUR LIVES! THE UNDEAD HAVE RISEN AND INFECTED VANCOUVER...AGAIN!

For the third year in a row, the streets of Vancouver have been plagued with a gruesome onslaught of bloody, rampaging zombies! Vancouver Zombie Walk '07 took off in August like an exploding squib, with hundreds of zombie fans dressed to kill and ready to roam!

For those of you who aren't in the know, Zombie Walk is an annual event that secretly gathers up regular city citizens and transform them into vicious brain eating zombies! The event is a one day deal and acts as an unscheduled parade through Vancouver's downtown core. Following tradition, this event takes place all across major North American cities (at different times throughout the year). Why do people dress up as zombies for a day? What's the purpose of this event? Well....let's just chalk it up to celebrating our sub-culture, creating an event that makes boring bicycle rallies look like a mamma's boy Sunday drive through puss-wuss-ville.

Although the day got off to a rainy start, the zombie horde started their march from the main art gallery and up trendy Robson street. Moaning and groaning past tourists

and shoe-shoppers, the undead left a bloody trail along the city sidewalks and storefront windows. Tour buses be damned as zombies surrounded unsuspecting traffic and spat blood at taxi cabs. The walk turned on Denmen and then down Davie street, parading the likes of zombie schoolgirls, zombie cowboys, zombie spider-man, zombie hunters, zombies on stilts, and zombies in their pajamas. Public reactions were mixed. Some people laughed and took pictures, some felt it a disruption of their daily routine, and some just didn't get it. But impressions don't matter to hundreds of zombie fans who look forward all year to this day of the dead. Nothing was going to stop this gore drenched horde from having their fun!

In comparison to years past, the disappointing aspect of Zombie Walk '07 were the non-enthusiasts whom felt that this was a fashion parade and didn't tap into their inner-zombie. Putting dabs of fake blood on your white shirt doesn't make you a zombie, and nor does smearing green make up on your face. People dressed as a clown in ladies undergarments has nothing to do with zombies, and nor

do the Ghostbusters! Zombie Walk is not Halloween, so please save the cheap-ass costume attempts for October. And sorry to the swarm of photographers and film students, but if you want to participate it wouldn't hurt if you dressed up next year. After all...it's called Zombie Walk for a reason!

However, the real Romero lovers looked awesome (and there's a lot of you!) and made the day worth while. Thanks to everyone who endured the sticky latex and oatmeal on their face, walked with a limp, and chanted braaiiins.... for hours. It's your commitment that makes the day work. I'll be looking forward to spurting blood and frightening pedestrians with you next year!

-The Insaniac
a.k.a. Robin Thompson
www.zombiewalk.com
for more Zombie Walk pics check out
http://flickr.com/groups/vancouver_zombiewalk_2005/



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Ron Boudreau is a Photographer. An underdog from the beginning, he has carved his own path as one of rock 'n' roll's premier photographic artists of the modern era. Ron has done enough to give anyone an ego, he is very humble.



Ron is the real shit, and yet, despite all the backstage passes to a world full of the biggest stars, he still shoots the local talent.

-By Uncle Anus

When did you take your first photograph?

I was 6. I was excited to see what it would look like, but when I finally had it developed it was so damn disappointingly blurry! So I put photography on the shelf and tried my hand at music, since I was hanging around so many musicians at the time. Singing, Guitar, Bass, I tried it all without success. Then one of my friends' bands asked if I could help them out with some promotional pictures, so I bought my first camera and just did what felt natural. The shots actually turned out pretty good!

Do you remember what camera you bought?

Ya man! I still have it! It's the Minolta X7 on the shelf over there! I have quite a collection of old junk cameras, I don't know why exactly, but it just feels right to keep them.

Did you always know you wanted to be a photographer?

Actually, growing up in Peterborough, Ontario, they always pressured me in school that I needed to know what I wanted to be. I had no clue. All I could think of was a race car driver, a chef, or a photographer. The camera just felt the most natural. After many different schools and courses I finally started to get the hang of the technical aspects of photography. Pretty soon my musician friends started asking me to take pictures for them, because, "every one else keeps screwing it up!"

What was photography school like?

Ha! While all the little artsy rich kids were spending all of their parents hard earned money on top of the line, fancy cameras and equipment, I was using a 25 year old hunk of junk I grabbed at a pawn shop. But, it was the photos, from my old piece of shit camera, that were selling full page spreads to many rock magazines. It my unique approach that had me known as the 'Rebel amongst wedding photographers!' during those school years.

And everything was success from there on?

Ha! I wish! Actually I was just a kid into Twisted Sister and the like, and my 'unique approach' may have been great in darkrooms and the rock magazines, but it got me thrown out of school as well! They told me that I could not take pictures and had no artistic talent! I was pissed, but instead of giving up, I worked even harder to achieve success, becoming one of the 5% of photographers that actually make a living in entertainment. Now, many magazine covers, large concerts, CD covers, and documentary

coffee table books later, I can look back with pride that I proved them all wrong.

What was the first picture you ever sold?

That would be a picture of my best friend Sebastian Bach. I think I got about \$100 US, I was 18.

How did it feel to sell that first picture?

A lot better than the guy who didn't! I mean, everybody wanted to shoot Sebastian Bach, and I was the one they always turned to.

How did that turn into a full time profession?

At first I took pictures for magazine covers and newspaper articles, and then the management companies started asking me to shoot their stars. They were my photographs that Jon Bon Jovi saw when his management company first showed up to give Sebastian a big push. I learned early that if I wanted to make it in the entertainment field, it was not going to be about money, it was going to be about whom I could grab, and how well I could do it. I tried to photograph as many people as I could.

Who are some of those 'many people'?

Gwen Stefani, Madonna, Johnny Cash, Prince, Pantera, Slayer, Cypress Hill, Eminem, Kiss, ZZ Top, Danko Jones, I could go on and on. I've done them all. One time I snapped Ozzy Osbourne with a very young Jack Osbourne on his shoulder eating Chiclets, just a moment before he went onstage to go bite the heads off of...his fans. It's like having the ultimate, rock n roll, photographic scrapbook.

What else do you like to take pictures of?

Fast cars and fast women. I have photographed pro race cars, and girls that looked like they could go even faster than the cars!

How do you get all these great pictures? Do you have to chase down the celebrities?

Not at all, they all come to me. What you have to understand is, up until about five years ago, it would have been impossible to make a living as a paparazzi in Canada. Now, with the film festivals, there is a little bit more of that, but that's the farthest thing from what I do. I like to believe that here in Canada, we still have the manners to ask a celebrity, "Hey, can I take a picture?" It's not the same as, "Hey, I am going to take your picture and sell it to the NY Times for a lot of money because I happened to catch you kissing 'so-and-so'."

What was the hardest situation you have had to deal with in order to try to

capture that perfect shot?

I got hit in the head at a Janes Addiction show with a chair and missed a great shot. But when you ask me that question, it reminds me of a Korn / Snoop Dog show. There was this really big record executive guy in the front row of the media pit. The security guard for Snoop Dog for some reason sprayed the crowd with pepper spray, hitting the executive square in the eyes! Later backstage, we were hanging out with Snoop Dog, The executive was a little pissed and washing his eyes out in the sink, but the general atmosphere was chill. Then this big security guard comes in thinking he is some big shit or king dog, but realizing he is in Canada and doesn't have his gun. Well there was one of the best photo opportunities ever. I mean, here were these two man mountains, nose to nose, freaking mad at each other, an instant before the cops bust up the room and all shit hits the fan. I got the shot.

And the craziest moments you've captured?

Well again, Sebastian Bach. Most of my craziest stories all revolve around him.

Ok then, give Absolute Underground readers some insider craziness that is Sebastian Bach.

Holy shit! Fuck! What hasn't been crazy with Sebastian? One time I showed up with my girlfriend who was his wife's sister, was 21 but had no ID. The door guy wasn't going to let her in. Sebastian stopped the show to come to the front to deal with it. The security guard didn't believe it was

actually Sebastian, and took a swing at him! Sebastian swung back, and then 6 guys jumped on him! The cops show up, and were about to arrest Sebastian until they finally figured out who he was.

Who else have you worked with that has a good story to tell?

I'll tell you about one of my favorite moments that I kind of stumbled into. Pantera in 1990 at Rock and Roll Heaven during the Cowboys From Hell tour. I was taking the pictures and who shows up? Rob Halford. He is like, "who the FUCK are these guys?!" and got up on stage and join them for a cover of Hell Bent For Leather and Metal Gods. I was there backstage, the first time Pantera and Rob Halford ever got together, and I got to take all the pictures. Pantera has always treated me extremely well.

Are there any shots that you wish you could have taken, but could not?

For sure. Again, unlike the paparazzi, I get a lot of major gigs because I know when and when not to take a picture. For example, one time backstage at a show, I found Marilyn Manson and Avril Lavigne looking all cute and punk rock (and HOT of course!). I went up to them and asked if I could take their picture. They said they would prefer not, and even though I saw what might have been a perfect picture I respected their privacy.

What is the perfect picture Ron?

I don't know. I'm still trying to capture it.

www.RonBoudreau.com

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ABSOLUTE HORROR FICTION

featuring John Shirley

Horror Fiction Revolutions by David Agranoff

Where does a horror reader go when they want well-written, readable, intense and thought provoking horror that bleeds off the page? Fear not, Absolute Underground readers, it is my job to comb the underground, to bring forth commentary, reviews and suggestions for dark literature. So where to start except John Shirley?

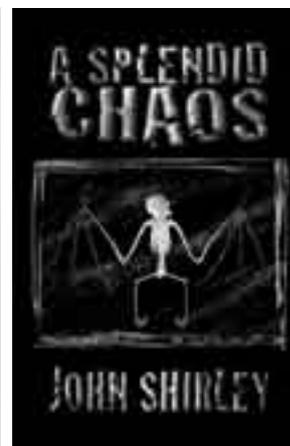
I picked John Shirley for my first column because he is the essence of underground in Horror and Science Fiction. Horror literature is not unlike the punk or metal scenes in the sense that it has both its mainstream acts like Stephen King and Dean Koontz and its off the hook cousins. I think a lot of horror fans are looking for novels which push the boundaries like their favorite films, but they're not easy to find. The New York publishers have dipped their fingers into this pool, but if you want to take a swim you have to seek it out.

Before Clive Barker lead a blood red revolution in the horror scene or William Gibson created a cyberpunk upheaval for Science Fiction, John Shirley was quietly beating them both to the punch. He has gotten his due respect from the horror elite but his novels have never been able to crack the bestsellers list. Shirley is an eclectic artist. He co-wrote the screenplay for *The Crow* and has written lyrics for Blue Oyster Cult. He was the front man for Portland's first punk band, Sado-nation, and had a day job where he wrote the most amazing Horror and Science Fiction novels since the late 70's.

In 1979 John Shirley busted onto the scene with the ground-breaking pre-Cyberpunk novel *Transmanicon*. It's the tale of a twenty-second century man who had control of a device which telepathically transmits madness. While the Sci-fi community already had Phil K. Dick, Norman Spinrad and Barry Malzberg writing brutal, sometimes off the wall science fiction novels, *Transmanicon* and Shirley's mind-bendingly bizarre Sci-fi follow-up, *City Come-a-Walkin'*, brought a feeling of authenticity. This was an author who showed up to panels at conventions in spiked dog collars and had truly lived a crazy life.

Already battling drug addiction and even having spent a short time inside an Oregon psych hospital, Shirley had experiences to draw upon, creating his unique voice. In 1981 his second horror novel, *Cellars*, was dropped on the world. This story of New York drug addicts and underground cannibals was described by William Gibson as being "...like Lovecraft on PCP". So blood soaked is this novel that Gore guru Edward Lee (author of *Flesh Gothic*) said in the introduction to the 2006 re-issue that it not only was the first of its kind, but that it still holds up today.

To me it was 1986 when John Shirley found his voice and took a turn with his fiction which I believe sets him apart. Left on the political spectrum, his bug-monster novel, *In Darkness Waiting*, may have seemed like a literary B-movie tribute on the surface, but at its heart is an exploration of a political question. What is it about humans that give them the potential to commit crimes against humanity?



While not heavy-handed, Shirley has continued to express himself through his novels, talking frankly about addiction (*Wetbones*), the rise of war mongering neo-conservatives (*Eclipse novels*), environmentalism (*Demons*), technology (*Crawlers*), and recently Christian fundamentalism (*The Other End*).

This is not to imply that these books are simply soapboxes; they are well-crafted stories, effective horror, just good reading. That being said, it is my opinion that *Wetbones* is one of the most effective modern horror novels ever written. The story of a teenager who is kidnapped and her relapsing, drug-addicted father who searches for her, is unsettling on almost every single page. The story also involves a Hollywood cult and a Lovecraftian style twist on a noir story that disturbed this jaded reader so much I had a hard time putting the book down.

While *Wetbones* is out of print and somewhat hard to find, you don't have to look too hard to find Mr. Shirley's work. Easily available from Amazon/Powells online, and a few of John's novels (*Crawlers* and *Demons*) remain in print through Del Rey. One thing that is also nice for us children of Shirley who can't get enough is that he is an incredibly hard working and prolific writer.

In recent years John has also enjoyed mainstream success with novels in several media tie-in franchises. He has written outstanding above-average entries into the *Hellblazer*, *Predator*, *Batman*, and soon the *Alien* universe for which he wrote a prequel to events of the first *Alien* film. All the while continuing to maintain his own personal style novels and short story collections.

Okay, that's it for this time. I'll be back next time with a look at the growing new literary movement called Bizzaro.

David Agranoff is a horror fiction author was recently moved to Victoria. You can find extra horror fiction commentary at www.davidagranoff.blogspot.com

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THE TABOO WORLD OF NAZIPLIOTATION

By Prof. Ryan O' Blivion

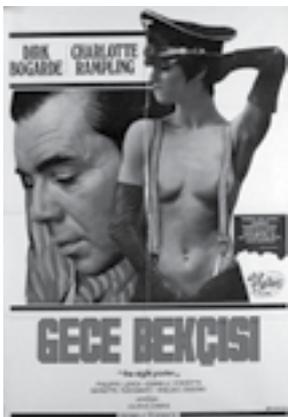
Times sure change. In the prime of exploitation movies in the 70's, there was a dark underbelly of films inspired by the true events of WWII, mainly focusing on the death camps and guard/prisoner relations. These were Nazi exploitation movies, where the antagonists were the National Socialists, and in each of these many films the viewer would witness re-enacted and sometimes completely made up methods of torture and experimentation on the Jewish prisoners (who hardly looked famished, abused or in too much discomfort). They started as American with Ilsa, but went to Italy with later films, much like the zombie genre. The female tormentors were usually always buxom, with a big sexual appetite. These are a lot like Women In Prison movies which mostly focused on the degradation of the prisoners, plot lines dealing with sexuality and affairs within the confines, and sometimes rape.



Come the late 80's and 90's and suddenly no one wants to revisit this era anymore, if not in a dramatic piece or war film which exclude the inside of the camps for the most part like Schindler's List or Downfall or films which have an exiled Nazi hiding out and practicing doctrines in secrecy like Apt Pupil, Marathon Man or Dead Alive. Why the moral upswing? The closest thing to these films these days was Rob Zombie's fake Grindhouse trailer for Werewolf Women Of The S.S., but I don't even think he could make the full film without a severe amount of backlash from those who can't take a joke. But were these films funny? At times yes, there's a lot of tongue-in-cheek humor in the S.S. scene. Why make it and bill it as entertainment if it's not? You could say they are cautionary tales which show the extremely dark nature of humanity under potentially limitless freedom in medicine with unlimited test subjects, but they're far too cheesy in parts to call them anything but camp. Here's a few choice Mengele cuts.

The Night Porter - 1974

Lacking the true motive of an exploitation movie, The Night Porter still shows us a cold and retrospective look at the Nazi world. Dealing more with forbidden love with a Swastika backdrop, The Night Porter deals with the repetition of past sins, but transgressing



those of circumstance - liberating the abused, which some had to come to deal with post WWII. Roger Ebert said it was a "despicable attempt to titillate us by exploiting memories of persecution and suffering", but what if those who are suffering are titillated? The Night Porter features many beautiful scenes of seductive dance and sadomasochism, there is something warm in the frosty pale skin of the militant hat wearing dom. The cold and disciplined routine is perhaps the fantasy itself, almost sentimental and touching at times.. and we wonder where these uniform and disciplinary fetishes come from..

ILSA - She Wolf Of The SS - 1974

Like Rambo or Ernest, Ilsa marks her territory around the world like a dog with an enlarged urethra and uncontrollable bladder. Within her movie catalog, she can be seen in Siberia, Germany, Egypt..they should do an Ilsa Takes Manhattan. Here with She Wolf Of The SS, we have one of the most well known and quintessential Nazi flicks. Think of it as the Friday The 13th of em, the one which spawned the more vile and outrageous others which try to outdo this one. (not to say this isn't, the pressure chamber scenes still run through my mind like the unpleasant return of crabs.) Ilsa is loosely based on Ilse Koch, who is said to have had a lampshade made out of human skin and a collection of cut off inmate tattoos. In the stalag, Ilsa conducts experiments to prove women are more capable of withstanding pain than men, though men are also in her sights, albeit a lascivious way..but make sure you satisfy Ilsa, or you won't even be able to satisfy yourself afterwards.. Ilsa apparently was made on the set of Hogan's Heroes, and Sheri Moon's character in Werewolf Women has a distinct resemblance to Ilsa, where as her singing voice leans more towards The Night Porter. Ilsa is a good start if you're wondering what these films are like, a familiar central villain to evince the arc, and lots of torture to vice your mind.

SS Experiment Love Camp - 1976

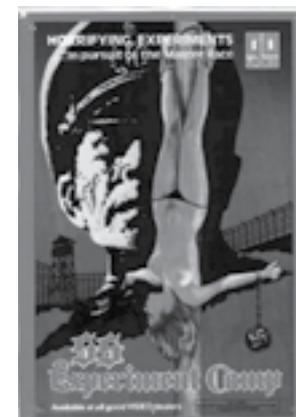
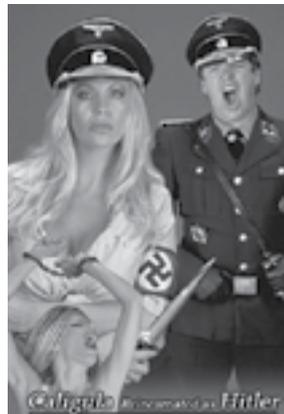
The advertising for this film is most notorious, and ignited the Video Nasty debate in 1982. It showed the silhouette of a Nazi guards head towering over an inverted cross with a naked woman nailed to it, a ball and chain on her arm with a swastika on the ball. This is



misleading, because it just doesn't happen in the film. In reality, this entry is more about sexual experimentation, with the new cover featuring two girls fondling another behind barbed wire with the silhouette still intact and the tag line saying "Sex experiments in pursuit of a better tomorrow!" Without the use of Viagra, one of the guards has lost use of his phallic region, so like any resilient Nazi..finds a stable and healthy penis belonging to a lesser member of the human race to act as his own. This is a life and death operation, pivotal almost to the human race.. The hot/cold experiment is used in this film, having a woman put into boiling water and then having it turned down to freezing, and there is some electrocution at the start, but compared to the other movies here it's little more than soft core Nazi porn. Being that it was the first of these that I watched, it was no good first impression for this genre. On the original poster it says that this movie can be found "In All GOOD Video stores", I found this quite ironic..

Gestapo's Last Orgy aka Caligula Incarnated as Hitler - 1977

Caligula? This would refer to the theory that dictators reincarnate into later dictators hundreds of years into the future to continue the path of world domination they began in a past life. But could you imagine Hitler having an affair with his sister and opening a dreadnought bordello where you could receive fellatio and give cunnilingus to the Senator's wives? Actually, the death camp does become sort of a bordello, for exiled soldiers and there is plenty of cruel perversity in such a way only the

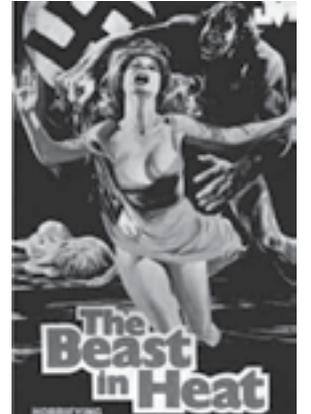


imperial can provide, but I guess the Caligula thing was only in spirit. In this story, one of the guards is trying to "break" one of the prisoners with different inventive death and torture methods, and as she constantly proves immune

to the physical and emotional strain, he becomes all the more infatuated with her. Forbidden love seems to have a running theme in this genre. Even being lowered into a bath of lime or having rats nip and chew on her hair cannot break her, as she witnesses another female prisoner melting alive from being double dipped in the lime like a Dairy Queen cone. There is an amusing and tasteless dinner scene which doubles as corny propaganda as the Nazi's shout wax-poetic nationalist nonsense before sitting down to burn alive a female prisoner and then eating the charred heaving remainder. So what is the "Last Orgy"? Soldiers attacking and screwing prisoners in a white gymnasium. Very inventively lewd film.

The Beast In Heat - 1977

I remember reading the Video Nasties list and seeing this one on there with SS Experiment Camp. I guess this one goes by many different titles as well, SS Hell Camp, Nazi Holocaust, SS Experiment Camp 2...Zombie 2 (just kidding). I watched this one as The Beast In Heat expecting the worst, but as with most Video Nasties, the reputation is worse than the content itself. What I remember of this movie is that there is a huge man-beast locked inside of a cage in the camp who rapes and kills the prisoners who are unlucky enough to be thrown in with him, and there are a lot of unlucky ones. The beast sure takes his time with them, having his way for several minutes each. The Allies advance toward the camp while Nazi's are using their final resources for last ditch efforts in experimentation, namely using old Sasquatch. Near the end of the film there is a gallery of torture featuring some fingernail extraction scenes (where the female simply says, almost nonchalantly as her nail is wrenched out of her cuticle "You're hurting me.") and the usual hot/cold temperature torture. The director, Luigi Batzella always used pseudonyms for his films, but for this..the cast does too! I heard VHS copies of this movie were going for three hundred dollars or more on Ebay, making it a nasty little collectors item. Why not just buy real Nazi memorabilia with that kind of money?



If you still need more Z-Class Third Reich propaganda, check out some Nazi zombie movies like Shock Waves, Oasis Of The Zombies or the terrible Zombie Lake, They Saved Hitler's Brain only because he looks very uncomfortable at being only a head in a glass container, or the most vile Nazi film of them all, The Producers.

HOW TO CELEBRATE HALLOWEEN LIKE A WITCH OR PARTY WITH THE DEAD

Halloween is known as Samhain (pronounced sow - when), to the Witches. It is the Pagan New Year's Eve. It is the annual night when the veil between this world of mortals and the other worlds is the thinnest. These other worlds are where the dead reside; our ancestors and dear departed. But not only do the dead have a world, but so, also, do angels, demons, faerie folk, nature spirits, and other intelligences live in dimensions imminently close and connected to us humans. Therefore, to a Witch, Halloween is an annual opportunity to connect to these other worlds.

Halloween night is the optimum night to work the Ouija board. But unless you are versed in methods of psychic protection or magical cleansing, I do not recommend using the Ouija for entertainment. It stirs shit up on the other sides and can attract nasty entities. On the other hand, if you are feeling totally dull, a little demonic possession can really spice life up.

Halloween is the ideal night for a séance, too. Since 1927 every Halloween night people have come together to provide Harry Houdini an opportunity to come through to contact this side. His widow gave up after 10 years, but others persist to this day. Houdini died on October 31, 1936. Séance directions are available on the internet. Basically, 3 or more people hold hands seated around a round or oval table with candles in a dark and quiet room and call upon spirits to make their presence known.

October 31st is the perfect night for a special kind of dinner party called a Silent Supper. Participants should bring a photo or some memorabilia of a departed friend or relative. Set up a respectful display or an altar with these things that guests have brought. Time the evening so that dinner is being finished at about midnight. Set a chair, plate, and table setting for the invisible dinner guest. No one is to sit in this chair because it is reserved for the dead. Try to have everything guests might want and need readily available. Someone makes a statement before anyone begins to eat or drink at the table that, "We invite the spirits of our deceased loved ones to join us tonight. We thank our ancestors, for without them we would not be." Blah, blah, or something to that effect. Make sure the seemingly empty seat is properly served the food and drink that everyone else is enjoying. Then no one may speak through the entire meal. There may be provided pen and paper for the rare note, but don't let the silence degenerate into a flurry of note passing. All of these methods of contacting the other side require dim light and quiet. If you really want to hear something from the other side, you have to listen intently. After everyone has finished eating, say some words of thanks and then you may talk and begin partying. And remember to bury the dinner and drink for the departed in the ground afterward. Personally, I have had a number of inner experiences during these Samhain Silent Suppers, and once we all heard a silver bell that was sitting on a window sill spontaneously ring. Very cool.

-David Zunker



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CLUTCH Photo by Coke Gibson

**Clutch w/ Backyard Tire Fire, and (Never got there names, but they were killer!)
The Whiskey Nightclub, Calgary, AB
July 29th, 2007**

Backyard Tire Fire played some straight ahead blues rock with excellent slide guitar. No nonsense rock 'n roll, simple and fine. The second band, I never did catch their name, were also very cool, the seemingly seven foot tall dude on guitar and vocals had this wicked Seattle meets Southern Rock thing happening. Like if Soundgarden had been nursed on Lynyrd Skynyrd instead of Black Sabbath and Led Zepplin. Having said that, this band along with every other band in this list and on this bill owe a debt of gratitude to the Delta Blues, namely Robert Johnson, Son House and the rest of the blues masters...which leads us to the reason we were all there in the first place.

I love Clutch. My friends and I congregate at Clutch shows through some sort of telepathy every time their in Calgary, we all just end up there; like a pilgrimage or something from a Deadhead's journal. Keeping that in mind, let me tell you friends, Clutch was a little off on this night, or maybe we're just gettin old.

Clutch has been a soundtrack to my life for years. From their adrenaline fueled three song E.P. from 1992 Passive Restraints on through to this years helping of laid back groove From Beale St. To Oblivion I too have grown from the confused and misguided exploration of rebellion into a diligent member of society fighting the machine with brain instead of brawn. Older and wiser, I now sit on the porch in rockin' chair spouting off on the ills of society and the need for greater truths, and in the background is heard the slow southern churn of Clutch.

But, I digress, on that Sunday night as my friends and I congregated to pay worship to the Gods of rock, our minister Clutch presiding, it felt like there was something missing, or rather lacking from the performance. I'm not talking about the full on rock fury from say, seven or eight years ago; you can't relive your youth and the legs just can't run forever, no, I'm talking about desire. I'm talking about the joy of the jam. This performance lacked substance, it seemed to have been phoned in, or like they were going through the motions. In the five times I've seen Clutch these are traits I have never experienced, old or young, they perform, and they seem to be performing for each other as much as they perform for the crowd. A Clutch show has always been like being invited to a private jam session, this was like a formality.

I think the problem was age, or the denial of maturity. The addition of two considerably younger members to the touring version of Clutch made me wonder if they were trying to capture a younger new audience, this seems to make sense as they are now finally gaining popularity in the mainstream press. Or was it their attempt to inject some youth into their aging band, the result of which seemed more distracting than entertaining. It looked uncomfortable to see a giant harmonic player and a second guitarist trying to fit on an already too small stage, never mind the fact that you couldn't hear the harmonica anyway, (in addition, the vocals needed to be turned up too, but I tried to not let that bother me). They stuck to material from The Elephant Riders forward, this is a good span, a good mix, but no spacegrass?!; a denial of where they came from to match a denial of where they are going.

The set just didn't flow as it normally should, Clutch seemed almost bored, or maybe just old. They seem to be at another crossroads, not the one that Neil knelt at on High Caliber Consecrator in order to summon "the fire, the flame, the passion, the power," quite the opposite, a crossroads of uncertainty. They seemed to pose the question, "Will they accept us as an aging blues act, or do we make a run for arena success?" "Do we go Buddy Guy, or go Godsmack?" I don't ever want to feel old at a Clutch show, I hope they don't either.

- Buzz Patch

**Hail DaMAGE Farewell gig w/ Hypnopilot
August 11th 2007 The Distillery, Calgary**

What a day and what a night! I spent all Friday evening brewing a hefty hangover and continued abusing alcohol for all of Saturday. I admittedly almost stayed home because I could barely walk but am glad that I didn't for nothing would be more regretful than missing the very last Hail Damage (HD) gig and I wouldn't have for all the Rum in the world.

Hypnopilot opened the gates of heavy, preparing the crowd for the onslaught of HD. I have to say due to my drunkenness that I don't have anything too insightful to say about them but I do enjoy their music and they have a good hair swinging stoner rock sound. There were a lot of new faces (to me anyway) but many familiar ones as well, which really spoke to how much HD made an impact on not only the Calgary Beer Core scene but many others as well. For those who never got the chance to experience HD, they switch it up a lot, so true to their routine, they did just that. They played two sets, one highlighting Graham on guitar and Elorps on drums, the other focused on Elorps singing with guitar and graham on drums whilst Dave maintained bass duties for the majority of the night. The legendary tambourine was played for 'Maintain' by the lovely Shelby and we also got a little bit of brief action from who other than Mikey Bastard and Glen (you know those guys who are always half dressed). I was pleased to hear my favorites played, 'Crisis at the Well' as well as the epic 'Anthem 33'. During 'Doom Ship', I got to show my dance moves off while subtly sexually harassing the many of the other females on stage (insert wink here).



All in all it was a really fun night, a great way to say goodbye to a beloved band. Farewell Hail Damage, we will miss you...
- Kristin Semchuk

**Graf Orlock, Hierophant, No Holding Back, Iona,
Breaking Point Sunset Room, Victoria, BC, All-Age
August 13**

No Holding Back (who changed their name to Final Verdict) put on a great set. The singer had broken a bone in his wrist at a recent show and was wrapped up in bandages with his arm taped to his chest during the set. Heavy mosh parts and guttural screams! Iona was next with intense "a text book tragedy" style music. Very tight and delivered well. Breaking Point was fast no-nonsense hardcore delivered at a break neck pace. Excellent performance. Hierophant... Holy fuck these dudes are so fucking fast and technical, delivered tight and powerful. Amazing set as always. Graf Orlock... well if you have never seen these dudes play you are in for an experience. They have samples for each song and intense grind, hardcore, screamed blurringly fast songs. You can't help but feel breathless after the set. Overall a great show.
-Bubba

**THE CREEPSHOW , HI-FI Club
AUG 14 , Calgary AB**



CREEPSHOW Photo by Ryan Dyer

Myself and my friends made a few trips before getting to The Creepshow concert. First the chapel for a wedding, which went horribly wrong..the bride getting masticated with a stiletto and myself acting as priest.. bludgeoned with a frying pan from the jealous ex insisting on stopping the wedding. The groom had it no better, half his face scratched off by freshly manicured nails, his flesh still stuck in her cuticles. We had a small stop at the morgue, when I reminded my friends that just because we were dead doesn't mean we had to miss The Creepshow!! We dismantled and ate the embalmer, got into the hearse and drove up to the Hi-Fi. The house was packed with pomps and brightened teeth chewing on sticks of Trident. The Creepshow began and almost instantly..rigor mortis was gone! My boned started moving like Travolta in Saturday Night Fever, or

those guys in Break It! or.. that zombie..who dances. They played numerous psychobilly insta-classics along with special pop canish Halloween treats like a Ramones and Misfits cover. "Zombies Ate Her Brain" was dedicated to our entourage and keyboardist Kristian Rowles had my bony hands all over his skull plated keys for the last few haunts of the encore. On our way out, we found the wench who killed us earlier and indeed "ate her brain". The most fun I've ever had BEING SCARED!
-Ryan Dyer

**Queens of the Stone Age
w/ Cage the Elephant
Stampede Corral ,
Calgary, AB
August 30, 2007**

On a hot as hell, last-gasp, ender-bender evening late in August at the Stampede Corral Cage the Elephant opened the Queens of the Stone Age show with reckless abandon not often seen in an opening act. Rather than acting as a red carpet for the main attraction, they blew up like a firecracker. Playing each song like they had nothing to lose, Cage the Elephant immediately won



FUCKING CHAMPS Photo by Coke Fucking Gibson

**The Fucking Champs
Ship & Anchor Pub, Calgary, AB
September 8th, 2007**

It has been years of built up anticipation of what to expect and see guys from SF could pull off live. Finally they are in Calgary. Think epic heavy thrash riffs flowing through clean stratocaster guitars (a nine string, a 6 string guitar, no bass). The only downer was having to wait in line at the ship and hope that I got in before they hit the stage.

When they were on stage it was like a clinic, intricate dualling strats, right on the money on every note, every facemelting lick. Even at one point the drummer picked up and axe and we had three dualing axemen.

The Fucking Champs fucking killed, if you like your riffs cleaned up with no distortion and no vocals you should check them fucking out.
- Coke Gibson

**Eleutheros, Leper, ISKRA, Resist the Right,
Victoria Anarchist Book Fair
Sept 8th @ Ukrainian Cultural Centre, Victoria, BC,
All Ages**

Resist the Right from Vancouver played an excellent set with a Black Flag cover. Setting the pace for the evening. Vancouverish, Leper, were next, their last show for some time til they find a new guitarist. It was so fast and so tight! Grinding music with total dedication to what they do!

Eleutheros from Edmonton followed and had a great mix of many styles with 3 vocalists. Great words were spoken between songs and the delivery of the music was heartfelt. You missed out if you did not see this band. Iskra, from the hometown team, played their last show with longtime singer, Scott. It was an extra long set of fucking blindingly fast grindcore metal. Of course profound words to make you think were spoken between songs. An excellent last show for the singer. What a send off. It was a well executed and run show. No problems, no hassle, and lots of great info booths and record distro's. Best 7 bucks I spent in awhile.
-Bubba

**THE KNOCKAROUNDS
Sept. 19/07 @ The Cavern - Winnipeg, MB**

I was slightly perplexed when I realized the hardcore/ streetpunk band I was going to check out on a Wednesday night in Osbourne Village was performing as part of the "Shake N Shout" mod night at the Cavern. Briefly surveying the crowd upon my arrival, it

over the crowd with there southern-tinged, drug-laced cock-rock and by the final song the crowd triumphantly raised the singer to the smoke-filled rafters. Youth never smelt so good.

Under twisted white chandeliers and discarded seamstress frames seemingly scavenged from a liquidated lingerie boutique Queens of the Stone Age took

the stage and played a futuristic soundtrack of instant gratification and excess, the score for a generation that just doesn't give a fuck. The renegade band of outlaws that previously rotated through Queens now a desert rat-pack serving up sleaze-rock hi-balls; one part Seattle grunge, one part L.A. glam. Rock n' roll never tasted so good.

The show at the Stampede Corral was hot and loose, like sex in the back seat of an old Chevy, there was no need for small talk, just instinct and desire. Josh Homme writhed and slithered like the redheaded stepchild of Elvis Presley, with a tilted pelvis and a sneering lip he glided through every one of Queen of the Stone Age's feel good hits of the summer. Vulgarity never looked so good.

Bathed in the back-alley-neon-glow of a red-light district, the impeccably dressed Troy Van Leeuwen and Micheal Shuman kept a businesslike rhythm, while the shadowy Dean Fertita slathered keyboard groove, and with his prize fighter physique, the backlit Joey Castillo thundered a primal beat of decadence and decay. Like perfect wing men they gave blessing to each of Homme's candy-coated teases and dirty white lies. The Corral crowd ate it up with a spoon; girls and boys together in an aural orgy succumbed to the primal urge of drink and dance. Excess and inhibition never felt so good.
-Buzz Patch

**COMBICHRIST w' Imperative Reaction,
Modulate
The Warehouse, Calgary AB
August 18**

It is always a night of allure when a somewhat obscure industrial act comes through town, especially one which is foreign. Having missed both VNV Nation and Frontline Assembly, I had to be disciplined on this occasion, restricting myself in the tightest industrial wear and Condorman makeup for what would be the heaviest stomp of the year. A few hours before setting up the umbrellas for the blood storm which was forecast at the Warehouse, impatience got the better of me and the bottle of REDRUM was popped open like the wet tissue neck of an albino virgin.

Having arrived unfashionably early and drunk, there was nothing really to do but wait for my makeup to drip down my face and dance in the meantime. Skinny Puppy was playing on the P.A, which is actually a rarity for the Warehouse, but stimulated myself and a few others. Nothing to do but put on my Crow face, seek and make out with industrial bitches.

After what seemed like a lifetime, the first act started. A lone DJ playing cookie cutter EBM. Was this Modulate? Next please...
- Ryan Dyer



COMBIECHRIST Photo by Gina Taurus

felt as though I was simultaneously watching Romper Stomper (although it should be made clear these were anti-racist skins) and Quadrophonia. Anyways, to the music: The Knockarounds play a highly-melodic blend of streetpunk, Oil, old-school hardcore and rock n' roll. I should have clued in when noticing the Stiff Little Fingers and Ramones shirts worn by the band during their pre-show set up that these guys put an extra emphasis on the RAWK. I was expecting a lot more barking and shouting from the band, but instead the crowd was treated to some aggressively catchy tunes about working all day, drinkin', and violence in the streets (most likely acted out in that order). Resilient energy and stage presence, The Knockarounds seemed to draw the audience closer and closer towards the stage throughout the course of their set, winning over most of the mod-type crowd in attendance. Bassist James was a particular highlight, channeling his inner Matt Freeman with some impressive scale work which lay at the forefront of the groups' melodies. Even his raspy backing vocals sounded eerily reminiscent of the Op Ivy/Rancid veteran. Solid band, look for their upcoming "Sorrowed Souls" release on LongShot Records.
myspace.com/theknockarounds
-Jimmy Vertigo

Metal Blade 25th Anniversary Tour Cannibal Corpse, The Black Dahlia Murder, Goatwhore, The Red Chord, The Absence. Thurs Sept 20, 2007 @ Croatian Cultural Centre, Vancouver, BC, All Ages

The Metal Blade 25th Anniversary Tour hit the Croatian Cultural Centre Thursday night like a fucking freight train t-boning a Greyhound bus. There were bodies everywhere, a bit of blood and enough black clothing to outfit a hundred funerals as five acts played over five hours celebrating Metal Blade's 25 years as both pioneers and veterans of the metal scene. The coming apocalypse never sounded so good as The Absence, Goatwhore, The Red Chord, The Black Dahlia Murder and Cannibal Corpse all shared the stage for this marathon of metal. Tampa, Florida's The Absence was up first. Sporting more hair than a Grizzly Adams convention, they ripped through their set with the fury of a Florida hurricane, leaving nothing but carnage in their wake. Hair swinger savants, check out their new disc "Riders of The Plague" out now. Goatwhore out of New Orleans followed soon after, whipping the crowd into a frenzy of circle moshing, hair swinging, head banging bliss. Before their last song singer Ben Falgoust requested that EVERYONE mosh, (not just a circle mosh), and I'll be damned if the whole place didn't erupt like an audience fleeing a burning Bali nightclub. Their latest release, "A Haunting Curse" is out now. Boston's The Red Chord was up next. Theirs was truly an excellent set performed by one of the best self proclaimed "noisy bands" out there today. Intricate songs performed with conviction and rage, if this night is any indication these guys will be around a long while. "Prey for Eyes" is their latest release, go check it out.



SAMMY from GOATWHORE Photo by Toby Schuch

The Black Dahlia Murder kept things rolling with an excellent set of death/metalcore. Hailing from Detroit, these guys knew exactly what they wanted when they hit the stage, to shred some eardrums and hopefully cause a fucking riot. Lead vocalist Trevor Strnad, between deep growls and high-pitched shrieks, petitioned the audience for as much weed as they would share. I sure hope he got his hands on some; he and the rest of The Black Dahlia Murder definitely earned it this night. Their latest disc "Nocturnal" kicks serious ass! Finally, and with much deserved ado, Cannibal Corpse hit the stage and damn near plastered everyone against the back wall of the C.C.C. with their huge sonic bombardment and relentless attack. A fitting way to celebrate 25 years of Metal Blade Records with a band whose been on that label and going strong for nearly 20 years themselves. Lead singer George Fisher and the rest of his Tampa, Florida cohorts assaulted the audience like a photic driver mowing down the advancing forces.

What a way to celebrate 25 years of Metal Blade Records! Enough rage and head pounding sound to have you keyed up and shouting at your friends, (because you've been rendered deaf!), long after the show was done. If you didn't work out your rage and angst at this gig you might as well crawl back into your casket and remain among the dead. Nuf sed!
-Grimm Culhane

**VNV Nation, Solvent
New City, Edmonton
September 28, 2007**

As a frequent connoisseur of the Calgary Metal scene, having the chance to go up to Edmonton to absorb industrial power houses, VNV Nation, was a opportunity to expand my horizons that I couldn't turn down. After the 3 hour drive from Calgary to Edmonton, we became hopelessly lost in Edmonton's gridless maze of streets. Once we got on track we managed to pin down our hotel and head out for liquor run with a record minimal amount of female prepping time. Our walk back from the liquor store brought the realization that doors had already opened for the show at New City. The thought

of missing VNV Nation kicked our drinking into high gear, allowing us to down bottles of Jagermeister and vodka in frenzy that would make any punk rock kid proud. Already slightly tipsy, the walk to The New City Suburbs was more of a test of balance than it should have been. However, the long line of stereotypical Goth kids and guys in bad makeup acted as our guiding light, so it wasn't difficult to find the venue.

This would be my first time at New City, and I had high expectation about the 'Goth' club. Unfortunately, I was greeted with high drink prices, Raver kids and PVC clad fatties who bitched about our dancing. The DJ, or whoever was in control of playing the music initially, was obviously on a little too much E, as we found it hard to get into the overly electro techno-beats. However, it was easy to block all those things once Solvent took the stage. I had never actually heard Solvent before, but this one man band was a pretty mind-blowing first act. His songs were dancey and moody and they managed to get everyone moving in their stompy boots. Unlike other industrial one man acts, he wasn't glued to his laptop, which was refreshing and vastly improved the stage show. Solvent set the bar high for the rest of the night, priming the crowd and helping everyone swallow down a few more vodka slimes to a slick industrial beat.

Porno star, another vodka slime, can one measure time in drinks instead of minutes? After what seemed like an eternity, a large bald man sauntered on stage. Ronan Harris himself finally made his entrance with Mark Jackson and two other guys lending a hand on keyboards. A scream of excitement escaped my lips and nearly every other female in the audience. Farthest Star made everyone writhe and squirm, quickly followed up by the killer dance track Chrome. After only two songs my lungs hurt from constantly screaming and bouncing around, however, I was quickly invigorated by Ronan's touch, and would not take off my dancing shoes for the rest of the night. VNV Nations ability to please everyone in the audience was evident as Ronan bounced around shaking hands with Cyber kids, exchanging nods with metal guys and gracing Goth girls in way-to-short skirts with his touch. After a fair length set was done the VNV crew left the stage only to be cheered back with cries of 'VNV' from sweaty mouths. Ronan sprung back on stage, just as sweaty as the crowd and filled with never ending energy. Another two songs down and VNV Nation left the stage for a second time, but it would be impossible for VNV to sate the needs of its fan base tonight. The drunken cries of encore were enough to draw the industrial giants back on stage for a final time. Epicenter was one of the concluding songs, finally managing to fill the needs of the stompers and those firmly planted on the ground.

Finally the barrage of industrial beats was over, leaving everyone too drunk and exhausted for their own good. We managed to find our way through the thick crowd and outside for those invigorating breaths of cool air that are so appreciated after hours of being packed in with other overly enthused concert goers. Walking back to the hotel was more of a test than it was at the bringing of the night, with some of us failing and giving in to gravity a few times. With a night this good, you know the morning will be deadly.
[Riss]

**Korn with Hell Yeah & Droid
Rect-tall Place, Edmonton, AB
September 27, 2007**

This was Pantera and Damage Plan fan's first chance to see Vinnie Paul back on stage since 2004. This time he is backing up Mudvayne and Nothingface members with their new band Hellyeah. They have been all over the place, on tour, sat radio, videogame soundtracks, and their first album and tour has been going off big time in the states and Canada. I made the drive up from Calgary as they skipped the good Alberta city, and it was worth it as their stage show marched hard through their set with VP setting the pace. Hector Bandito told me that Live, it sounded faster than the album.

Korn was next but we passed up most of their set to catch up backstage (thanks to Dorey Productions) with the guys from Hell Yeah and VP himself with some Coors Light. Hector mocked the obviously alcohol challenged beer and he caught some of Chad Grey's venom as his drink of choice was insulted... in his own dressing room.

Eventually we ended up on stage watching Korn from the main deck, it seemed really surreal a different sound altogether when you are behind the speakers at a 10,000 person show. Korn seemed to keep the crowd entertained throughout their hits and after everyone was happy, Korn then jumped into the Mystery Machine and went to solve their next mystery. (See Southpark's Korn Halloween Special)
-Coke Gibson



CANNIBAL CORPSE Photo by Toby Schuch



Absolute Album Reviews

Agnus Meatplow - Drink and Destroy Independent

This thrashy debut from Redcliff, AB's Agnus Meatplow is getting some regular play over here. For a self-recorded/self-produced debut independent album, it's a surprisingly fucking great listen. Vocalist Johnny Whitetrash really hits the mark, with pitch-perfect screams and some nasty, mean-spirited, borderline threatening lyrics. The gore-infested audio assault starts off strong with Murky Waters, never slowing down through the seven tracks of undiagnosed anger management problems. Actually, to be accurate, there is that Agnul Breath minute-and-a-half, where the keyboard comes out and lighters get waved around like some kind of aural pagan ritual is underway, but thankfully it's short and we get back to the focused attack without too much of a break in the action. Too Far Forgotten and Cunts Aren't We All are both near perfect examples of what I like so much about independent punk metal. Solid, harsh riffs that lead to fist-pumping, head banging, and alcohol consuming. Everything about this band makes me want to drink and destroy, as advertised in the title. Excellent!
www.myspace.com/agnusmeatplow
-Jeff Airplane

Alesana - On Frail Wings of Vanity And Wax Fearless

Ok I'm not even going to rant

used to be hit and miss label but at least they signed punk bands and had hits. I am not going to reminisce of the days of 30FootFall, Jugheads Revenge and Bigwig or talk of a time when labels weren't all looking for the next Used, At the Drive In or something more orchestrated. But I digress. This album is cluttered, full of three different and all equally annoying vocals by two "singers", one guy sings in a generic "my girlfriend fucked my best friend so now I'm gonna sing about that till I get revenge", the same guy delivers a low guttural roar over the next guy who screams and screams some more. We are lucky enough to get lots of slow breakdowns and even the odd piano intro. Yeah, not so good. Alesana - be sure to catch them on the next warped tour accompanied by a million other bands I have never heard and probably don't want to.
-Jym Wilson

Bad Religion - New Maps of Hell Epitaph

Yes it is Bad Religion and since the return of Gurewitz and the re-entry into the Epitaph fray these old timers have been pumping out consistently good albums. "New Maps of Hell" starts off fast and short with a tune appropriately titled "52 Seconds". The next song is a tried & true Bad Religion punk tune equipped with the staple backing vocaled chorus and verses that rock hard. But the album does lose it allure and I end up ignoring the music before the end. Do I

like it? Yeah, it sounds like Bad Religion. And for now I'm going to listen to it till I get bored and place it back on the shelf to collect dust, next to "Empire of Belief" or whatever the last one was called.
-Jym Wilson

Baroness - The Red Album Relapse/KOCH

Metal ain't just for meat-heads. That is, it needn't simply conjure up images of sweaty guys pounding the crap out of each other in a mosh-pit; busted eardrums, or wanton destruction. I admit, what I'm proposing might seem like a bit of a stretch, but luckily I have Baroness to back me up. Debuting on Relapse Records with their first full-length, The Red Album, this is one band that should be turning heads. Baroness borrow a lot of styles and fuse them into what is for the most part a smart-sounding instrumental metal album verging on a jam session. From the opening of the first track, "Rays on Pinion", Baroness unleash melodic, almost ambient metal, sounding oddly similar to a band like Explosions in the Sky. For those waiting for head-banging (this is metal, after all... c'mon), the auditory experimentation is interspersed with heavier sections, reminiscent of Mastodon. Vocals are interspersed sparingly throughout most tracks, and this is probably all to the good, as John Baizley's hoarse shouting is probably the weakest point in this band's wall of sound. And maybe it's just me, but for a band with two guitars, Baroness could

definitely stand to kick it up a notch at times. But no matter, this disc is still a worthwhile listen and a positive addition to Relapse's line-up.
www.YourBaroness.com
-Derek Leschasin

The Black Dahlia Murder - Nocturnal Metal Blade Records

Black metal is probably the only music capable of scaring the shit out of you even as you thrash your fucking head off, and with their new release, "Nocturnal", The Black Dahlia Murder seem bent on inflicting just that upon their listeners. Combining the vilest vocals with blazing fast beats and melodic metal riffs, this band have crafted a sound to be reckoned with. Musically, The Black Dahlia Murder sound a little like Carcass, crossed with a band like Darkest Hour. Frontman Trevor Strnad shows his pipes, frequently switches back and forth between a deep, gurgling black metal growl and a high-pitched shrieking, while the rest of the band hammer out blast beat-laden, furious metal. The production on this album is tight, and the band plays perfectly off Strnad's shrieking. In terms of lyrics, this is pretty much what you would expect for black/death metal: the grotesque, horrific, and the shadowy sides of human existence are all included in this musical showcase. Say what you want about lyrics like these, but they're definitely original, though they're (hopefully) probably not going to reach out and change someone's life.

All in all, this album's a virtual onslaught of the dark and heavy. It's not going to change the world, but for fans of the band and the genre, there's not much more you could ask for. By Derek "I wish RS and SPIN would stop calling me" Leschasin

BloodTsunami-Thrash Metal

The fuckin' title says it all! Boy do these krauts know how to thrash! Borrowing the finest moments of old Anthrax, Celtic Frost, Kreator, and throwing a bit of a Cro-Mags/Agnostic vibe into the mix. This is a smoke show from beginning to end. Buy this you dicks!
-dust jak GH 07

Electro Quarterstaff - Gretzky Willowtip Records 2006

This three piece math metal super group from Winnipeg, comprised of members of countless bands notorious throughout the Winnipeg hardcore metal and punk scenes is a healthy dose of guitars and drums, that's it. No bass, no vocals. Just 8 tracks ranging from a 2 and a half minute assault on the auditory senses to an epic nine minute track influenced by all of the main metal acts throughout the ages, but with their own twist on it. Very technical and very intricate are these tracks, woven into cohesiveness with an uncanny ability to keep the listener on the edge of one's seat, waiting for something, all the while not really knowing what, but totally satisfied with the end result. In a way I think vocals and bass would corrupt this sound and alter it in a way that would take away from the sheer awesomeness of the concept. www.electroquarterstaff.com

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FUELED BY FIRE - Spread The Fire Metal Blade Records

These fuckers drop good ol' Paul Baloff's name in the first song on this rip roaring chunk of Bay area styled thrash. Think EXODUS, ABBATOIR, RAZOR and DEATH ANGEL and throw in some venice shit like EXCEL and SUICIDAL and you get the picture. Definitely part of the NWOETM (New Wave Of Eighties Thrash metal), the cover on this is straight 1986 and they have the huge spread of 500 pictures of all their asshole pals wearing VENOM, S.O.D., and MERCYFUL FATE tanks and shotgunning beers and shit! Now I gotta go do a boneless off of my neighbor's car!
-D Jak Off

The Grey Army - Songs for Lovers

Well after seeing these guys at the Dwarves show in February I was really impressed. Politically charged "noise" core [not hardcore, not electro noise] but lending from all of those, as well as a plethora of other influences, not all musical, were displayed on stage in a fashion that made me want to take charge and fuck the system in any way, shape, or form. Unfortunately the feeling wore off, maybe it was the booze but when I got this cd home and put it on the next day I was like "huh?" what happened to that maniac machine that was ultra tight and super original I saw last night? Unfortunately their sound does not transfer well from live to recorded. Maybe it was the production, which to me sounds like it was done in a port-a-potty that failed this righteous attempt. The lyrics are still right on the money, but the music sounds sloppy. I really like the cover art and happily listen to a track or two now and then, standouts are "Adam & Steve" and "Veto", conveniently the first and last tracks. I look forward to hearing your next album when it comes out boys as there's only one way to go from this effort.
-Pauly Hardcore

KEN Mode - Reprisal Escape Artist Records

The 4th full length from these noise rock enthusiasts finds us deep in a melting pot of hardcore, punk, metal and noise, with similarities ranging from Black Flag and Negative Approach, all the way to Mastodon and the Fantomas. Jesse Matthewson (vocals/guitar) shreds his way through the tracks at an unrelenting speed which feels like an assault after awhile, while his brother Shane never seems to let up on the drum kit and rounding out the 3 piece is Drew Johnston on bass delivering precise hooks and a dark and often mysterious melody. There is good reason these guys keep popping up in mags such as Revolver and Kerrang as artists to look out for, as these guys are kicking ass and taking names in their quest to bring their music and message to the masses. www.myspace.com/kenmode
-Pauly Hardcore

Mad Cowboys - Baby Steps Independent

Calgary's Mad Cowboys have really delivered the goods with their punk rock full-length Baby Steps. A spirited debut, this album raises the bar from their excellent live reviews and translates well in the studio atmosphere. Opening track

Drunk Talk is catchy as a nasty cold and much more enjoyable. The video for this song (as featured on YouTube) shows the band hitting the booze in a hilarious shot-after-shot-after-shot-after-shot binge drunk, filmed on location at The Castle Pub, which is the perfect venue for such drunken punk rock debauchery. Ha!

The twelve songs featured here show mature, focused, self-reflective songwriting that would be a welcome addition to any label roster in the vein of Fat Wreck Chords. It's fun, it's catchy, and it's about time they get the coverage that they deserve. They've earned it the old-fashioned way, by playing exceptional live shows, and this album translates that energy very well.

Highlights include the lead off single Drunk Talk, the scene-questioning rant What Happened? and the "it couldn't be more true" Basement Shows Forever, which shows that their heart is definitely in the right place.

The production and mixing talent of Toronto's resident genius Sir Ian Blurton shines through here, evidenced by the maximum audio quality of this release. The future of Calgary punk rock is in good hands with these guys and talk of more recording to come soon is good news for everyone. In the meantime I'll be spinning the crap out of this disc. www.myspace.com/madcowboys
-Jeff Airplane

MINORITY JUSTICE LEAGUE - VS POWER e.p.

"Do you guys wanna hear something really fast?" is the question that serves as the brief, spoken word intro to Minority Justice League's debut e.p. and if your answer is somewhere along the lines of "Fuck, yeah!", then I suggest you check this band out. Think Propagandhi on some kind of speedball/steroid cocktail, and you're getting close. The group combine various styles of punk, hardcore and metal but keeps things progressive by not catering to the expectations set forth by any of these genres. 4 blazing tracks clock in at just over 8 minutes. As you've probably guessed from the bands' moniker, the politically charged subject matter of these songs leans heavily to the left, but unlike so many other bands who tread this territory, the lyrics have an honest, more personal approach rather than sounding like they were lifted straight from a Noah Chomsky essay. Superb musicianship in all departments, frenetic yet intricate guitar stylings that occasionally evoke Zombie Apocalypse or even the death metal technical-wizardry of Necrophagist. Bassist Charley plays like some kind of mutant combination of Fat Mike and Iron Maiden's Steve Harris, while the drums teeter on the edge of blast beats. The vocals shout more than scream, which helps the group avoid filtering into a metalcore sound (thank god) when they occasionally alternate into a cleaner, almost skate-punk delivery. www.myspace.com/minorityjusticeleague
-Jimmy Vertigo

Neurosis - Given To The Rising Neurot Recordings

Neurosis have definatley stood the test of time. There sound has evolved into thousands of different organisms over the



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years, they bond and re-bond, break free and then re-bond again. The press is reporting with great excitement about how heavy this album is, but dont expect something out of character like blast beats or speed. Its Neurosis heavy. Heavy like tar in your veins... it puts pressure on your chest and shoulders and makes your heart beat a different kind of slow. Its crushing waves of guitar crash and fragment, only to be still for a few moments, then are thrown back into your face with gruff sandy growls. 'Given To The Rising' does not disappoint, you can feel it through your whole body, that overwhelming weighted feeling you get when you listen to most of these records. That build up that actually cases you anxiety. 'Origin' demonstrates this as well as 'To The Wind', though a bit easier to handle with a more organic, blooming beginning. 'Water Is Not Enough' and among others is a multifarious entity that has layers upon layers and you just want to peel back and enjoy one at a time, especially the dreadfully wonderful outro. This album is as heavy as it is intense and takes a while to fully macerate so sit there and partake in its bi-polarity and enjoy.
- Demonika

**Only Crime - Virulence
Fat Wreck Chords**

A veritable pantheon of major players in the punk/hardcore scene comprised of Russ Rankin [of Good Riddance] on vocals, Bill Stevenson [of Black Flag, Descendents, ALL] on drums, Aaron Dalbac [Bane, Converge] & Zach Blair [Hagfish & Gwar] on guitars rounding out with Donavin Blair [Hagfish] on bass. Debuting in 2004 with "To The Nines" the band broke onto the scene and made people think that these guys were for real. With the disbanding of Good Riddance this year it is becoming clear that Russ Rankin has hatched a plan and is bringing it into action. The sophomore release is a little lacking in my opinion though, certainly not as many stand out tracks as before but chock full of solid tunes that will appeal to fans of Good Riddance. In your face and honest songs of love, politics, human nature and society mashed into 12 tracks that hold a fairly consistent flow and leave the listener wondering if these guys are for real or just a flash in the pan.
-Pauly Hardcore

**The Rebel Spell - 4 Songs
About Freedom
G7 Welcoming Committee
Records**

Available exclusively for direct download from the G7 website, it is the first of a new wave of download only releases from the Winnipeg's collectively owned and operated independent media outlet whose main function is to produce and distribute music by and for people working for radical change. And change is what these politically charged street punks are striving to achieve. The music is gritty, loud and very solid throughout these tracks while the lyrics and vocals are powerful, and spit with force and poise by Todd and backed up with fury by Erin on guitars & Chris on bass mesh perfectly with the drumming provided by Stepha achieving an overall sound reminiscent of bands like Dropkick Murphy's, The Unseen, Knucklehead & the Briggs. On "Can't Fool Me" the chorus echoes of a battle-cry "They say love these walls cause without them we'd fall, but this thinking is so small, we only live to spite them all, your cages won't save us,

they're no help at all, we know you're fucking wrong." Catch these guys in Vancouver and the surrounding area while you can folks, with this release, and the re-release of 2005's "Days of Rage" I smell a North American/European assault. www.g7welcomingcommittee.com/
-Pauly Hardcore

**SODOM - THE FINAL SIGN OF
EVIL**

The original line-up of this band re-unite to re-record their 1984, EP, adding in a few extra tracks and turning it into a full length. These guys were definitely pioneers with this sped up version of VENOM. Unfortunately the playing is a little rusty after a 20 year break, giving the whole thing the feel of a demo. Not nearly as pummeling as PERSECUTION MANIA or AGENT ORANGE.
-Barby Kiew

**Sick Of It All - Tribute
Our Impact Will Be Felt**

Twenty years of kick-ass hardcore, who better deserving of a tribute album? The bands chosen to pay homage are a wonderful mix of metal, hardcore and punk, all the music that encompasses Sick Of It All. Rise Against open the floodgates with a very respectful version of "Built to Last", which has the lyrics "Our Impact Will Be Felt". Sepultura, Hatebreed, Bouncing Souls, Napalm Death, Kill Your Idols, Bane and Comeback Kid (one of my new favourite bands) make the classics their own without losing the intensity. The album has a few skipables, which is better than most tributes, so all in all this record delivers.
-Jym Wilson

**SPLIT LIPS - S/T Lp
100% Wild Records**

This is some seriously raging sleaze rock! Slick production, slides, leads, you can practically hear the railers being snorted off of the strippers asses! SHAKE MY STICK is a real smoker, probably the strongest release yet on this label, get it while its hot! Very similar to any release on HOSTAGE.
-Dustin Ja

Strict District - P.O.E

8 tracks that barely belong together on one album, by one band. At first they are somewhat straight up hardcore, then they jump into an almost dub ska type song lacking all the intensity of the previous tracks, trying to draw comparisons to such breakthroughs in the genre as Bomb the Music Industry! but failing, and closing out the album with a very slow, very Rock type ballad-ish mish mash that isn't exactly keeping with the flow of the album. I'm just not feeling it from these guys. I liked the cover art of an overturned police car ablaze though, fry piggy fry. www.myspace.com/thestrictedistrict
-Pauly Hardcore k

**Strung Out - Blackhawks over
Los Angeles
Fat Wreck Chords - 2007**

The 7th full length album from these SoCal punks brings more of the same we received with 2004's "Exile in Oblivion". Nothing really has changed, not to say that it is a bad thing necessarily, but sometimes change can be refreshing, as was the case with 2000's "The Element of Sonic Defiance" in which they got very experimental [I guess the weed wore off huh boys] 12 straight forward songs about war in which vocalist Jason Cruz's message gets a little lost and a

tad unbelievable. I think I liked when they sang about partying and smoking weed.
-Pauly

**The Unseen - Internal
Salvation
Hellcat Records**

As stated in the previous issue, there is nothing new going on here. But for those unfamiliar with this band let me clue you in a little, these angry jet fueled punks from Boston know a thing or two about hardcore punk, they have been raging their way through the scene for 14 years releasing albums on BYO, Fat Wreck Chords, AF records, Epitaph and what seems to be a very comfortably resting place for them, Tim Armstrong's Hellcat records. Blistering their way through 13 tracks that leave little to be argued with these guys maintain their position as one of the hardest working and touring bands on the scene today, going all over the world with the likes of Rancid / Sick of it All & Hatebreed. For a healthy dose of American hatred of just about everything throw this cd in your player and bang along to the beat of a restless generation that is ready to explode. Closing the opus with a cover song by local Boston legends "the Freeze" they pay homage to their roots in the only way they know how, with brutality.
- Pauly

**Weakerthans
Reunion tour**

Here is a band that breaks all boundaries but thanks to John K. Samson's connection with Propagandhi I was turned on to the Weakerthans with the release of their first record "Fallow" in 1999. I have seen this band more times then I have fingers and have never been disappointed, ok maybe once. So how does Reunion Tour hold up against the rest of their repertoire, well I'll be going to see them again and I'll know every word. The album opens with my second favourite track (right now) "Civil Twilight", Samson sings of his new love for golf, and various topics that sort of lay out the theme of the record. The track that brings tears to my wife's eyes is "Night Windows" which is as intense as prairie folk, lullaby, punk can get. Virtue the cat is a recurring character and Samson even has a spoken word with some great music backing him. Reunion tour, although not far off of the bands beaten path is certainly not a rehash. This record is about Canada, men, sports and stories about fictional and real people, places and cats.
-Jym Wilson

**Ben Weasel And His Iron
String Quartet. - These Ones
Are Bitter**

Ben Weasel is back with his second solo album, released on Mendota Recording Co, which is Weasel's newly created digital-only label. I can't say that this music is better than Screaming Weasel but it is just as great! Ben's Iron String Quartet is made up of Dan Andriano of Alkaline Trio and some lads from All American Rejects, (the latter had me worried). The record is more mature and skillful than his past glories, which only makes sense, but there is no lacking in effort or creativity from this old man. It's nice to see that his style is still so bitter yet still so catchy. The line that summed up the record for me was from "Got My Number" where he reiterates "It's the pop that makes you dance in a melancholy trance as I'm crawling back to you."
-Jym Wilson

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Absolute DVD Reviews

Propagandhi - LIVE: from occupied territory *an official bootleg

G7 Welcoming Committee Records - 2007

This is a non-profit dvd release from Winnipeg's punk/thrash/anarchist/veganist/activist outfit, benefiting the grassy narrows blockade & the Middle East Children's Alliance. Recorded live at The Zoo in Winnipeg on 7/19/03, it was the finale to a series of 4 Propagandhi shows around MB. It's jam packed with almost every song you'd like to hear from these guys and even a surprise. They closed the show by forcing a friend on stage because of a lost wager, make him strip down to his tighty whities and perform a near flawless rendition of the Dayglo Abortions' "Wake up America" [don't worry kids, they did a 2 song encore resulting in a 21 song set list that also featured a healthy mix of old, new and first time EVER performances of a few songs in progress, "Name & Address Withheld" & "Superbowl Patriot XXXVI" It is filmed with great quality handycam[s] I think they really captured the intensity that can become a Propagandhi show. The sound is taken directly from the soundboard [conveniently done by the same guy who records all of their albums, Mark "the butcher" Chapin]. Also there are a plethora of Bonus Features that alone make the asking price very easy to swallow, including an 80 minute documentary on the U.S media & Israeli-Palestinian Conflict from 2004, a documentary on the Grassy Narrows blockade that runs 54 mins, as well as lots of photo gallery's and a ridiculous Audio Commentary by Chris of Propagandhi and Derek of G7 so you certainly get a lot for your hard earned bucks. Head on over to the G7 online store www.g7welcomingcommittee.com and get 'em while they last.

-Pauly Hardcore



Nightwish - End of An Era

Nightwish is a band well known to metal heads for good and bad reasons. Some people will scowl at the sound of the name calling them a goth metal band similar to Evanescence, some will give praise to an epic power metal band with operatic vocals, epic soundscapes and interesting combinations of metal influences. Nightwish was first formed in 1997 and up until this DVD only had one member change of the bassist in 2001. Unbeknown to her, this live DVD "End of An Era" marks the end of the original vocalist, Tarja Turunen's time as a member of Nightwish. The band decided to remove Tarja from the line up due to her alleged growing ego and distance from the band and it's songwriting. The DVD starts with a cheering crowd in a large venue in Finland, the band's homeland. A dramatic keyboard intro introduces the band to the huge audience. The band plays flawlessly as they travel through the band's lengthy discography, playing with the same dramatic, movie-score-like flair fans have witnessed throughout the band's history. As far as the DVD's production, I was kind of disappointed. You can tell this was a very expensive, professional production, but the filming of it reminded me of a Japanese seizure inducing cartoon. The DVD had way too many camera angles and never for enough time to really see what the members are doing. Other than that I was very impressed with how the band played, especially their more challenging epic songs from the "Once" album, which have so many layers of samples and symphony that I expected the band to either not play them, or play them with difficulty. Overall this was an amazing DVD to watch.

-Bitfork Timmey



DOA: Smash the State DVD - MVD visual - Sudden Death Records.

This collection features a glimpse into the raw beginnings of DOA, with rare footage from a number of shows from '80-'81, with the exception being the infamous anti-Canada day July 1st performance in 1978. The opening footage from their "on Broadway" performance leaves a little to be desired, the sound is nice and clean, the video is pro-shot from a balcony and features a very inactive crowd with the bland slugging through 8 tunes and 1 fuck up, which is hilarious and a funny addition as most bands would have edited it out, DOA made a point to highlight it. Then you get treated to a high energy and very tight 6 songs shot guerrilla style from the stage with the highlight for me being a young Chuck Biscuits absolutely going bananas behind the drum kit. In just a year the band got considerably tighter, louder & faster. The audio on this section didn't transfer well from original source, but all things considered it is quite tolerable. On to the Bay Area Mystery Concert: We find our heroes in fine form for 2 songs & a jingle, shot in the same style as the previous offering, but with a little better audio. On to another rendition of "New Age" as well as a backstage clip with the Circle Jerks & the Lewd. After a TV shoot of "The Enemy" we get treated to the Anti-Canada Day Anarchist gathering in Stanley Park. Starting off with a fairly amusing interview with Joe Shithead that ends with the arrival of the Police and much laughter from the crowd. After much dramatics and deliberation on what is to be done, some spit in the palm hair gel, nose picking and subsequent booger consumption among other necessary antics from Shithead as well as the burning of the proposed constitution on stage. The these young-guns thrash through 3 of my all-time favorite tunes, "Nazi Training Camp", "Woke Up Screaming" & "Disco sucks". The bonus material is slim, with a short news reel from 79 that is quite funny and a TV video for "World War 3". This collection of rare footage will appeal to any hardcore DOA fan and may just turn some new fans in the process.

-Pauly Hardcore



Poultrygeist- Night of the Chicken Dead - The Feature Film Promo

Kara-Yolk-Eee DVD - https://buy.tromamovies.com/product_info.php?products_id=641

After watching Poultrygeist, you'll have at least one of the several musical numbers in your head, and with this DVD..which I'm not even sure will be officially released, you can relive that moment again and again! Introductions to each number are done by a Ziltoid esque chicken puppet who must have had too much growth hormone injections, causing him to repeat himself after every song. If you want to learn the words to the Indian employee's ode to immigration or Lloyd Kaufman's irish jig about overcoming fast food employment and making something of yourself, you can turn on the lyrics, Disney style and be fresh and ready for the next karaoke night at Broken City. Or maybe if you just want to see Lloyd in a cashier girl skirt and fishnet stockings again and again, this is also possible, and who wouldn't want that? This is a must for Troma fans of all ages.

Ryan 'Eleven Herbs and Spices' Dyer



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ROB ZOMBIE'S HALLOWEEN

Before I talk about this remake, I'll give some of my thoughts on the original. Though I believe Black Christmas to be the archetypal slasher film, Halloween refined and perfected it. There is no "stalk n' slash" method which has had as much impact as this, Michael Myers with his cat-like stalking, like some sort of fixated pervert. The audience must know he is there and anticipate his attack, but never know when it will happen. He must appear and disappear like an apparition in true bogeyman fashion. Now onto Zombie's re-imagining of the classic. It's hard for me not to have mixed feelings on it because some of the things I loved from the original have been altered, but overall it was an enjoyable movie experience. I knew he would try to transgress the violence of the original, adding a superfluous amount of gore where before it was mostly implied, and he does..by the barrel full. There is much more extensive back-story to Myers, showing his troubles at school and home. The parents you see in the original looking concerned over the young Myers holding the bloody butcher knife are abusive drunks in the update (his mother, played by Sherri Moon Zombie even strips for a living). Judith Myers is now a bitchy sister who refuses to take Michael trick-or-treating, so with this sort of home life I can sort of see why he would start a vicious killing spree but hey..Michael is still ruthlessly evil! He kills his parents and sister with some incentive but his pet rat doesn't deserve to die so mercilessly.

Like a John Waters of horror movies, Zombie uses the same assembly of freaks for now three of his films, with a few add ons. Sherri Moon Zombie, Bill Moseley, Danny Trejo and Sid Haig all have supporting roles, as well as Ken Foree in a small but memorable part. Malcom Macdowell is dead-on as Dr. Loomis, his voice as concerned and cautious as Donald Pleasance but a tad less medium rare in the hamminess. It's a classic moment to see Brad Douriff as Sheriff Brackett with Macdowell at his side riding in the police car arguing over Myers.

Although the movie is longer than the original, the pacing is much quicker, especially in the middle to second half. Michael stalks the teenagers in record time and kills them off rather quickly and violently. Still, this is the best on-screen version of Myers since the



original, and his malice does equal his skill at hiding. Myers also doesn't discriminate, someone who you may think will get off scott-free will be butchered worse than anyone.

As I was leaving I noticed the older people there hated the movie and the young generation liked it. I'm in the middle, but I can appreciate it on its own merits. It's like going to a White Zombie concert looking for Neurosis. Just enjoy the White Zombie. Trick or treat baby!

- Ryan Dyer

HOSTEL: PART II

Directed By Eli Roth

Maple Pictures

What would seem like a cliché -filled horror sequel to the original Tarantino produced hit, we end up a cliché - filled comedy. Not

intentional in all departments I am sure. Mind you,. Hostel 2 breaks out the instruments of torture again (still not sanitized) and the blood bath begins. Literally. The ingredients are there: the geek, the big mouth, the tough one and of course lots of blood, breasts and blood on breasts. The odd squirmy scene hit home (a la The Cook, The Thief, His Wife,...ending.) so the wince factor is intact. Wish I could say the same for the body parts. Simple stuff plot wise, as it putters along - we can understand why director Roth had been quoted last week as saying: "There will not be a Hostel 3". Makes perfect sense. Why ruin a bloody good thing? Not to mention we were getting Cabin Fever. -E.S. Day



BUG

Directed by William Friedkin

Lionsgate/Maple Pictures

We would have to agree; this is by far the best cocaine -induced psychosis film since Sweet Nothings. Ashley Judd portrays a coked up alcoholic waitress who's agitated state becomes incurably hostile with "pop-ins" from her ex Jerry, played gracefully by the Swingin' Thing himself - Harry Connick Jr. She then befriends a local drifter only to find out his torrid past comes with



a dangerous future, for the both of them. Directed by William Friedkin (The Exorcist) he breaks out the gore in spurts (no pun) just enough to keep you glued without the inhalants. These two have to be possessed to go through this kind a paranoid lunacy. Michael Shannon is our star skin scratcher, a somewhat delusional insight into his own conspiracy theories will have the viewer wondering if its all the freebase being cooked up and consumed or are there really bugs under their skin. Odd, that they made a movie that resembles the Downtown Eastside here in Vancouver, as it is readily available for the taking. For under \$35 a night, the drugs are certainly available, oh - and the bugs...are very real. www.bugthemovie.com

-E.S. Day

EASTERN PROMISES

Three Pulled Teeth Out of Five

One nasty little pit of vipers is stumbled onto by a woman who apparently doesn't have a healthy fear of snakes in David Cronenberg's latest film. Naomi Watts plays a midwife who delivers the baby of a dying woman, which prompts her to make finding some family for it her life's mission, even if she has to deal with Russian gangsters.

The Russian gangsters are so stereotypical that they almost fall short of being taken seriously, but everything and everyone looks wicked as hell anyways, so it works. Slick, cold, and with lots of cool tattoos, Viggo Mortensen steps onto the scene as one of the mob's top clean-up-driver-guys. Vincent Cassel does a brutal turn as the whacked out mob boss' son, and everyone dresses in black. The audience gets the beauty and gloss of the underworld that it came to see until the carpet knives come out. As usual, Cronenberg delivers with his own brand of swift, nasty violence that punctuates the rest of this otherwise calm film. It goes well with the other "shocking" themes that come up, and makes everyone but the sociopaths cringe just a little

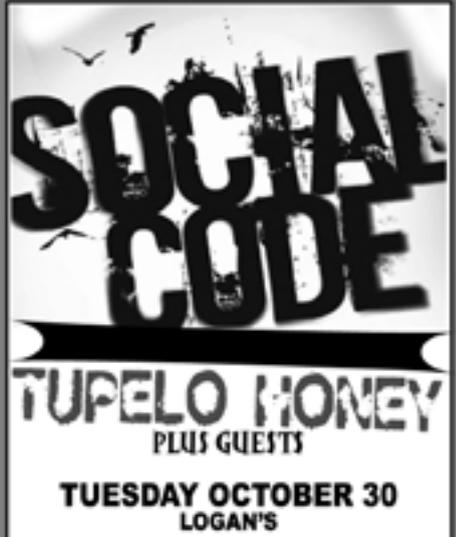
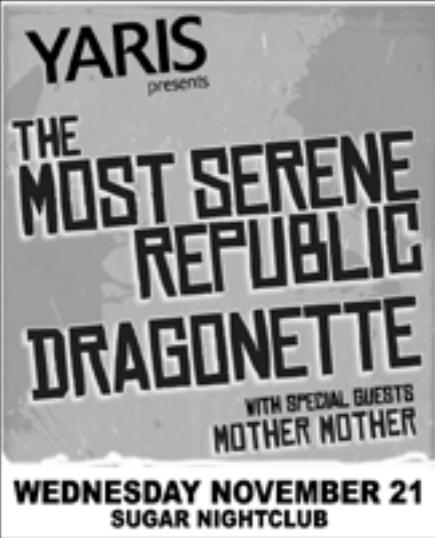
Eastern Promises is worth the price of admission. It isn't a great new story and it doesn't leave you with happy feelings, but it succeeds where it needs to, looks fantastic, and kicks some ass along the way.

-Justin Schneider



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**BOOK REVIEW:
ALL YOUR EARS CAN HEAR:
Underground Music in
Victoria, BC 1978-1984**

Ok, full disclosure.

This is a biased review.

"All Your Ears Can Hear", written and compiled by Jason Flower, Ricky Long and Kev Smith, is a history of Victoria, British Columbia's, burgeoning underground music scene and its formative years: 1978 - 1984.

I love this city and it's punk rock scene I grew up in.

I think many of the bands it's produced over the last 30 years are among the most progressive yet unheralded in all of North America. The people who make up this community and their ideals (and sometimes the lack there of) have greatly influenced the person I've become and have helped carve the path my life has ultimately tread.

So I come to this visual history w/ a great deal of affection and nostalgia.

That being said it is a must-read for anyone who lives here yet never attended a single show prior to 1998.

Perhaps you're a fan of "Hot Hot Heat". Or "The Keg Killers". Or "Black Mountain". Local bands all, or bands whose ties to Victoria and its influence are undeniable.

And they say if you truly want to understand a subject's present state, study it's history.

In the case of this independently produced package you get a written history and a 2 CD collection of 79 tracks clocking in at over 2 hours.

The book is eminently readable in that each band profiled within (there are around 46

of them) is given roughly a full page featuring a photograph of the members, a brief history (line-ups, shows played etc.) and a discography which also notes which tracks are included on the CDs and what recording session they were culled from.

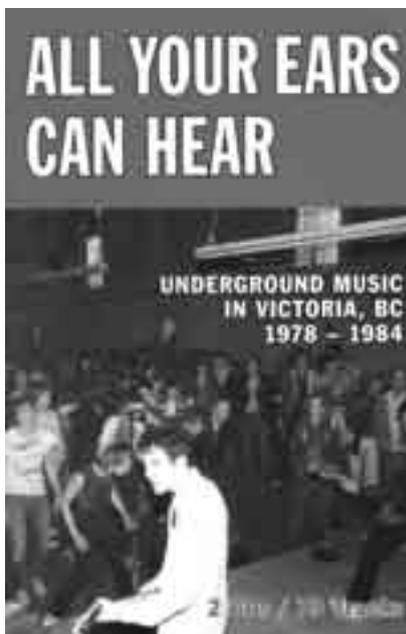
So you get a good deal of information but not enough to bog you down. Far from it.

I found myself reading and thinking, "Ok, I'll do one more." Next one done. "Ok, one more." until I'd finished the whole book in one sitting.

I've watched this project blossom and grow since its conception over 9 years ago.

First in the hands of Rick Andrews, an original scenester and co-owner of one of the best music stores we've ever had, "Funhouse Records", then passed to the three-man team of Flower, Long and Smith once its scope passed beyond the abilities of one man. (Andrews still contributes to several pieces in the book under the name "Zeno's Heap Of Millet")

In the end result what I found the most refreshing is that the writing voices of the various contributors are so varied. Having several people writing and trading off from article to article assures that one is never



bored by a singular style.

Some writers are more polished than others, certainly, but therein lies part of the book's charm.

Also, these textural differences from one profile or article to the next is tonally appropriate given that the subject is a scene that was comprised of people from divergent economic backgrounds and with varied levels of education. It all rings true. And the passion the three authors, and all the book's other contributors, feel for their subjects is palpable.

The personal remembrances, which are often relayed via short

essays, by various "important players" in the underground music community (such as promoter/musician Marcus Pollard), frequently offered my favourite moments. The most evocative recollection is supplied by Andy Kerr of "NoMeansNo", the body of which is a kind of tone poem that honours this special time in our musical history by simply listing names of record stores, venues along with the characters and their moments that gave it all life.

This brings me to most obvious strength of the book yet the one aspect that had the greatest (and most unexpected) impact on me: The participation of the "legends" of this scene.

From people like Andy Kerr or Kev Smith (of the seminal Hardcore giants "The Neos") to just the reporting of the achievements of all

the players involved in the bands as well as the promoters and kids who just showed up to these unlikely rock concerts.

And the musical output of the bands detailed here are true achievements. Achievements in progressing as well as representing a musical form barely reported on in any media and certainly not supported by any civic body that could have funded the advancement of any promising local talent.

A lot of the people featured in these pages are friends of mine. I played in a group with Kevin Lee (along with Kerr a member of one of the most revered of all local bands from this period, "The Infamous Scientists") for several years. If I had read this book at the time we began collaborating I doubt I would have been as gung-ho as I was. I would have been to too much in awe. Awed by someone who had already achieved so much and who had a legacy that stood then, and is as relevant today as it ever was.

So that is the true end result. This book left me with a greater respect for friends I've known forever and sense of real loss. The loss of the amazing people no longer with us, people like Randy Long and the drum colossus Ken Jensen (both featured among others on a touching "In Memoriam" page), and the sense of having missed too many opportunities to pay respect to the ones who are still here just by talking on the phone or trying to play music together again.

I'm proud of everyone mentioned or involved in this project.

-Rob Nesbitt

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Azeda Booth, Bend Sinister, B.A Johnson @ Broken City (Calgary)
Necrobiosis, Disgust, Orchidectomy @ Mead (Edmonton)
Turbonegro, The Mondo Generator, @ Commodore Ballroom (Van)

Fri Oct 12
Sittin Idol, Chunk @ SAIT (Calgary)
The Ramores, Black Flab, Night of the Living Dead Boys @ Lucky Bar (Vic)
Chris Murray, One Night Band @ Steamers (Vic)
Dead River Wasteland, Whyte Hott, Flood Of Fire, @ The Cobalt (Van)
Henry Rollins Provoked (spoken word) @ Convocation Hall (Toronto)

Sat Oct 13
Grass City, Crown the Wolf, Doorway @ Logan's Pub (Vic)
The Miss Fits present: Roller Derby Movie Night!!! @ Lucky Bar (Vic)
The Deadcats, The Killer Saints, The Slickjacks @ The Cobalt (Van)
Nikki Hurst, Incura, Like a Martyr @ The Bourbon (Van)
Ford Pier, The Feminists, The Belushis @ Pub 340 (Van)
Jaks Team presents: Slimfest benefit with Bison, China Creeps, The Hoovers @ The Sweatshop (All Ages) (Van)
Hot Little Rocket, The Manvils @ HiFi Club (Calgary)

Mon Oct 15
UK Subs, Ab Irato, TROMA LISA, The Switchblade Valentines @ Sugar (Vic)
Arch Enemy, Infernal Majesty, Sinned, Soulscar @ Commodore Ballroom (Van)
Uearth, Darkest Hour, August Burns Red, Suicide Silence @ Croatian Cultural Center (All Ages) (Van)

Tues Oct 16
Meat Market 3 DVD Release Party! The Hoosegow, The Beaumonts, Final Verdict @ Lucky Bar (Vic)
UK Subs, Ab Irato, Troma Lisa @ The Cobalt (Van)

Wed Oct 17
Arch Enemy, August Burns Red, Darkest Hour, Suicide Silence, Uearth @ Mac Hall (Calgary)

Thur Oct 18
Arch Enemy, August Burns Red, Darkest Hour, Suicide Silence, Uearth @ Starlite (Edmonton)
The Hoosegow, The Motherfuckers, and Guests @ Logan's Pub (Vic)
Away Ri'o, Beasts and Superbeasts @ Railway Club (Van)

Fri Oct 19
Passado, Power Of Murder, Persepolis @ Underground (Calgary)
Mr Chi Pig's 45th Birthday Bash w/ SNFU @ The Cobalt (Van)
The Motherfuckers, The Hoosegow, @ Pub 340 (Van) Free Show!

Sat Oct 20
The McGillicuddys, Hank Angel and his Island Devils @ Logan's Pub (Vic)
Ozzy Osbourne, Rob Zombie @ GM Place (Van)

English Beat feat Dave Wakeling @ Lee's Palace (Toronto)
Dirty Bird, Underground Decay, Cambridge, DCC @ Bottoms Up (Brantford, ON)

Mon Oct 22
Thine Eyes Bleed @ Stetson (Calgary)
Rob Zombie, Ozzy Osbourne @ Rexall Place (Edmonton)

Tues Oct 23
Rob Zombie, In This Moment @ Mac Hall (Calgary)
Agent Orange w/ Hell Yeah Fuck Yeah @ Lee's Palace (Toronto)
Ost Est Ima VS Persepolis @ Stetson Inn (Calgary)
Thine Eyes Bleed @ Mead (Edmonton)

Thurs Oct 25
Alcoholic White Trash, RottenFiends, The Hycoprits, Cyborg Justice, DeathStalker @ Bayanihan Community Center (All Ages) (Vic)
Misfits w/ Balzac, Dirty Bird @ Phoenix (Toronto)

Fri Oct 26
Necrobiosis, Nasquam Esse, Strings of Mass Destruction @ Underground (Calgary)
White Cowbell Oklahoma, The Wildbirds @ Lucky Bar (Vic)

Thine Eyes Bleed, Gross Misconduct, Golgotha @ Steamers Pub (Vic)
SpreadEagle, The Manvils, The Smears, Mongoose @ The Media Club (Van)
Stand Down, Black Betty, the next hundred years, Hezzakya, Last Plague @ Royal Unicorn Cabaret (Van)
Fucknuckles, Busey Teeth, Urinary Tract Infection, West End Riot @ Rancho Relaxo (Toronto)

Sat Oct 27
Do Make Say Think @ Mac Hall (Calgary)
Los Furios, The Dreadnoughts, Fuzzcat, Rio Bent @ Media Club (Van)

Zuckuss, The Gomers, Gross Misconduct @ Pub 340 (Van)
PUKTOBERFEST 10 - Dirty Bird, The Fallout, The Metaledies, Thrashards, Brew Crew, The Expos (Toronto)

Sun Oct 28
Poser Disposer, Thrashitic Fibrosis, Cashed, Epidemic @ Windsor Park Community Center (Calgary)

Tues Oct 30
Devil's Night Party!!! Bloody Betty and Her Deadly Sins @ Lucky Bar (Vic)
Henry Rollins (spoken word) @ Centre for Performing Arts (Van)
White Cowbell Oklahoma @ HiFi Club (Calgary)

Wed Oct 31
Psychobilly Freak Show Halloween with: "The Hard Tails", "Eve Hell & The Razors", "The Calgary Burlesque Collective" and "Freakshow Artists" @ Ship N Anchor (Calgary) S.I.C.K., Discerp, Regular People @
Tolmie Hell House (No Minors) (Vic) Bands from the Grave @ Anza Club (Van)

Fri Nov 2
Forbidden Dimension, The Ex Boyfriends @ Broken City (Calgary)
Caveat, Divinity, Persepolis @ The Underground

(Calgary) Glass Tiger @ Deerfoot Inn and Casino (Calgary)
Knucklehead, SoundCity Hooligans @ The Anza Club (Van)
Nardwuar with The Evaporators, The Pack @ SUB Ballroom, UBC (Van)

Sat Nov 3
The Locust, Despised Icon, Child Abuse @ SUB Ballroom, UBC (Van)

Mon Nov 5
Child Abuse, Despised Icon, Discord of A Forgotten Sketch, The Locust @ The Underground (Calgary)

Tues Nov 6
Bleeding Through, HIM @ Mac Hall (Calgary)
Dropkick Murphys @ Commodore Ballroom (Van)
Child Abuse, Despised Icon, The Locust, Discord Of A Forgotten Sketch @
Avenue Skatepark (Edmonton)

Wed Nov 7
HIM, Bleeding Through @ Edmonton Events Center)

Fri Nov 9
Budokan, Raven Head, Random Device @ Lucky Bar (Vic)
Black Mountain, Bison, Guests @ Sugar (Vic)
HIM, Bleeding Through @ Croatian Cultural Center (Van)

Sat Nov 10
Destroyer, Vote Robot, pink mountaintops @ Richard's On Richards (Van)

Sun Nov 11
Pride Tiger with the Ostrich (7 inch release show) @ Broken City, (Calgary)

Wed Nov 14
GWAR, The End, Horse The Band @ Mac Hall (Calgary)
WEEN @ Queen Elizabeth Theatre (Van)

Thurs Nov 15
Madcowboys @ Castle Pub (Calgary)

Fri Nov 16
GWAR, with Special Guests @ Commodore Ballroom (Van)

Mon Nov 19
Madcowboys @ Cobalt (Vancouver)

Tues Nov 20
Madcowboys @ 128 House (Kamloops)

Fri Nov 23
Kataklysm, Chimaira, Terror, Divine Heresy @ Mac Hall (Calgary)

Cadaver Dogs, The Manipulators, Los Caminos @ Railway Club (Van)

Sat Nov 24
Kataklysm, Chimaira, Terror, Divine Heresy @ Dinwoodie Lounge (Edmonton)

Mon Nov 26
Chimaira, Kataklysm, Terror, Divin Heresy @ Croatian Cultural Center (All Ages) (Van)

Fri Nov 30
Run Like Hell, Mendozza, Crown the Wolf @ Logan's Pub (Vic)
Madcowboys @ Bovine Sex Club (Toronto)

Sat Dec 1
Alexisonfire, Anti-Flag, Saosin, The Bled @ PNE Forum (Van)

Wed Dec 5
Van Halen with David Lee Roth @ GM Place (Van)

Fri Dec 12
Van Halen, Ky Mani Marley @ Saddledome (Calgary)

Mon Feb 11
Sonata Arctica @ The Warehouse (Calgary)

Wed Feb 20
Exodus @ The Warehouse (Calgary)

Fri April 18
King Diamond, Kreator @ Starlite (Edmonton)

Sat April 19
King Diamond, Kreator, Leave's Eyes, Cellador @ Mac Hall (Calgary)

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Mercury is retrograde Oct 11th to Nov 1st. This is not the time to buy a new vehicle or electronics. Expect mix-ups in communication and delays in travel. What is favoured is introspection, reviewing research, reconnecting to people from your past. By the way, Jupiter at a square angle to Uranus (yeah, that's got to hurt) Oct 9th says that the Revolution is well underway. A decisive battle is being waged for freedom of thought. Common sense is so very common.

ARIES



Close relationships are inspirational and parties are memorable through the first half of October. Just stay away from any legal problems as they could prove devastating. As October comes to a close, do you really want to indulge an ex? You are not that desperate. In November, new business opportunities may require a betrayal of friends or convictions. Oh well. You are dreaming big into the end of November. A brief holiday is fine, but wait for a week or two into December for big trips or career decisions.

Taurus



You are getting it drummed into you, that your social milieu does not offer you the kind of contacts and relationships that you crave. Break the mould and try something new. A new friend will inspire you to leave your comfort zone. Work and job issues are the priority through much of October. This time round you get positive recognition for your efforts. Late October and November is about close personal relationships. And the prospects look pretty good. Later November says that if you take some risks, you have to expect a little stress. Breathe deep; it's called living!

GEMINI



There is fun to be had through the first weeks of October. You are also confronted with ongoing frustrations, which stem from being surrounded by people who do not understand you. That's OK for now, look for ways to take advantage before you change your career and/or leave town. The party is over from the third week of October. You head into a, work on yourself and the job, phase until late November. This can be very productive for you. New allies and opportunities appear. The Full Moon November 24th signals the commencement of a relationship that could be significant.

CANCER



So you have been reworking how you are going to live. Your energy is up and you are keen to get something accomplished. Look at the budget; the possibility of moving. Enhancing your sense of security and confidence is the focus. The week around Halloween is for fun and flirtation. You are popular! An impromptu trip may be available in November. By the second half of November the party has faded. A big work/job push is on. And you may have some financial catching up to do.

LEO



Busy, busy Leo. Yet, you're wondering, "What's the point?" Normally confident, it is uncomfortable when you find yourself second guessing your decisions. Allow yourself the luxury of being able to change your mind, through October. Into November you are better able to establish some control over your environment. Your energy and confidence are back up. You are thinking outside the box; expanding your parameters. Your intuition and insight are right on. Don't be surprised if your Inner Porn Star leads you into some kink.

VIRGO



October begins with a focus on productivity and money. You had some ideas that you want to resurrect and coalesce into a plan of action. Adjustments to your work situation may be possible, which make life more enjoyable. Be wary of weirdos that you are attracting. Maintain physical and emotional boundaries if you are unsure of someone. Mid-November is full of social and romantic opportunity. Just get out there and participate in your community. Some fine tuning to your diet and health regimen will show positive results by the end of November.

LIBRA



Through the first several days of October a little bold flirtation brings thrilling results. Go for it. Make time to put energy into creative projects. The inspiration to which you are giving form will carry you for many months and win praise. The opportunities to get your way through the first three weeks of October instil you with some long lost enthusiasm. Late October through November is about money and power. A little organization and effort go a long way to help you redefine your career. Don't make promises that you can't keep around the November 24th Full Moon.

SCORPIO



Through the first half of October you are all mystical and inspired. Career opportunities and volunteering beckon, but this could be a case of courage that couldn't come at a worst time. Just be careful of the choices you are making as you could find yourself real busy with shit that you don't want to do. Take some sick days and take the whole day to do up your Goth look. There are some stellar party times for you in November, when your energy and confidence are up. Let them find you. The Full Moon November 24th don't let friends or status symbols drain your financial resources.

SAGITTARIUS



In October, your social life blossoms. The first few days are down right romantic. You are charming and persuasive. Let someone else do the social director work, while you provide the inspiration. An underlying restlessness has you bristling against being tied down, but now is not the time to make big changes. Wait until your birthday. November your affirmation could be, "Maintain". Ground your self through sticking to your obligations, and staying healthy.

CAPRICORN



October holds a big emphasis on your career and income potential. Work on keeping positive or look into a medication change. Be aware of a tendency to be too assertive and brisk with people, because image matters, now. The October 25th Full Moon sees you itching for some fun and recreation. Through the next couple weeks connect to old and new friends. Maybe you can squeeze in a new club, class, or volunteer position into your schedule? Your ruling planet, Saturn, has recently changed signs and you are on a 3 year get better/self improvement campaign. Get on it.

AQUARIUS



Don't be thinking problems are all solved and relationship tensions are eased, to the point where you can get away with shit. Quite the opposite; you should take extra care these days to dot your "i"s and cross your "t"s both at home and at work. The planets are aligned for what was hidden to be revealed. In November you are in a spotlight and it doesn't look that comfortable. Work is taking a lot of energy, yet there are fresh money opportunities that appear. Late November brings more play. Keep it light and don't make promises.

PISCES



Relationships are emotionally intense and sexy in October. Don't be a whimpy Pisces; use your power to have it your way. Play seriously. Some opportunities come up to enhance your career and reputation. You are redefining your goals and desires in November. Geer up for a big career thrust late November into December. This is either a crazy scramble after a fall or a reward for solid past efforts. It is Karma time. By late November, people around you are going to want to hear what you have decided.

David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

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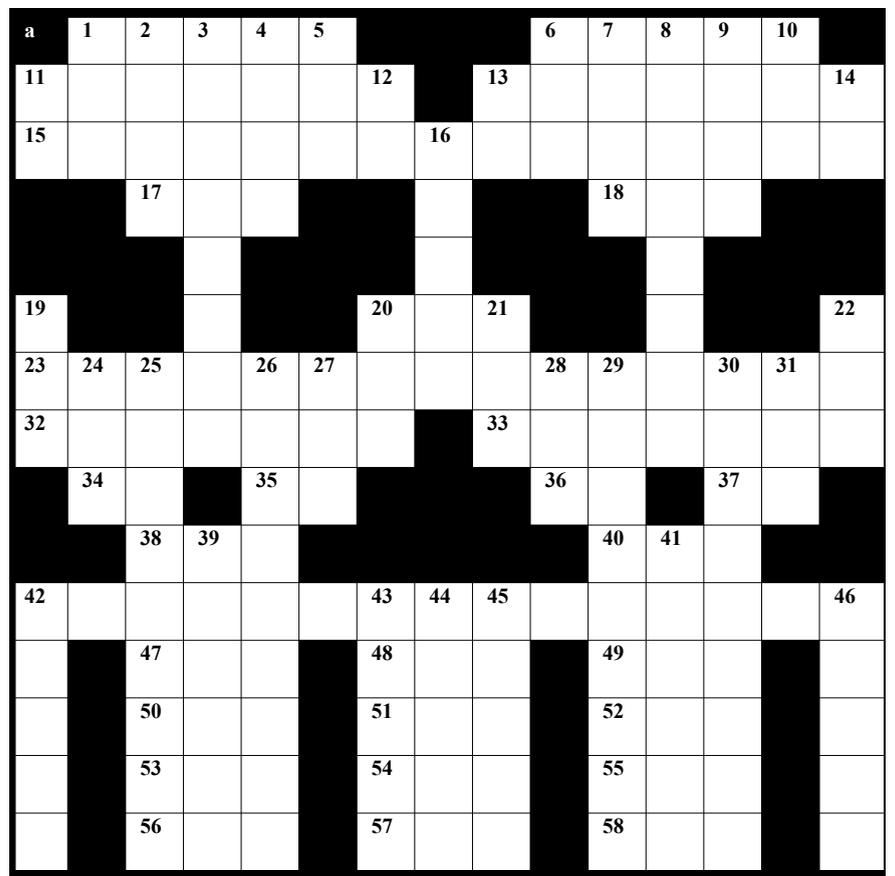
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Across

- 1. Jesus _____
- 6. Cremation remains
- 11. Come through
- 13. Woofer and tweeter location
- 15. Official term for brushes with UFOs
- 17. Opposite of T'aint
- 18. Bundy or Danson
- 20. Ask personal questions
- 23. Hidden feature of Space-Time (according to String Theory)
- 32. Carrot cousin
- 33. Put away until a later time
- 34. Narcissist's concern
- 35. 00:00 to 11:59
- 36. City of Angels
- 37. Gray e.g.
- 38. Everything
- 40. Rest and Relaxation
- 42. Alien movie feat. Will Smith
- 47. Feb follower
- 48. Texas Tea
- 49. Pirate's chuckle
- 50. Bachelor's last words?
- 51. Mindless Self Indulgence (or More Stupid Initials)
- 52. Day after Thurs.
- 53. Home of Hezzbollah(abbr)
- 54. It can be 1 or 11
- 55. Pizza topping(abbr)
- 56. Lucky Romeo Echo
- 57. Godfather
- 58. Canadian Club e.g.

Down

- 1. Salt in French
- 2. More than a bit
- 3. ETs
- 4. Female Alien Clones
- 5. Observe
- 6. Mr. Nahasapenapetalan
- 7. In the mail
- 8. Angry Letters
- 9. Scraped out a living
- 10. Yugoslav.
- 11. Comics corp.
- 12. Registered Nurse
- 13. Nihilist's reply
- 14. Q-T connector
- 16. A Massive Quark
- 19. Brand name in hair gel
- 20. English boy on South Park
- 21. 10-4
- 22. "Trips" "tabs" or "blots"
- 24. X-ray Alpha Mike
- 25. Indoor jogging machine
- 26. Common feature of Alien Abductions
- 27. Faded
- 28. League of the "Coolest Game on Earth"
- 29. The "S" in SETI
- 30. Light speed
- 31. Profit after expenses
- 39. "Take me to your _____"
- 41. Just about
- 42. Simpleton
- 43. Member of an elite HA chapter
- 44. 70's music and fashion fad
- 45. Sigourney Weaver thriller
- 46. Idiot

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