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Vol. 4 - #5 Issue 23 - August / September 2008

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The TATTOO ISSUE

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MIGHTY MIGHTY BOSTONES
THE CROWD
SHAI HALUD
LEFT ALONE
NIM VIM
GROSS MISCONDUCT
GINGER COYOTE
THE RESTARTS
PRIMITIVE SCREWHEADS
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**INTERVIEW WITH
TATTOO ARTIST PAUL BOOTH**

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Compound Terror

by Ira Hunter and Pauly Hardcore

Scott: Drums

Kevin: Guitar

Jamie: Vocals and Noise

As the name suggests - listening to their recent EP - simply entitled *MMVIII*, you get the feeling you are under attack. (Freely available for download at :www.mediafire.com/?n5qyjnnny1x1) I decided to see what the buzz has been about and found that t's ALL about making a little noise, drinking

as much as possible and using their Weapons of Mass Distortion.

AU: How many drink tickets did you get tonight?

Compound Terror: Six, between the three of us.

AU: I hear you get more when you headline. You get three each.

CT: We're working our way up.

CT: It's a true measure of success, how many drink tickets we get. When we get four we've fucking made it.

AU: What's currently on your ryder, besides oxygen?

CT: Being allowed to play at any point.

AU: Not a lot of noise around right now, you mix the noise with the

metal?

CT: Hardcore.

CT: We use the noise as a way to break up the songs. Give us a chance to rest. Give fatty aka the drummer a chance to breath.

CT: Limits the amount of shit the audience gets to scream at us.

AU: Any samples from horror movies?

CT: Ah, a few. We're working on that.

CT: Where is that one sample we have from?

CT: Richard Dawkins. *The God Delusion*. He's a geneticist and he wrote this book.

AU: Your song is about gene

LOCALS ONLY

splicing?

CT: Our songs are mostly sort of nerd. We write about what we know.

AU: Dungeons and Dragons and comic books?

CT: Computers.

CT: Jamie over here actually does science as a job.

CT: He's a scientist.

CT: I do science.

AU: Is this that mathcore shit I've been hearing about?

CT: We are the furthest thing from mathcore.

CT: I'm pretty sure you have to play your instruments to be considered a mathcore band.

CT: We need at least 60 more riffs per song.

AU: I like some of those riffs, I heard a little Slayer in there, too.

CT: I like thrash.

CT: I'm pretty sure we've played Slayer at some point in our lives.

AU: This name, Compound Terror, it's a pretty good name but weren't you called something else before?

Scott: We used to be called Kollapsing Hierarchy. Funny story: I got offered a show, to open up for Sanctum when they came up and I didn't have a band. So, I called up Kevin and told him to write up a bunch of songs, we had a show in a month. It was too confusing to remember all the songs so we decided to get a singer. I've been in a band with Jamie before, Chaos

Assassin, so we wrote, practiced and got together our first set of songs in less than a month.

AU: So did Sanctum come and play?

Scott: No, in great Sanctum fashion they didn't come and are now broken up. I made sure we had to change the name because Wolf, yes Wolf, is a cock and spelled our name wrong. I'm not into that whole scene where people spell words wrong on purpose.

Jamie: In his defense he stole the Audio Kollapse logo because we didn't have a logo and Collapse is spelled with a "K."

Scott: It's still retarded.

AU: So did you get to play that show that night, anyway?

CT: Yeah. It was our first show. But we changed the name because it was too political sounding. We're not really a political band.

CT: Not political people, not political music.

AU: What else would you like to touch upon that you haven't touched on yet, besides small children?

CT: I think you just covered it right there.

CT: I'm sorry if I played sloppy I was really high on weed.

I was drunk.

AU: Final words for the kids at home?

Straight blasting, all fast no slow, go go. Skate or don't.

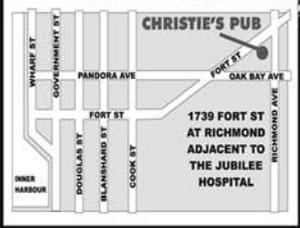
(Myspace.com/compoundterror)



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MAINLAND MAYHEM

Tyler Charles - Sacred Heart Tattoo, Vancouver B.C.

Dedicated to the memory of Eddy Anarchy

By Emily Kendy

Over a couple beers during a post-tattoo interview, Tyler Charles is telling a few off-the-record unrecorded stories about his beginner days of bike shops, living on nothing and trying not to have an aneurism from the stress of the job. He talks about performance anxiety, when a pretty girl walked into the shop and pulled her shirt off, asking for a boob tattoo. "You're just nervous and shaking and you don't want to be a perv," he says, waving his arms in comical gestures of self-defense. Conversely, there were the strippers who'd take off their tops for an ankle tattoo. Now, Tyler is based out of Sacred Heart Tattoo and Body Piercing, on Granville, which he says is a tightly run ship – and for that, he is grateful.

"I was coming back from San Francisco and wasn't working anywhere and didn't know what I was doing," he says, seated at a booth in the Loose Moose, located across the street from the shop, where a waitress brings him a bottle without him having to ask. "I didn't have any clientele, I'd been out of town for a while. Within a couple of weeks of working at Sacred, I started getting some clientele because they had a good reputation already, the Sacred Heart name is trusted."

To give him credit where credit is due, he's an excellent tattoo artist who has been working hard in the industry for nearly ten years. Before that, as a child growing up in the 'burbs of Coquitlam, his artistic streak was supported by his mother's constant supply of crayons. His father and grandfather, with their air force and sailor backgrounds, were covered in tattoos, which had much to do with his initial interest.

"I watched the hula girl on my grandpa's arm move, when he worked on his car," he says. As a teenager he admired the ink on band members of Guns N' Roses, Mötley Crüe and Suicidal Tendencies in the magazines he was reading. In class, during high school, he'd etch his own handiwork on himself with a razor blade and split open a Bic pen. When these didn't last he set out and got his first tattoo of "weird shit" on his chest. "It's all covered up now," he shrugs. "Something I thought up in my teenage years so of course nothing profound."



did not happen he began the process of entering into the thrilling career of movie set decoration. Fortunately, before his union application was finalized he ran into his friend Jimbo, a tattoo artist, who invited Tyler along to help build his shop. This was where Tyler got his start and learned to deal with the nightmares of screwing up tattoos. "I was pretty scared for the first couple of years," he confesses. "I'd even do a tattoo and then remember it as this horrible hack job. Then they'd come back a week later and I'd be like, 'Oh, fuck. It's not that bad at all!'"

While tattooing the quill on my arm, I kept trying not to watch for fear of putting too much pressure on him and distracting him from the task at hand. When I mention this over beer, my arm wrapped and sealed, he laughs and admits that being watched, back when he was first starting out, would unnerve him. "I'd make people lie down so they couldn't watch," he says. "If they did watch, your hands would be shaking because you're nervous and you're trying to do a straight line. I mean I still get nervous for certain days if I have to start a really big sleeve. You just gotta get yourself worked up every morning. I know lots of guys who swear by yoga, for back pain too. But I'm more old fashioned: cigarettes and coffee."

Currently, Tyler does mostly custom work. It took him five years to develop a trusted client list, which has recently started to snowball. Before this he was doing tattoos the size of Toonies all day long. "It's nice to do two people a day, instead of ten," he says. "But I like to do small technical things, just to see if I can do it – I like the challenge. It's also nice to be able to just finish a tattoo instead of chiseling away for a year before you see the end result."

The other difficulty with custom tattoos is all the homework involved. He finds it offensive that people think all tattooing entails is an artistic eye – like they just sit down and doodle and rake in the money. "I would say it's a lifestyle," he explains. "It's a cool way to make a living but it's a lot of hard work. You can't call yourself solid in the industry until about five years. It's not for everybody and I was questioning myself during the first five years, having trouble handling the stress of working and drawing all the time. I feel

sorry for any of the girlfriends I've had over my career." But then he says, like anything else,

you settle into your comfort zone. These days he's happy to tattoo and be tattooed, currently he's getting a back piece by Steve Moore. The piece will take about 25 hours and he admits the money he's spent on ink could probably equal a house. But that's beside the point. "Steve taught me a ton of stuff," he says, adding that Moore is up there on the list of all-time greats. "The whole city is loaded with great tattooers."

He also appreciates the work being done on an international level by Phillip Leu, who he describes as one of the masters of Japanese style and a tattooer by the name of Shige, from Japan.

"Shige doing mind blowing work," he enthuses. "Then there are the guys who started, Lyle Tuttle and Ed Hardy. They brought the Japanese traditions over here and really began the Tattoo Renaissance."

At the topic of tattoo TV shows, his excitement deflates. Sure, those shows may take away the scary connotations of bikers and mad men traditionally associated with a tattoo parlour, he says, and because of them now middle aged people aren't freaked out by the idea of entering a shop, or letting their kids enter a shop... but that's all pretty insignificant.

"To me, the best part about tattooing was the taboo of it," he says. "If you didn't have the guts to walk into a tattoo shop you don't get to see how it goes down. Now everyone gets a window into it nothing is taboo anymore. You used to be able to get a big arm piece to be a bad ass. Now you have to have a neck tattoo to be badass. Everyone's become desensitized."

As a skateboarder for 21 years, he sees the same thing happening in that area of underground culture also. When he was a kid he was skating away from bullies, not making money and getting laid. "They didn't have to do half the work we had to do," says Tyler, knowing full well he sounds like an old man. "I know when I was a young tattooer the older tattooists were thinking the same thing about me. But whatever."

He's not going to dwell on the mainstream exploitation of the world and his advice to the kids at home is to pick your artist well and if you're thinking about being one, slow down and do it right. "And get a good job, so you can spend it at my store," he adds with a smile.

(Tyler will be attending the Calgary tattoo festival, check out his online portfolio at: 23tattoo.com, or sacredhearttattoo.ca)

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By R. Dyerbolique

He say metal, she say metalcore. He say groove. She say thrash. He say Passado, I say Passado. Whatever they are, and wherever you will see them, scene veterans Passado will make one sure about one thing. That they just witnessed a head crushing, beer spilling set by one of Calgary's

finest. Passado is the ever evolving cave troll which grows uglier and stronger every time you go to battle him. Cross thy bridge, Billygoat and be swallowed as a tomato.

AU: You were one of the first local metal bands I saw when I was all of 14. The show was at the Agriculture Club, and you guys were much different than you are now. A different singer, less defined sound. What can you remember from that era?

Passado: If a band had energy the crowd loved it, same is still true today. The all ages gigs back then had lots of purity, because of all the new sounds.

AU: When and why did

you decide to get a new vocalist?

Passado: When we wanted a new sound. New vocals and percussion seemed to be the answer.

AU: What are you most proud of now in the chronology of Passado?

Passado: Our new album, and that we're still shredding.

AU: You had tribal drumming to intro your shows for a few years,

do you still do this from time to time?

Passado: No, but I think we



go figure). Biker bar in Tacoma, WA. Every show

CALGARY CARNAGE

will now.

AU: You've played with Dry Kill Logic, Avenged Sevenfold and Strapping Young Lad. What have been some of your most memorable shows?

Passado: Hatebreed gig, Humboldt, SASK, on a pig farm. Morphe Mountain Music Fest, on a mountain. CD release in 02 when it snowed 20 ft and less than half showed up (*Cold Silence* CD, go figure). Biker bar in Tacoma, WA. Every show

is rad.

AU: Where is your favourite place to play in Canada?

Passado: 3310 38st S.W Calgary, AB. Our best, and last, and I wish we still had a jam pad. We need a new one.

AU: What is the definition of Radcore?

Good shredding tunes. Or situations.

AU: Passado gets more aggressive every time I see them, ever evolving, reconstructing, ever strengthening... where will you be five years from now?

Passado: Shredding the earth.

AU: What is "Fateless

Empire"? It is a song title, but also an organization. What's the philosophy, how can people get involved?

Passado: Fateless is whatever you want to make it. To get involved come to a show.

AU: When will a new album be unleashed?

Passado: Right now .. hopefully it's out by the time this gets printed.. if it's not we quit.

AU: Any last kind words?

Passado: Thanks for coming to the show when you were 14, and thanks for coming every other time..see ya sometime soon on our earth shred. (Myspace.com/passado1)

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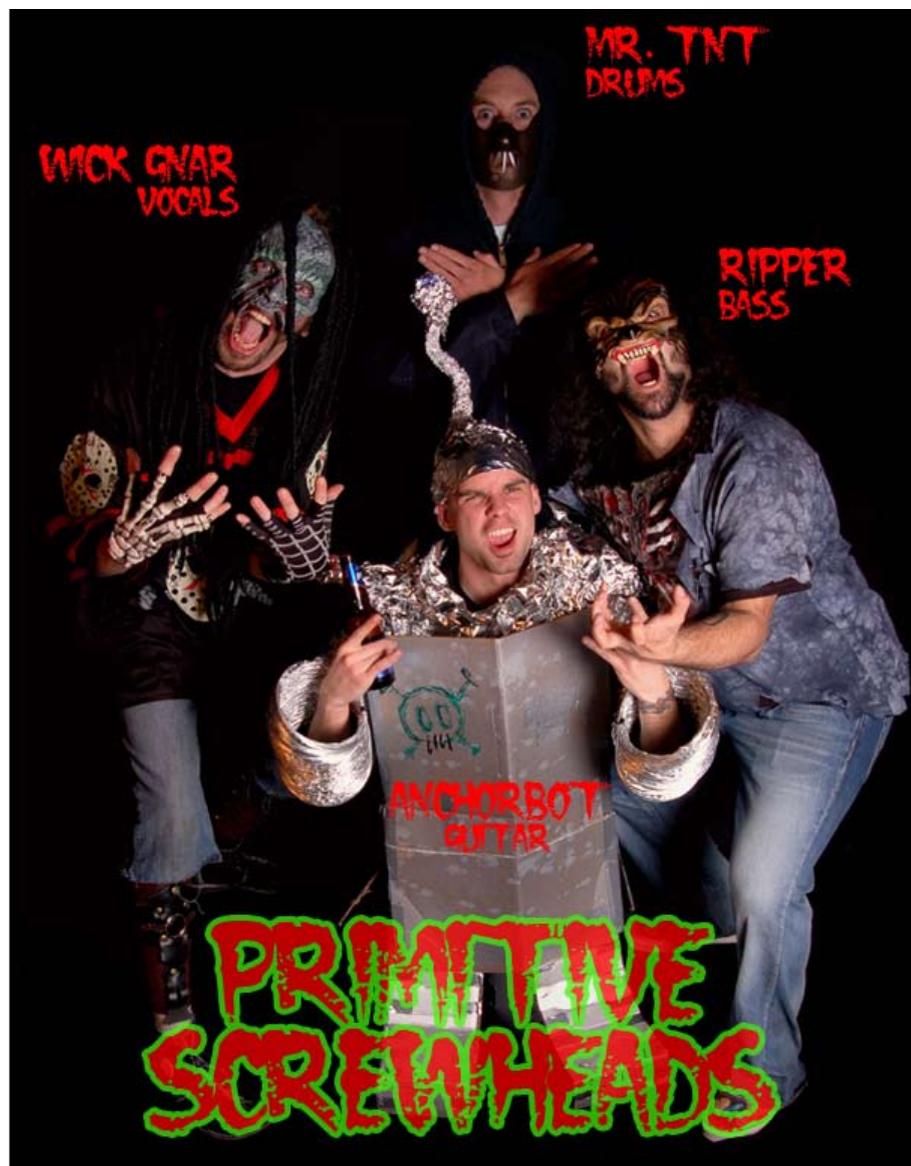
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- 7 Sophomore Jakes Markt
- 8 Mono Krome Second Hand EnemyUs Lustre Cream
- 9 Krystal Kid Fox Opera
- 12 Cosmedic
- 15 20CSS Atrophy Manuscript Versus the Nothing
- 22 Silo DMU
- 23 Ethyl Alcohol's Bday Colin Decker Free Fall & Guests
- 26 Innocent Bystander
- 29 Carpenter Fallout Frequency Chasing Jones
- 30 Flashback Soundtrack The Hours

Untapped TUESDAY LIVE MUSIC

NO COVER!

- 9 Karma Curse
- 12 Lindsay Ell Deep Creek
- 13 Story Time: Bear Attack Marq Dasouza Newbourne
- 16 20CSS
- 19 Bel Rioste The Invasives & Guests
- 20 Super Charger Buffalo Metal Bomb
- 25 Asado & Guests
- 27 The Motherfuckers The Bloody Hells & Guests



B-Movies, Comics, Outer Space and Blood

By Kristin

"Ok you Primitive Screwheads, listen up! You see this? This... is my boomstick!"

-Ashley "Ash" Williams

The Primitive Screwheads seem to take great satisfaction in being among the few who truly embrace what their music is about. I suppose they feel superior knowing that the majority of any given crowd has no idea what a boomstick is nor have they seen the movie *Yog, Monster from Space*. I will give you a few pieces of the puzzle but the rest I will leave to the imagination as perhaps the key to their radical hotness lies in that they are mysterious.

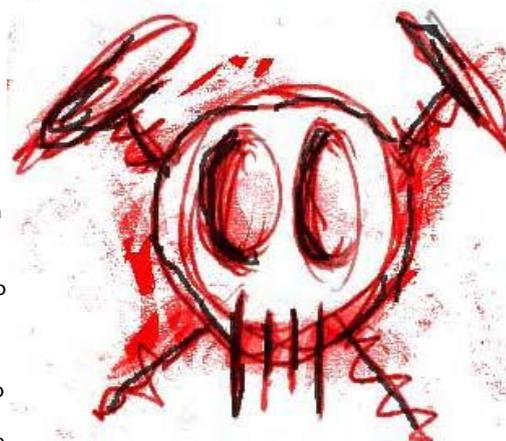
The Screwheads are a marriage of The Turrettes and The Dabblers. AnchorBot, who played lead guitar for The Dabblers now does for The Screwheads. WickGnar, who croons, plays bass for The Turrettes and also did for The Dabblers. The vocalist for The Turrettes, Mr. TNT, has taken up drums and Ripper, The Turrettes' rhythm, is on bass. They've created something that cannot be fully described, though the horror punk influence isn't easy to ignore.

They also have to be the most hooked-up band around. Not only do two of the members own the best venue in town (The Distillery, Calgary, AB) but



they also have a very talented artist on their side (Jody Langford). On the night of their CD release they uncovered one of Jody's creations, a banner attributed to the cover of Marvel's *Godzilla, King of Monsters, No. 1*.

Pure Hot, the follow-up to *100% Rad*, lives up to the moniker and is very charming. It'll make you snap your fingers and tap your toes and as long as you get their jokes, you will laugh the whole way through. My favourite part just might be the pseudo-war they create vocally as a prefix for "Evil-ution". This EP covers songs about Dracula and malicious cannibalistic spirits, among other tantalizing subjects. Just when you think it couldn't get any better, out come the live tracks complete with stadium cheering. I was inclined to ask The Screwheads how they pulled off such an impressive audience and was told that, "It was recorded by Bill Crapelle live at The Thunderdome in the heart of Bartertown, which is in the wasteland of course."



There are all sorts of treasures buried throughout the disc, like the meat-eating solo in "Wake Me Up Before Wendigo", which was created by the mastication of 15 McDonald's cheeseburgers. In November, the band will record a full-length album, tentatively titled *Gory Gory Hallelujah!* If all

goes as planned this will take place at Mushroom Studios with Marc Belke (SNFU).

If you encounter The Primitive Screwheads in an uncontrolled environment, do not approach them. Rumour has it that they are vicious... very few have lived to kiss and tell.

(Myspace.com/screwheadscgy)

The 2008 Calgary Tattoo & Arts Festival Preview

By Demonika

Photos by Derek Brownbridge

There is one thing that the better half of Calgarians look forward to each summer, NO it's not the gd Stampede, but something much better. The 2008 Calgary Tattoo & Arts Festival is upon us yet again and the buzz has been going for quite some time. With new international tattoo artists, bands, insane artists of every other type, parties that easily put Vegas to shame and the chug-o-lug of vintage cars and bikes we all clamour with excitement and cannot wait for that glorious long weekend. It's almost too much to take in... but oh how we try! Each year the convention out does the last cities, as well as itself. Something we can thank Steve Peace of Immaculate Concept fame for, as well as his crew of tireless workers and planners.

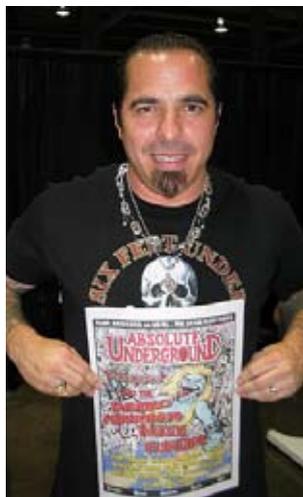
When we asked the big man in charge if he and his crew are ready, back in mid-June, we got the expected answer, "Not even close. We get better at being a little more ready each year, but anyone who sees the organizers right before the doors open know the juggling act we pull off sometimes," he says. "This year is the best yet for our organizational skills, and we are already working on 2009 so we are getting better each year."

One could hardly imagine the number of hours spent and headaches something of this magnitude can cause even the most organized of persons.

"I have an agreement with my wife that I will not start working on the next year's show until a full month has passed since the end of the last one," Steve admits. "I just started signing artists for the 2009 show, so I guess that agreement is out the door."

We think she will somehow understand once she is in the eye of the beast come Aug. 30. It would be hard not to be proud!

"The old saying 'keeping up with the Jones' comes to mind, though it seems that Calgary IS the Jones' and the others can't quite do it," says Steve. This year we have expanded again and have secured the Stampede Corral for the Roller Derby Girls to have a tournament with teams from other cities throughout the weekend."



It's a wise move to give the girls their own home as opposed to last year's small area over by the beer gardens. Now that most of us know what it's all about, let's see some full on games and get to know the different teams out there!

According to Steve, adding to the band entertainment is the sideshow, and this year it's Ryan and Amber of Gunea Pig, with their larger than life friend Powerman who is the world's fattest contortionist. Anyone who has not seen these guys perform can't miss it, as it is truly one of the best shows out there.

"The last thing up our sleeve this year is the Tattoo Industry Dodgeball Tournament," he says. "It'll play throughout the weekend also in the Stampede Corral. We will have sixteen teams from both tattoo studios as well as nightclubs and other groups competing for the crown."

The tournament is something Peace himself is quite excited for.

"Hopefully I'll be so organized that I can catch all of the entertainment at the show and play a good round of dodgeball!"

With last years attendance at an astronomical number you can bet your ass there will be just as many if not more out to take it all in.

"We feel we are still growing the show, year to year, which needs an increased attendance to sustain itself. We have grown in size and attendance each year so far."

Looking around you see all sorts of people from all walks of life and each and every person enjoying their time at the convention.

"We have brought together the best artists, bands and entertainment which will go on from the beginning of the show right til the end," he says. "A person can come to the show at any time of its opening and get their moneys worth and more."

To top off the excitement we are all feeling in anticipation of the upcoming show, Peace is very humbled and adds, "We would just like to thank all the people of Calgary and people that travel in to go to the show. The Calgary Tattoo & Arts Festival is the busiest tattoo show in Canada and definately one of the busiest in the world... all 'cause the people in Calgary are cool!!"

And when that last table is cleared out and everyone has gone home... is it time to relax yet? Not quite, he's still got to "top the 08 show in 09!"

No easy feat, but we somehow think he can manage!

(Calgarytattoos.com/)



ADRENALINE - Vancouver, B.C.

AU: Who are you? Where are you from?

Mark: I'm Mark, I've lived all over B.C.

AU: How long have you been tattooing and where did you get your start?

Mark: I've been tattooing around five years. I got my start at a shop in Kelowna called Primal Instinct.

AU: Where do you currently work? Who do you work with? What's the shop like?

Mark: I work at Adrenaline, on Granville St., with some dudes and a bunch



of kids. It's a circus!

AU: First tattoo you ever did?

Mark: It was a red star on my ankle.

AU: Describe your style of art and what sort of pieces you like to work on.

Mark: I like traditional stuff!!!

AU: Favourite tattoo you've done so far?

Mark: I couldn't pick one!

AU: Do you have any influences?

Mark: Everyone influences me in both negative and positive ways.

AU: The tattooing is



done for the day, what do you do now?

Mark: Play punk rock, ride my motorcycle and drink beer.

AU: Music, what gets you pumped for the day?

Mark: I like a lot of stuff but I'd say The Bronx gets me pretty stoked these days.

AU: Plans for the future?

Mark: More conventions and guest spots... cleaner tattoos.

(Raincity-tattoos.com, Mark will also be working at the Seattle



Tattoo Convention, August 8-10, and the Montreal Convention, Sept 12-14.)



MORE B.C. INK INKSTERS

- Coquitlam, B.C.

Vancouver is a city full of tattoo artists and shops. Rarely do you find a young artist doing so well, so soon, but Mitch is one of those exceptions. Having only been tattooing for a short amount of time he may not be on par with the guys who have been tattooing for 10+ years but he is well on his way to establishing himself within the local scene. Keep your eyes on this kid!

AU: How long have you been tattooing and where did you get your first start?

Mitch: I've been tattooing for one and a half years now. I originally started with a short apprenticeship from Jamie Macpherson (now of Irezumi tattoos) and have spent time learning on my own.

AU: Where are you currently working?

Mitch: I tattoo out of Inksters Tattoo Parlour, in Coquitlam. I sling ink along side Frank and Denys. The shop is quite new and fresh, super clean, and a very friendly comfortable environment.

AU: What was the first tattoo you ever did?

Mitch: My first tattoo ever was actually on myself. It was some roses and Japanese waves. I figured if I don't trust myself why should anyone else?

AU: How would you categorize your art and what sort of pieces do you enjoy working on?

Mitch: I would say I'm more traditional mixed with a bunch of modern influences. I try to bring my own shit to the mix with traditional along with bloody zombies and Japanese influence. The bloodier the better. I also really like challenges, such as a garlic with vampire bites and a sperm whale jumping over a surfing cat. Word!

AU: Influences, who do you admire?

Mitch: I'm really influenced by any art that seems original and new to me, whether it be street art, or a piece of advertisement. I strive to constantly broaden my style, while still staying original. As for people I admire, Derek Noble and Steve Moore are the beez knees.

AU: What do you do when your not tattooing?

Mitch: Aside from tattooing I long-board a shitload, and play drums in a band called Ignite the Sea.

AU: The Future... what do you want to be doing?

Mitch: In the future I want to be able to travel the world through tattooing, learn from all artists around the globe, and be able to pay for it all through tattooing. Also one day probably open up my own tattoo parlour.

(Myspace.com/archaicattoo)

NEXT

- Vancouver, B.C.

Alex has been tattooing for 22 years. He is originally from Brazil and works at NEXT on Granville.

AU: What makes tattooing exciting for you?

Alex: I am happy when a client comes in that needs a coverup, because I love the challenge it presents. I study the piece and create a new effect on top of it utilizing the original piece where I can. I can improve how someone feels about their tattoo and I am honoured to be able to do that for them.

AU: Why do you enjoy doing cover-ups the most?

Alex: Because of the way people feel about the change I make on their body in all but a few hours. It's very rewarding for me. Surgery scars and stretch marks can be covered as if they were never there. When a client leaves my chair, I want them to feel better than when they first came in to see me.

AU: Which styles of artwork do you enjoy doing?

Mitch: I like to do most of my work freehand. Asian, realistic and black and grey are my favourite styles.

(Nextbody.com)

PRICKS OF THE TRADE Tattoo Sup- plies

- Vancouver, B.C.

AU: Why do you sell tattoo supplies and not something more conventional?

POTT: I got my first tattoo when I was 18, from Tom Lockhart who is a B.C. legend. I was intimidated by Tom's biker style but fascinated with the world of tattooing. Representing shoes, or houses or cars was not as exciting to me at the world of body art.

AU: Were you recently involved with two small tattoo shows?

POTT: I was at the first ever Vancouver Island show, and Lethbridge show, because I believe in supporting indie events. The small shows take lots of heart and soul to be successful and both of the shows fuckin' rocked! We will be at this year's Calgary Tattoo and Arts Festival.

AU: Tell us about the Carnival of Skin, in May.

POTT: Krissi-Steele, of the Nanaimo-based show was looking for small businesses to involve in an indie project. After meeting her and finding out that she is fucking crazy, and has a good group of people working with her, I took the plunge. There was a good turn

out and I feel the success of this first-time show will encourage more tattoo events to happen on the Island.

(Pricksofthetrade.com)



VITAL INK - Courtenay, B.C.

AU: The blue walls give me the feeling that your shop has a feminine vibe going on.

VI: Yeah, for sure. It is owned and run by women who are like family. We are really laid back and treat our clients like they are friends.

AU: Tell me about the main artist.

VI: She enjoys all forms of art, from painting and drawing to music, photography and writing. Crystal enjoys the challenge of creating a design that fits the personality of each client.

AU: What do you want potential clients to know about Vital Ink?

VI: We are thrilled to be in this industry because body modification is an important part of our lifestyle.

(Vitalinktattoo.com)

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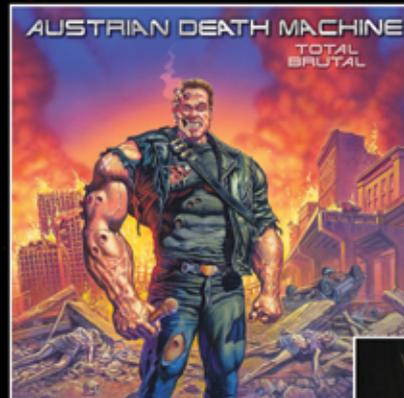
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Electro Quarterstaff, Part II

Interview w/
Drew Johnston,
axe wielding maniac

By Jimmy Vertigo and Pauly Hardcore

AU: What's the songwriting process like for EQ?



The songs are so high-speed and complicated – do you learn them in slow motion?

Drew Johnston: Typically I'll bring most if not all the riffs to the table and have some kind of rough structure circulating in my head, but as a whole

the songs are written in gradual, building-block sections... like scaffolding around a house. I'll show the riffs to Marty, Andrew and Josh and they'll write counterpoint guitar/bass parts or we'll decide on harmonies depending on the nature of the riff. With regards to structure and riff arrangement, it's a very collaborative process between all of us.

Our songwriting has more to do with finding the most interesting route or passageway to the end of the song, and also in exploring routes never traveled. The instrumental aspect of the band is liberating in that we're totally unencumbered by conventional structure, so it's been interesting for us to experiment with idiosyncratic accent placement, mutating syncopation, and mathematical patterns embedded between multiple, overlapping and intersecting riffs. Arranging some of these songs has been the molecular Tetris match from hell, but in the end it's always worth it. The goal of this band has always been to embrace the power of the riff, or in the case of our songs, many riffs working together to resolve themselves into some kind of cohesive musical speech. There's such an abundance of boring, tepid, predictable catshit out there that passes for "music" that we try to create something that can be heard as majestic sonic weaponry puncturing the shield of mediocrity... or at least make a dent. Ha, ha.

AU: If it ain't broke don't fix it they say. Are there plans on incorporating vocals in the mix, down the line?

Johnston: No definite plans to ever add a vocalist unless we were to find someone very creative and unconventional. I find that instrumental music is like reading a book. The listener is enabled to use their imagination to really focus and zero in on the interplay between the instruments as opposed to having the pictures painted for them by a vocalist or singer nattering on and on, gurgling ad nau-

WRETCHED WINNIPEG

seam. There is nothing wrong with that either, as all of us in the band love vocal-fronted music too. But a lack of vocals puts pressure on us to exercise a strict quality control in constructing the riffs, melodies, beats, and their inherent structuring to ensure all elements can stand on their own with no need for vocal support. It's literally impossible for us to get away with something that sounds half-hearted or half-baked as there are no vocals to "carry it" or to "masquerade" a presumably mediocre or temperate section. The instrumentality gives us freedom to explore the creative process to its absolute breaking point with respect to our arrangements, and becomes a motivating factor in realizing our potential on our instruments. In the Western world,

listeners of pop/rock-based music are conditioned by the media and popular culture to expect vocals as the driving force of music. We're simply a metal band that chooses to sing with guitars, bass and drums. The interplay between the instrumentation is the focus of our music. I think of

the band as an electrified string quintet.

AU: What's going on in Winnipeg that we should know about?

Johnston: In terms of local bands I'd recommend Ham (skronky/quirky Polvo meets Captain Beefheart wobbly prog/indie-rock), KEN mode (mammoth metallic noise rock), Mahogany Frog (killer intro neo-prog rock with swirling synths and wide, dynamic instrumentation), Velodrome (jaw-dropping volcanic sex funk bass 'n drums duo à la Nomeansno/Ruins), AM Overcast (skittery, pop riff-Olympics filtered through intricate structures and definite Zach Hill of Hella influence). Also Art Turner who is a jaw-dropping fingerstyle acoustic guitarist in the vein of Leo Kottke or Michael Hedges.

AU: Thanks Drew. Any parting words?

Johnston: I think that in this musical climate right now, we all need to just sit down in front of an amp stack, with a guitar or a saxophone or whatever, and just stare at it. And we need to think, "What can I do to shake some shit up within myself?" If you can't do that, don't pollute the circulatory system of the independent music industry with some patronizing catshit. Turn up, rock out and fuck some shit up. I really think that physicality, truth, honesty, passion and vision are essential in the music underground right now. Forget about making a living from music. Music is not my job. It's something I can share, something I don't have to count pennies for or bank on pennies coming in for. I want people to create music that's truly schizophrenic, challenging, unabashed and unselfish. Something that's very organic – something that speaks one very simple language that says, "I have to play this music. If I don't play this music, I am going to be very uptight." There will always be those people out there. Let's hope that we keep hearing from them.

(Myspace.com/electroquarterstaff)

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Skepsis

By Demonika

It was early this year that a friend suggested I listen to a young, up-and-coming band out of Edmonton, called Skepsis. I was in search of bands for one of my shows and I wanted to bring in something new and different for the Calgary audience. Asking them on the bill only after hearing one song on YouTube, I got what I wanted. These guys are one of the best bands I've heard out of Alberta in a long-ass time. They are tech and melodic sounding death metal and are eager to succeed in the sea of endless bands. After the show I was more than impressed and wanted to sit down with them.

AU: When did Skepsis form, and under what pretences?

Skepsis: Skepsis officially started in June of 2006 (not under that name), when I (Blair, guitar) met John (guitar) at a Slayer concert. My bass player at the time and I were in the process of leaving our prog-band in search of something heavier. We heard through a friend that John and his drummer at the time were looking for a guitarist and bass player to play with. We started jamming right away but accomplished nothing for a year or so. We picked up Curtis (bass) in September of 2007, whose playing style was much different than most bass players in Edmonton; coming

from a slap/pop background has made him an integral part of our overall sound. Anders (drums) was found by John in late September 2007 and we went to go jam with him, which was great. Anders coming from a symphony/jazz drumming background added a much needed texture to the band. After we confirmed those two members, we called up

Andreas (vocals), whom John and I had known for a while and next thing you know, Skepsis was chugging its way into the Edmonton metal scene!

AU: What does Skepsis mean?

Skepsis: It a) sounds cool, the s, k and p sounds stick in your head and b) Skepsis is new Latin, from Greek skepsis examination, doubt, skeptical philosophy, from skeptesthai: philosophic doubt as to the objective reality of phenomena; broadly: a skeptical outlook or attitude..

AU: How would you describe your sound to someone who has never heard you?

Skepsis: Technical prowess infused with melody in one of the most intense musical genres there ever will be. The sound of your mind breaking!

AU: Who are your biggest influences? Where do you draw your inspiration from?

Skepsis: Every musician in that band has their own influences and the list could go on forever. The band is based around the styling of music that was put forth by the like of Death, Necrophagist, Origin, Emperor, Decapitated, Spawn of Possession, and Psycroptic, etc., so basically anything that has a progressive edge

to it. Inspiration to play our music comes from everyone's love for music. Everyone in the band is absolutely committed to their craft. This need to play awesome progressive metal is basically what gets this band moving.

AU: What are your songs about? Is there an overlying or reoccurring theme?

Skepsis: So far almost all the songs are about some sort of mental disorder. The basic reoccurring theme



AU: How do you feel about the metal community around you, mainly in Alberta?

Skepsis: We think the metal scene has a lot of growing to do. It is small and very over saturated with bands who want to be in a metal band for the image because that seems to be what is trendy right now. You don't see too many local acts that seem to be in it for the right reasons, which is sad. Don't get us wrong though, there are a quite a few wicked bands here as well, you just really need to dig deep to find them.

AU: Where do you see Skepsis in the next five years?

Skepsis: Well, we can never rule out the possibility of us blowing apart, but we are learning so much so fast and we are becoming so much better at our instruments each and every day.

AU: Any last words?

Skepsis: Why, are you going to kill us? (Myspace.com/skepsismet1)



is the emotional response to certain situations and the insanity that usually ensues. Basically the realization of your existence forcing you to insanity...

AU: Do you plan on releasing any demos, EPs or albums soon?

Skepsis: Yes, hopefully we can have a four or five song demo done by the end of the summer to be released in fall of 2008. Anders had built a studio in his basement, now all we have to do is get an engineer to come out and record us.

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The Restarts

By Uncle Anus

Chilling out with DJ Stephen Perry in the back parking lot, we're cranking up my new car stereo with the Restarts latest CD. This recording is so heavy and loud that the subs in the trunk have the pavement shaking beneath our feet. We are waiting for the band who will be recording a live set to air later on CIUT.FM. Kieren (bass/vox), an old friend from the Toronto punk scene (Armed and Hammered, Ulcer), has promised an interview. Along with Robin (guitar/vox) and Darragh (drums/vox) they arrive weary and jet lagged. With a fresh 24 of beer, they abandon rest and offer me a drink. The Restarts are, as they put it, proud to be punks before musicians.



AU: So guys, what's your excuse to come to Canada this time?

Kieren: Well, it was definitely about time we came back. The last time we came to Toronto was in 97 so we were way overdue. We tried to come in 2004 when we did a U.S. tour but had troubles making it into the country. Since we are a DIY band with no work papers, our tours are considered illegal at the border. It will be awesome to hear some of the songs from *Outsider* tomorrow night. It's one of the best punk CDs I've heard in a long time and I'm sure you're hoping this tour helps sell it.

Robin: Well, yeah!

Darragh: Not Really. [Laughter all around.]

Kieren: Yeah. If people want it, then they'll buy it.

AU: Where is your favourite place in the world to play?

Robin: London.

AU: Is it because you're only a stagger home to bed?

Robin: That's one of the things, and because I know everybody there. Really though, I love to play no matter where we are.

Kieren: That's a really difficult question to answer because it's pretty rare that you play a gig that totally sucks. Playing in different cities throughout different countries and meeting new and interesting people, how can it not be amazing? Especially when everybody seems to be getting wasted and having a great time.

AU: How about the worst place?

Darragh: Oh, I can think of a few.

Kieren: Can you?

Darragh: There were a couple of shit gigs that we had a while back in Poland. But even that wasn't really bad. They all seem like fun.

Robin: One of the best gigs we have done in the past year was in

Belfast, Ireland. It was amazing. Really fuckin' nice.

Darragh: One place I know would be a brilliant gig to play, would be Japan.

AU: That can be an expensive trip.

Darragh: Well that's the thing that makes it like the Holy Grail. You know what I mean?

Kieren: Not really! If you can just connect with the right network of people, there is always a way to get your airfare, lodgings, gigs and whatnot. That's how we have managed to make it everywhere we've made it so far.

AU: What do you see as the major differences between punk in North America and punk in England?

Kieren: Alcohol. Technically, we are breaking the law right now just standing in a parking lot drinking beer.

Darragh: I find the age of the scenes to be different.

Robin: I agree. In the U.S. the crowd is pretty much all made up of kids 17-18 years old. But in London the gigs are more diverse. There is a good balance of young and old punks, punks from all different countries, and all different ethnic backgrounds and races. In Canada, until this point I've only played in Vancouver. There were a lot of young kids there, but it was really an awesome gig.

AU: Where did you play there?

Kieren: We played a place called Video In (now Vivo). We really wanted to play and support the Cobalt bar and have heard great things about the place. But we always try to play the all ages venues, and being a bar, they unfortunately could not accommodate us. I kind of feel like I snubbed the girl there a little bit and feel sorry for that. I hope she understands our prioritizing for the young punks.

AU: What do you wish to promote most during this tour?

Kieren: We just want to promote punk rock. You know its still alive and vibrant after all these 30-some years. It just keeps snowballing and grows as it evolves. Despite the fact, whether or not it is fashionably main stream or not, people like us continue to pursue it none the less.

Darragh: I like to think we promote the outsider, just like the name of the new CD.

Robin: I agree with what Kieren says, punk rock seems to continue to be the only genuine form of music still left today. Unless you are DIY these days, you lose all control over your music.

Kieren: I think because punk rock tries to incorporate politics in a lot of the music it becomes its own worst enemy and become dogmatic. I guess the message of the latest CD is that you can be an outsider from within your own social grouping. We want people to

TORONTO TRASH



feel confident that they can be individual in their ideas and politics. And that they do not always have to fall in line with the ideas of their peer group. To sum it up... just be an individual, think for yourself, and try not to be a cunt.

AU: So how comfortable of a living are you guys making off the band? None of you actually work do you?

Kieren: Not a very comfortable living no.

Robin: I lose money! This is a punk band and you can't make money playing punk rock. In fact, I work as a courier in London just so that the band can borrow the work van to get around to gigs. You have to really love punk rock to stick with it.

AU: Anything else you would like to say?

Robin: Just that I would like to thank the bands for letting us use their equipment.

Kieren: Absolutely. Really big thanks go out to the Mopa Dean and the G-Men for setting up the shows, dealing with all legal paperwork, and lending us all of their gear. They have done everything and deserve all the credit for enabling us to do this tour DIY.

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"Misanthropy for the Masses"

Interview w/ Matt - Guitars

By Pauly HC

Recently I got a chance to talk to Matt Fox, who had a few days off while touring in support of the band's latest album, *Misanthropy Pure*. Then he was heading back on the road and assaulting the ears of all in attendance, with a dose of blistering fast hardcore crossover sure to please. With 15 ex-members and a steady line-up for consecutive albums - the band's future seems fairly distinct - they're touring with Comeback Kid in Europe, over the summer, and murmurs of a Canadian tour loom in the Air...

AU: So, Shai Hulud has a new album due out at the end of the month, how did it all come together and what brought it on?

Matt: Well, we've been a band for a long time and it took us a little while deal with the problems we always have. You know, we like to sort 'em out if we can and we thought it was time. Our last album was in 2003, since then we've just been securing line-ups and keeping the name alive as best we can. It all came together in 2008.

AU: Metal Blade picked you up... did they lure

you with candy?

Matt: [Laughs.] Metal Blade came into the picture 'cause I met the publicist a few years back. She and I became pretty friendly and from that point the stars just aligned.

AU: The album has already leaked on the interweb, how do you feel about that and P2P file sharing in general?

Matt: I guess file sharing is a new glorified tape trading. You always hear about Metallica and Anthrax, Slayer, and Megadeth talking about the tape trading of the 80s, it's a great thing to get a band from North Carolina heard in Seattle, and a band from Florida heard in Belgium. File sharing is another fact of business.

AU: You're also involved in Zombie Apocalypse, a Zombie themed hardcore/metal band. What are some of your favorite zombie flicks?

Matt: I'm a movie buff in general, whether it be horror, zombie, comedy or whatnot - it's the quality of the film, substance and intelligence, that makes it the right reason to watch. With all that being said, out of all the zombie movies I've seen I think *Night of the Living Dead* is a brilliant film... but I've also only seen three zombie movies.

AU: Can we expect another ZA release anytime soon?

Matt: We are hoping. Hulud is so busy and that's our focus right now, but we do have plans to do another album.

AU: Any plans on a Canadian tour in the foreseeable future?

Matt: Yeah, sure. We went there last year with Misery Signal and we had a great time and met a lot of good people. Some of the shows had more people than others but we had a huge response from the crowds and we would love to come back. You can expect Shai Hulud to be touring

across Canada sometime in the near future.

AU: Awesome, can't wait. You've been a part of some pretty insane tours - what's been your favourite over the years and do you have a hilarious or gruesome story to share?

Matt: I don't know how hilarious it is, but it's potentially gruesome. Our tour last year, or maybe the year before, we were playing in Jacksonville, FL, at a place called The Imperial. I was on stage getting set up and Matt Fletcher was on stage left. I hear a big commotion, I don't know what's going on but I hear loud yelling and people talking. A bunch of commotion. Everyone is frantically moving and the next thing I hear is Matt yelling, "Get it off! Get it off!" I see our singer - a guy named Eric, who was filling in for us and he's a bigger guy - pull the bass guitar off of Matt Fletcher but by the strap. He was behind him. I didn't know what was going on so for all I knew Eric was pretending to have gay sex with Matt and Matt was smiling and laughing and telling Eric to get off of him. What had happened was that there was something in the connection with the electricity shocking Matt intensely. At first I just looked up and was like, "what are these assholes doing?" But no, Matt was being electrocuted on stage, in Jacksonville, in front of 200 hundred people. Everybody can have a big chuckle about it now - none of us wanted to plug in our equipment after that. We were scared to play the show.

AU: You have cycled through an abundance of former members. How is it, working with fresh faces all the time? Is it tough finding

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chemistry?

Matt: Yeah, totally tough. It's not something any band really wants to do of course there is just the nature of replacing people... whether it be a boyfriend/girlfriend or a boss, an employee, a teacher. It's just the nature of human beings to be transient, but for a band it's especially hard because we have to teach the new members a whole bunch of old songs and not only that, we have to show them all the new tweaks. I'd say for now we've got a really solid group of guys.

AU: Who are some bands from Florida that we should keep an eye out for?

Matt: Robus and Empire and are kind of a sludgy metal that's really cool. We've been friends for a while and I recommend anyone check them out. Then we have a friend's band that's putting out a debut EP on Trip Machine Records... the band is called Behead the Lamb and consists of members from Nerve Gas Tragedy and All Out War.

AU: Last words for the malcontent?

Matt: Yeah, if anyone hasn't seen *Strange Brew* then they should really go out and rent it.

(Myspace.com/profoundhatred)

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"Prophets of Metal"

Interview w/ Ian Hill - Bass

By Ira Hunter

AU: When did you guys get together?

Hill: Been together since 1969, almost 40 years.

AU: What were some of your early musical influences?

Hill: Jack Bruce who played in a band called Cream, with Eric Clapton and Ginger Baker. He was a tremendous bass player – still is.

AU: What was it like in Birmingham back then? Pretty dour?

Hill: Part of it, yes it was. Back in the late 60s it was still very industrial. Everything from anchor chains to heavy vehicles and tanks were all in that area.

AU: Surrounded by metal.

Hill: Absolutely.

AU: What is the meaning behind the band's name? Religion?

Hill: Ah, no. There was a band before us called Judas Priest and it was their bass player who came up with it, I think it was from a Bob Dylan song.

AU: What was it like opening for bands like Budgie and

Thin Lizzy back then?

Hill: Oh it was great; we had a great time with Budgie for a couple tours. I have to say a big thank you to Budgie because it was them who largely – through that tour – helped get our name out. We did the length and breadth of the UK with them and got ourselves noticed.



AU: I've called you in Belgium today. Are you playing at a Festival there?

Hill: Yeah, we're on our way to headline a festival called Graspop out in the countryside. Def Leppard and White Snake are on as well.

AU: What other festivals are you doing this summer?

Hill: Oh, we're doing a bunch of them. From here we go to Germany for Bang Your Head!!! festival, where Saxon is on amongst others.

AU: Cool Saxon's still going,?

Hill: Oh yeah. They were special

guests for us probably 20 years ago. We've known them for a long time.

AU: Was Judas Priest part of the New Wave Of British Heavy Metal?

Hill: We were in front of that, the tail end of the first wave. We came along just after Zeppelin and Sabbath.

AU: After the Ram It Down album would you say Painkiller was a metal rebirth for the band?

Hill: Yeah, well we did the *Turbo* album in 86 or something like that. It was very much an experimental album, with guitar synthesizers. Some people loved it and some people didn't although it's still one of our biggest selling albums. We followed that with a harder sort of direction with *Ram It Down* and *Painkiller* was a combination of that direction, it was a really brutal album.

AU: I saw that tour, those were some of the biggest stacks of speakers I think I've ever seen.

Hill: [Laughs] Could be, yeah.

AU: Tell me about the new album, Nostradamus. Is it a concept album?

Hill: It is a concept album, yes. Obviously, it's about the life and times of Nostradamus. There's about an hour and three quarters worth of music and it's designed to be listened to from start to finish as an entity, although there are 13 or 14 good recognizable Judas Priest tracks underneath there.

AU: Have you tried this before?

Hill: We've discussed this many times before but for some reason or another never got

around to doing it, one of the reasons obviously is that they're very time consuming and you generally got a record label breathing down your neck wanting to know where the record is, so we've stuck to traditional records up until now. This time we've got a great record company, Sony, we've been with them for a long time and they're 100 per cent behind us on this one.

AU: Who's idea was the Nostradamus angle?

Hill: Initially it was our manager. He came out to visit us in the late winter of 2006 just to discuss the direction and time line for the next project and he came out with the idea of a compilation album about Nostradamus. Because it was something that had been discussed over the years, and Nostradamus what a great figure to do a tribute to, we were excited by the idea. He is a very, very interesting fellow.

AU: Do you believe in his prophecies of the pending end of the world, in 2012?

Hill: Yeah, don't pay your mortgage off, right? I have to admit to being a bit of a skeptic, but on the other hand some of his predictions that have been interpreted you have to admit are uncannily accurate. So, there's probably something there.

AU: Final words for Canadian fans?

Hill: Oh, well. The obvious ones. We love you guys and can't wait to play your wonderful country. We look forward to getting back there and back up on stage and playing your favourites for you, as well as the new stuff.



Photo by Pamela Porosky

AU: You're playing Victoria, B.C. – do you remember ever playing there before?

Hill: We've never played there before, we've done Vancouver many times but never across to the Island.

AU: We just built an arena big enough to harness the power of Judas Priest.

Hill: Yeah, I'm curious. (Judaspriest.com)

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Lauren Harris

The Daughter of the Beast

By Ira Maiden

Lauren Harris is the daughter of Steve Harris, bassist and founding member of Iron Maiden.

We did this interview backstage at Iron Maiden in Seattle. After the interview I used the bathroom that said "All Thing Maiden" on the door. I saw some dirty towels on the ground by the shower and thought "I bet Steve Harris or Bruce Dickinson took a shower here earlier." Now that's a visual!

AU: What kind of music did you listen to growing up?

Lauren Harris: Kind of a bit of everything. Stuff my dad played around the house was Golden Earring, AC/DC, Free, Heart, Def Leppard... I grew up in the 80s.

AU: How would you describe your style of music?

Harris: A lot more commercial than the Maiden's. More like classic British rock with a pop edge.

AU: Arena rock, is that what they call it?

Harris: I don't know do they call it that over here? I've never heard that expression. Maybe.

AU: How long have you been performing?

Harris: Since I was about nine, with singing lessons. But professionally I've only been doing it for three years, when we started the band. I did malls, pubs and clubs around Miami then came back to London and did smaller places around there. I kinda got thrown into the deep end, I supported Alice Cooper in Sheffield, my first big stage I played. It was incredible. After that, I played with Maiden in Japan. Then carried on from there...

AU: Did Alice Cooper try to kill you or anything?

Harris: He's so nice. I got to meet him afterward and I was really, really nervous and shaking because he's been around for so long, but he was just so lovely. Everyone in the room was just sort of staring at him and watching him talk. And his show was great as well. He still puts on a great show.

AU: Did you do any projects before, like your solo thing?

Harris: No I sang in pubs and clubs with a friend of mine, we really did it for money and that was basically it. I was spotted in one of the pubs by Russ Ballard and he asked me to sing a demo for him. I went home and told my dad and he couldn't believe it. Russ Ballard wrote "Since You've Been Gone" and was in the band Argent, so he's quite a big name in the industry. That was the first recording I ever did, which pushed me to do my own demo and... this is how this kinda happened.

AU: What was it like growing up with Steve Harris as a father?

Harris: Really normal, totally just average childhood kind of thing. We traveled a little bit more, I suppose, than most people. But really normal. He never was not around for ages. He'd come back on days

off or we'd go and see him during the summer holidays.

AU: So you got to go on tour with them?

Harris: Yeah, yeah we did, on the tour buses as a kid. My mom would come out as well.

AU: You used to have the big earmuffs on?

Harris: Yes, I used to have the earplugs. And one of the guys Peter who still works with them would carry me onstage for "Heaven Can Wait".

AU: Were you scared of Eddie, growing up?

Harris: No, I never was. I grew up with him so I was used to it, I got more scared of clowns and dolls. My aunt used to buy me these china dolls that would sit in my room and stare at me during the night. But Eddie, I didn't have a problem with.

AU: What's it like opening for Iron Maiden and all those metalheads?

Harris: It's really daunting because it's not my style of music and something I tend to worry about, but overall we've played a couple of tours with them and I've been going over pretty well everywhere for the most part, which I've been pleased about.

AU: What are your songs about, theme wise?

Harris: Stuff that relates to me at the time, things I've been going through.

AU: Boy troubles?

Harris: Yeah, you know, normal girly things.

What goes around comes around.

AU: Tell us about the new album *Calm Before The Storm*...

Harris: Yeah, there's a whole mixture of stuff, few ballads, big tempo and rockin' stuff. It's my debut album so I'm really excited about it.

AU: When will you consider yourself successful?

Harris: Oh my God, that's a hard question. I'm kind of a bit overwhelmed by it all. I've played the Budokan which is crazy. I've got to sing in India and first female fronted rock singer to play with a band, kind of made history there. I mean if I ended next week I would actually be very happy because I've done so much already.

AU: Any chance I can marry into the Iron Maiden bloodline?

Harris: (laughs) Oh my God, that's so embarrassing. I'm not going to answer that question.

AU: It was worth a try.

(Myspace.com/laurenharrisuk)

Ginger Coyote, White Trash Debutantes



(Photos by Cannibal)

By Emily Kendy

"Punk Rock Pat couldn't be here tonight, unfortunately," says White Trash Debutante's singer Ginger Coyote, from the Cobalt stage. He (she?) is decked out in fishnets, mini and signature blond wig. Coyote is referring to their infamous 91-year-old band member. "She just got out of rehab for Oxycontin. But you know what she said..." Coyote breaks into Amy Winehouse's famous verse. Beside the singer is the bass player, wearing tight black skivvies and thigh high tube socks, looking bizzarely similar to Benicio Del Toro, as Hunter S. Thompson's lawyer in *Fear and*

Loathing in Las Vegas. The band is loud, dirty and totally rocks the house... proving they are the band of the night – despite the previous performance. JP5 very nearly stole the show with their raunchy rock-diva frontwoman Gerry Jenn, who was swigging tequila while cracking jokes and waving her boobs at the crowd in hedonistic frenzy. Including solid punk rock openers, the Piss-Ups, it's an unforgettable night. But because Coyote is an infamous legend from San Francisco and founder of *Punk Globe*, I had to pull the singer aside for an interview.

AU: If White Trash Debutantes were a movie, what would the title be?

Coyote: *Lifestyles of the White and Famous*. Or, *Lifestyles of the Poor and the Infamous*.

AU: Describe this tour.

Coyote: This tour? Well, let's see. I'm staying at Doug Donut's house and his girlfriend found my hair in his bed. So, I've been called a slut and a bitch and a whore. She's emailed Doug's mother, saying

blond hair was in his bed. They're having big fights. She's not feeding the cats. Then we were here (the Cobalt) out back and had a gun pulled on us because we walked into the middle of a bad crack deal.

AU: Top or bottom?

Coyote: What are you talking about, bunk beds? That doesn't even happen anymore! I'm Mrs. Brady.

AU: I say Circus of the Perverse, you say... ?

Coyote: Oh, the Joey Ramone thing? There was nothing better. I was in Montana rehearsing with Ronnie Spector, Debbie Harry, Lemmy, Stiv, Joey

and Marky Ramone, Lenny Kaye... They all treated us like we were something, so it was fun because they were so nice to us. I knew Debbie Harry from before, and I told her my favourite line she said in *Hairspray*, "Hey you, can I ask you a personal question? Is your daughter a mulatto?"

AU: You contributed to Danielle Steel's book about her son. Did you actually meet her?

Coyote: Oh sure, me and Danielle are buds. I was close with her son, Nick. Danielle is a really sweet lady. She really loved Nick, who was bipolar. When Nick died his therapist, for unrelated reason's ended up shooting herself. It was like the therapist during the (Jerry) Springer show we were on, telling Pat that she shouldn't be a punk rocker. And then at the end of the night the therapist was asking me if I could get her a book deal. I told her to talk to Danielle Steel. But I don't think Danielle was interested.

AU: What's your Most Memorable Moment of the White Trash Debutantes, if you were to do a high school grad write-up for the band?

Coyote: Circus of the Perverse was pretty fun, getting to meet all those people and play, "Little Red Riding Hood," and "Our Gang"... Being on tour with the Ramones was good and getting songs dedicated to you by Joey Ramone, that rocked. The Portland Punk Festival in 94 was also another highlight. That was when Punk Rock Pat was first in the spotlight, out smoking pot on the hill with all those young guys. She made out with Willy Jak, from the Dayglo Abortions.

AU: Ha, ha. Willy's one of the publishers of this magazine.



Coyote: Oh, good! We dedicated "Sucker" to him on stage. We said it was for him and Punk Rock Pat.

AU: You've had a lot of random band members, over the years, including Margaret Cho... the comedian?

Coyote: Yes, Margaret used to talk about us in her act and say, "I used to be a White Trash Debutante but having to put on that white bouffant wig just wore me out."

AU: What's the story behind your name, Ginger Coyote?

Ginger Coyote: Oh, Peter Coyote and I were married at one point... no. Peter Coyote (actor, author, narrator and founding member of anarchist group, the Diggers) is a good friend of mine. One time I was doing a video for somebody and we called him to be my love interest. He kinda wanted to do it but he didn't in the end, because he wanted money.

AU: White Trash Debutante lyric to finish?

Ginger Coyote: "A kiss on the hand might be quite continental but dildos are a girls best friend [...]. It teases it pleases its free from diseases, dildos are a girl's best friend.

(Whitetrashdebutantes.com)

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Nim Vind

“Climate of Fear”

By Chuck Wurley and Jared Amos

Hailing from Vancouver, B.C. and originally playing in a band called Mr. Underhill, Nim Vind now has gone solo and traveled the world playing shows. Releasing an album, *Fashion of Fear*, in 2005, he has toured the world with his band and will be soon releasing a second CD. We were lucky enough to not only catch him opening for Tiger Army this year, but we also got to squeeze in an interview with this interesting and busy man.

AU: You were originally in a band called Mr. Underhill correct? How long was that group around?

Nim Vind: Yeah. That group was around for about four years. I started it and my two real life brothers joined up. We had two EPs that made it around way, way more than I ever thought they could, let alone would. We played a lot of killer shows and had a fantastic fanbase. I started Nim Vind

which is essentially a continuation of Mr. Underhill (same line-up on the first Nim Vind album) and I'm about to put out the second album. Nim Vind did 45 European concerts for the first album, *The Fashion of Fear*, with the help of our German label Fiendforce Records. We also did a kick ass West Coast USA tour that had us headline at the Key Club on the strip in LA. You can watch the show on Youtube. We're almost finished the final tracking of the new album and then we'll see what's what.

AU: How long has Nim Vind been just Nim Vind?

NV: Nim Vind has been Nim Vind since the end of 2004. I put out *Fear* in 2005... so I'm due for this new one.

AU: You've been grouped into the horrorcore genre, but lyrically there isn't much horror there. I get more of a death rock vibe. How would you best describe your music?

NV: That's an interesting question. I've never called myself a horrorpunk, horrorcore, death rock band or whatever. I don't really sing about Friday

the 13th and werewolves either. I think it's because we dressed up in black and played music that had a Misfits catch to it, in Mr. Underhill. That's where that started. We still do in Nim Vind. The odd thing is that Bauhaus and Bowie were and are as much an influence as the Misfits are for me. I feel our lyrics are more in the bizarre realm than horror punk. I like over the top takes on nostalgia when it comes to outfits

and I like focusing on moods and creating atmosphere with lyrics and melody. Most of my lyrics revolve around moods, mental conditions, fear climates in the world, the feeling of anxiety, manic cycles, paranoia, elation, sex, strength... I like movies like *Brazil*, *Faster Pussycat Kill Kill*, *Blue Velvet*, *Eraserhead*, *Ed Wood*, *The Warriors*, and so on a lot more than I like *Friday the 13th*. Although I do of course love all the zombie movies... but then again who doesn't.

AU: Favourite places you have toured to?

NV: Favorite tour stop was two sold out nights in Prague with The Vincent Black Shadow. That was very cool. I had a very beautiful chaperone to take me around as well. What do you say when a lovely Czech girl wants to take you on an afternoon date to the sex museum? Why sure, of course. It's a different place than here. That's for sure.

AU: Favourite show you have ever played?

NV: just things that happened somewhere in between the show and the party after. Tony (drummer) being drunk off his head, somewhat

violently insisting to our confused German driver to drive him home to his house in Tsawwassen when we were in downtown Leipzig... Or being stuck in a storm in Austria, on the one lane road on the way to Rome, and having to completely stop before drinking a mountain of beer with the other cars on the road and listening to Iron Maiden, while waiting for things to clear up. Europe rules.

AU: Biggest lyrical influence? Books, movies, etc... ?

NV: The ups-and-downs of being alive. I really like the idea of making songs that create a feeling and atmosphere aside from lyrical content. One of my favorite songs is "Rumble" by Link Wray and his Wray Men. It was banned when it came out for being to crazy for people at the time. There were NO lyrics. It's a fuckin' instrumental. Lyrics that are too literal get dull to me unless someone is really good at it. I think I'm still in the same mind space as my seven year old self, playing with Spiderman figures when it comes to writing music. I'm still making danger music for my fight scenes, ya know?

AU: Favourite band lately?

NV: I love the likely sources: The Damned, The Misfits, Danzig, Tiger Army, Bauhaus, Mad Sin... you can fill in the rest I'm sure. I love a ton of other stuff too so don't pigeonhole me! I love Elvis, Unleashed, Entombed, Hank Williams, Johnny Cash, Life of Agony, Dead Can Dance, Poison Idea, Megadeth, Motorhead, David Bowie, Guns N' Roses, FEAR, I even love Stryper for fuck sakes. Genres are lame. I like good music and bands that do something original.

AU: Favourite local bands/independent bands, and new albums?

NV: To name a few: Shadow Riechenstein, Volbeat, Zombina and the Skeletones, Phantom 309, The Rezurezs, The Creepshow, The Stellar Corpses... I just heard the local band Ninja Spy and really liked their album and SpreadEagle are sounding cool these days too.

(Nimvind.com)



"Stolen Beer and Rotten Mayo is on our Rider"

By E.S. Day

E.S. Day: We're sitting here with Vancouver's Gross Misconduct. How's it going boys?

Gross Misconduct: Pretty good. Awesome man.

AU: Wicked. You're stealing Sonic Syndicates beer, proper good thing too. So you just had a blazing stet opening for Amon Amarth's Gold DVD celebration concert. How did you get on the bill?

GM: JJ from Scrape Records actually gave us the call. We rolled into Scrape to see what new arrivals they had and he said he dropped our name. We did some logistical juggling and the rest is history.

AU: All of a sudden we had Himsa pull out as well, so were you guys already on the bill?

GM: No, I think we were put on the bill as a result of Himsa dropping off.

AU: You got a half hour set in, not bad.

GM: Yeah, we're happy with that and there were a lot of people who were in the door by the time we got on stage too. So that was a bonus.

AU: You are also supporting your debut album. What's it called?

GM: *The Process of Indoctrination.*

AU: And the label?

GM: We're independent currently.

AU: Absolute Underground Records maybe?

GM: Ok, we need money for the next album Ira.

Ira: How much? I've got five dollars.

GM: And for more beer.

AU: Alright so it is safe to assume that Gross

Misconduct will be or should be the next big thing to come out of Vancouver since 3 Inches of Blood, I guess, as far as getting signed?

GM: We'll have to see, we hope so! There's some interest as we speak but we still have to make a decision.

AU: No matter what happens you're still going to be broke and rely on merch sales to get your weed, so fucking doesn't matter anyway!

GM: We also accept free pot after shows

AU: Pot, beer...

GM: You cannot clap when were done if you smoke us up. Thats probably going to be the ongoing thing... Saves you the energy.

AU: Cool Bands you've played with?

GM: We toured with Martyr and Neuraxis in late May. That was fucking awesome! That was a lesson in how it's done.

AU: I see you've got your Death shirt on. Supporting Chuck. There's another remembrance concert that just happened. What do you listen to?

GM: Early American thrash. Metallica, cough Anthrax. There was a good megadeath album, remember that? What was that called? *Rest in Peace?* Slayer and Sepultura, all that stuff.

AU: How about Bay Area Metal? We were just talking about that Death Angel and Possessed, old stuff like that?

GM: [Sarcastic] I've never heard of that, Death Angel?

AU: Get the fuck out of here. You're fucking with me.

GM: Don't tell me what I should have been listening to. You're asking me what I listened to as a young guy.

AU: Well, now I'm flipping it on you. How about Abattoir? Vicious Attack? Anyone remember that?

GM: I used to listen to a lot of punk rock too.

AU: Like what? G.G. Allin?

GM: Operation Ivy. The first couple albums of

bands like... actually NOFX can do no wrong.

AU: And what should we know about

ABSOLUTE METAL



Gross Misconduct that we don't know yet and also double question whats the meaning behind the name?

GM: Well, no we didn't want to get too bloody and satanic with things 'cause clearly thats not us. We like to headbang, we like fast music and you know... pretty normal guys.

AU: This motherfucker here. By the way wicked set, all of you guys, that was really good.

GM: We smoke a lot of pot.

AU: Good. So you should. When are you playing Victoria next? You'll be in Absolute Underground country, cause that's where the good weed is.

GM: That city loves us. We're actually originally from the island. We go over well

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

GM: We just released an album a few months ago and the next one is going to be hopefully within a year. We're coming man!

Bonus Question Round!

AU: I just wanted to know how hard it was to get on the Warped Tour last summer. It doesn't matter if your metal or whatever?

GM: We tricked them, there wasn't any other metal bands. It was the name, Gross Misconduct, we told them we were a skate punk band. We sent them our melodic song.

AU: So you went with the emo?

GM: Hold up. We don't have any emo on our CD. There's no crying, no make-up. We make people cry.

(Grossmisconduct.net, or Myspace.com/grossmisconductmetal)

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THE CROWD

Beach Punks For Life

interview with original guitarist Jim Kaa

By Dustin Jak

The year was 1978. The place was Huntington Beach, CA. The band was The Crowd. And nothing would ever be the same again.

The Crowd was in the vanguard of the Orange County Beach punk explosion of the late 1970s. They helped create and define a timeless sound which remains influential even today, over two decades later. One of the first and one of the best bands of their era, The Crowd is still going strong as the new millennium begins.

AU: Does it feel any different to you guys now going up and playing "Modern Machine" or your ripping cover of the Weirdos' "Solitary Confinement" a whopping three decades later?

Jim Kaa: We play a lot better now than we did when we started. It is still really great being able to play live and get such a positive reaction to a song that is 30 years old. We don't play "Solitary" too often live, but it is the same vibe. This is a great story, we played a couple of shows with Social Distortion a couple weeks back and Mike Ness requested "Modern Machine" at sound check and we busted it out for him as an instant request.

Those are the little things that make it fun.

AU: What were some memorable bands to play with back then?

Kaa: Many great L.A. bands, from X to the Dickies, the Weirdos, The Germs, the Plugz, Gang of Four, the Ramones, Fear, the Go Go's, there are too many to mention. X and the Weirdos were a couple of my favorite LA bands, we did the Whiskey two shows a night on Friday and Saturday with the Cramps, the Dickies and the Weirdos at different times. We also played with Jim Carroll (people who died, died) at Mabuway Gardens on our first trip to SF. We sucked and got in fights with the audience and bouncers, we were very young and dumb.

AU: Were there many problems with rival surf locals at early shows?

Kaa: Actually, most the very early shows were house parties in Huntington Beach. It was all people you knew from high school and growing up, so you could throw your friend down and pour beer on each other, but not get into to fight. It was truly a fun and innocent time for HB punk. We started playing parties in 1978 and primarily clubs 1979, it seemed that most the shows were pretty much violence free until the 1980/81 time frame.

AU: What was the main difference between the scene then and now?

Kaa: It feels the same in many ways, the sweat, the

volume, the audience going off. There are always goods bands out playing, if you get out often enough. I still try and see as many live shows as possible. I guess the main difference, is that it is much more commercial and organized now. We made shirts with spray paint and markers, we could not afford to print shirts or have Marshall's either. That is why we played parties, there were no live venues for punk in O.C. in 1978.

AU: What bands do you like nowadays, that try to carry that torch?

Kaa: I like to say we support most of the local bands, The Stitches are good friends and a great band. I know the fine young men in Smogtown and they seem to have that built in beach style from living at the beach. Though I wish Chip would play bass again.

AU: Listening to the Hostage Situation Comp from 99, there is no way of knowing you guys are a band who have been around since it all began. What's your trick to keeping it "up" so long?

Kaa: I have lived in Huntington Beach for 40 years and all our members have lived in the Huntington/ Newport/ Long Beach area for a long time, it is what we are. I can't speak for all our members, but I got a job, kids and bills to pay. So I got plenty to get angry about even though we are a few

years older. It just comes out in a different manner now. The other thing is continuing to write and play new songs. If we just kept playing *Beach Blvd* over and over, I would have quit 20 years ago. It keeps us working at what we do and we don't get stale.

AU: Do you guys all still skate? What kind of set-up?

Kaa: I think I am the lone skater left in the band. I ride a vintage Vision Quija board.

AU: Do you guys have any new material coming out? When will *Beach Blvd* be re-released?

Kaa: We are hoping to release a new record on TKO later this year. We did demo versions of seven new songs late last year, so we are trying to get it done. We have been playing quite a few of them in our live set. Posh Boy still has *Beach Blvd* out via license and iTunes.

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Hate Eternal

Interview w/ Erik Rutan

By Erik Lindholm

On the verge of the Metal Blade release of *Fury and Flames*, death metal virtuoso/producer Erik Rutan gives us the inside track on the positive healing power of extreme music. The songwriting deals with the sudden death of longtime friend and bandmate Jared Anderson and brings new, creative instrumentation to what developed into a tribute recording. The groundbreaking recording efforts and subsequent touring with The Black Dahlia Murder, and 3 Inches of Blood, were accomplished with no less than three new members – including Cannibal Corpse bassist Alex Webster. It goes to show what results creativity and focus can produce. So without further ado here is how Erik made like Houdini and brought the magic.

AU: There have been a few line-up changes recently. How will the addition of a guitarist change Hate Eternal's live sound?

Erik Rutan: Yes, there sure has! Jade has brought so much to the table as a bandmate and a drummer. He has really rejuvenated the new album in a drumming sense. Jade has a great work ethic and an incredible groove, very versatile. He did an amazing job. Shaune, who has been my friend for 20 years, also really added something to the record. We co-wrote two songs and he added some amazing solos.

AU: Who was it you wanted to reach on the Black Dahlia and 3 Inches of Blood tour?

Rutan: We really wanted to tour leading up to the new album release and Black Dahlia asked if we would like to tour with them. They are all super awesome and professional. I knew we would reach a new audience with some of their listeners and sure enough the tour was a great success.

AU: You have a distinct guitar style, employing atonal elements and unpredictable rhythms. How did your style develop and where do you draw musical influence from?

Rutan: Thank you, a lot of it comes from just



listening to different kinds of music and experimenting with all kinds of unorthodox ideas and techniques. When I first started playing guitar I really wanted to craft a style of my own, in a rhythmic sense as well as a soloist. I grew up around classical music and I also think being exposed to that music at a young age really enhanced my capabilities of expression.

AU: Are there other styles of music you want to explore?

Rutan: I have another project called Alas that I have not done in a long time due to my schedule with Hate Eternal, and producing, but I will do another album in the future. I am so open to doing all kinds of stuff so I keep my doors open. I would love to start playing the viola as another instrument.

AU: What do you want to communicate on the upcoming album *Fury and Flames*?

Rutan: I really wanted to express a lot of my true inner self. A lot happened during the last two years of my life with the band and in my own life. I really just wanted to express everything inside me in a natural way and that is how I wrote the album. I wanted this album to honour my late friend, and bandmate, Jared Anderson – to be a tribute to him and what he meant to the band and to me as a friend.

AU: Tell us how you brought Tibetan drums, tabla and didjeridoo into your compositions.

Rutan: I listen to world music as well as stuff like Zero Kama that was inspirational in other instrumentation with regards to Hate Eternal. I have always written a lot of intros, segues for live performances, outros and so on and always thought it neat to introduce other instrumentation into death metal.

AU: To compare the death metal scenes of

1997 and 2008, what changes do you notice musically? Is there wider acceptance of this style of music now?

Rutan: I would say that music has really branched off from pure genres. Now there is hybrid everything and genres and music are expanding in all ways. Sure, we all like to live in the glory days of the past, but it is a new era. Everything has changed, some things for the better, some for the worse. I feel heavier music is more exposed, for sure, but also because of that people are desensitized in a way to the extremity.

AU: You're working with bassist Alex Webster of Cannibal Corpse on the new album, what did he bring to the songwriting and recording?

Rutan: Well, first of all, Alex is one of my best friends and it was a pleasure working with him on this record. He didn't write any of the songs but he wrote all the bass lines. He really wanted to just focus on that aspect of the recording. It was as if a composer came in and wrote the bass lines, he really complimented everything I wrote.

AU: We gotta know about Morbid Angel! Will

there ever be a Morbid/Hate Eternal tour? Are you still close with the band?

Rutan: I still talk to those guys; they are like family to me. I would love to have a Morbid Angel/Hate Eternal tour someday, that would be awesome!

AU: What bands are you stoked about right now?

Rutan: I have been listening to all kinds of stuff, like the new Nile, Nevermore and Tragedy. The new Nile is great.

AU: What is your favourite Van Halen song? "Panama" is playing on the radio right now.

Rutan: I would have to say "Unchained" is one of my favourites – that guitar tone with the flanger is sick!

AU: War, domination and personal power are elements of your music. What are your thoughts on the current Iraq war and the upcoming U.S. presidential election?

Rutan: May our soldiers come home safe. Thanks for the interview.

(Myspace.com/haeteternal)

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New Wave of Vancouver Heavy Metal

By Lindsay Kasting

Recently signing to Metal Blade records, Bison is a band that has recently taken Vancouver by storm. The boys agreed to an interview before playing the benefit for SpreadEagle's stolen gear at the Cobalt. We sat down for a burger at the cracker box café next door and shot the shit for a while.

AU: Alright, so let's start off with a round table. Who are you, and what do you do?

Dan: Dan, play Guitar.

Brad: Dan-play-guitar? Wait, that's your name? [Robot Voice] Brad-play-drum.

Masa: Masa-play-bass. Grrr...

James: James play guitar. And yells.

Dan: Oh yeah, I yell a bit too.

Brad: I yell but I don't get a fuckin' mic, which is kinda a drag. All I can do is hear myself.

AU: You played the Alf House three months ago and now have opened for the Circle Jerks at the Commodore.

Bison: That was a fluke! That was a fucking fluke!

AU: Yeah, but still. What the hell?

Bison: Hey, but the night before the Alf House we played at Sugar with Black Mountain in Victoria. That was pretty rad. That was pretty crazy. That was a crucial show for sure.

AU: How bout the whole bike culture thing that seems to be following you guys around?

Bison: Like bikers?

AU: More like Bicycles...

Bison: Oh, well it seems like everyone's got a fixed gear these days. Everyone rides a bike. That's cool. I mean, whoever comes out to shows is kinda what we're into. Limb from Limb was giving us shit about anyone who shows up with a fixed gear, a beard and a plaid shirt gets in for free or something. All I can say is where are they now, eh? Yeah, where's fucking Limb from Limb?

AU: You guys seem to many to be our local representation of 80s thrash metal revival...

Bison: We're not a thrash band though. There is definitely that influence, though. And I think a lot of the best music was thrash music from the 80s. But, I wouldn't consider us a thrash band. I think it was just a matter of divine influence. We didn't like, plan ahead of time to get out and become a throw back.

AU: Well if you wouldn't consider yourself a thrash band, what would you call the kind of music you make?

Bison: Whenever anyone asks me what kind of band I play in I just say I play in a heavy metal band. And then the question I always get back is "What

kind of heavy metal?"

AU: What kind of heavy metal?

Bison (yelling over each other): Crossover. New-crossover. Post crossover. I say I play a heavy band. Make up your own mind. I just say it's loud and heavy and energetic... I yell a lot and... wear as much as I can... you know? That's the problem when you get a bunch of dudes in a band who grew up listening to so many different kinds of metal. And so many different kinds of music. It sounds so... there's so many different things going on. It's really hard to be like, "this is what kind of band we are." Obviously all of our songs, I hope, are at least really heavy.

AU: So even in the short span you guys have been a band, you play freakin' all the time...

Brad: [Laughs.] Yeah, we're gonna try not do that. Even, you know, not to be a dick or anything, but I just want to stay home and watch a movie for fuck sake's.

Masa: A weekend off!

AU: Don't you guys have a recording out?

Bison: A little over a year ago? It came out just before we went on tour, so

like, July.

AU: So you already have a recording out?

Bison: Yeah, it's called *Earth Bound*. Some people think it's an EP, but it's like, 40 minutes long. It's only six songs. But the big push right now is to write songs. We're booked into the Hive for the first week of May, so... new album, late summer, I guess. Mid summer. Hopefully get some vinyl happening too.

AU: Fuck yeah.

Bison: I know! So crucial. Fuckin' CDs?! Dead technology. It's like a business card.

AU: If you were to give a theme to your lyric writing style, what would it be?

Bison: Minimalism. Not much in the way of rhyming couplets.

James: I can't really remember shit too good. So I try to make it really short.

Dan: I'm more the story teller. My cultural stories were retold by spoken word often rather than written. It's kind of part of my culture. That part of the country gets so cold in the winter that they had to move all the time, so they didn't do much arts and crafts or writing. It was more story telling that was their deal.

AU: And that influences your writing?

Dan: Hell yeah. The new song I did is about the Windigo. It's a native legend that many native tribes have a variation of. Basically a man eating sasquatch. Some legends say that once it was a real man that devoured the flesh of another man and became possessed by the spirit of a demon.

AU: Final words?

Bison: Stay Rad.

(Myspace.com/bisoneastvan)



Paul Booth

21 & Under, with Paul Booth

By E.S. Day

After *Rolling Stone* and Slayer's Kerry King put New York City's Paul Booth into the eyes of the A&E viewer, things have changed considerably. His venture into mainstream gallery showings, his first feature documentary and an inclusion in the prestigious ArtFusion Experiment has created a new Evil Aura around the man *Rolling Stone* heralds as, "The king of rock n' roll tattoos."

AU: We are going to try and bang these out real quick. How's it going Paul?

Paul Booth: It's alright man, how you doing?

AU: Good, good, thank you. So, has tattoo



culture lost its underground appeal these days, in your eyes?

Booth: Oh, I don't think it ever will do that, I mean it's painful and it's the ultimate commitment and it will always be an outsider art. There's that candy-coated element of mainstream with some of the celebrities getting silly tattoos that kind of put it in the wrong light, you know? People don't really know what tattooing

really is..."

AU: Who's been your favourite band member to tattoo, so far in your career?

Booth: It's gotta be Kerry King [Slayer] In my youth, Slayer was so much of an inspiration.

AU: Right, understandable. Will Last Rites be expanding retail wise?

Booth: You mean like franchising and stuff like that?

AU: Yeah.

Booth: You know, I'm a real stickler for bomb control and I'd never see Last Rites being a hard rock cafe... I do have an idea of playing with, more of a, I guess you could call it a Satellite, where I have an art gallery, Strychnine, in New York. We are in Berlin and working in London as well. What I'm trying to do is build kind of a one person tattoo station into each location where New York is the central office and my guys kind of rotate globally.

AU: Interesting.

Booth: That way, I can maintain the quality and integrity and expand it to more fans that can't make it to New York.

AU: Maybe you'll rotate some up here. Um, the adult entertainment industry seems to have embraced your

work as well. Can you drop a dime on anyone?

Booth: From what industry?

AU: The adult entertainment industry. I noticed you've done some work with certain ladies, have you not? For our perverse readers...

Booth: Oh, well uh, I am one of the biggest perverts, hah! I meet people in the adult industry and I haven't tattooed anyone notable, not that I wouldn't but I think for a lot of people who are on camera a lot, my work is a little too aggressive for them. It's so bold and graphic it's pretty overpowering and models always have trouble getting work when they're heavily tattooed.

AU: With the success of Miami Ink, and now L.A. Ink, have you considered or been offered a role or series?

Booth: I've been involved with MTV for a while now, trying to launch something that I can be happy with. I went through a stage where I was like, "Yeah, I want my own show." It's more, I guess, the adventure of it...

AU: Sure, you wouldn't want to make a lifetime thing of it. The "Bob Barker of tattoo shows" or something...

Booth: [Laughs.] Right, like for me, the people of MTV it was all about the upside down crosses on my wall being nice and framed and -

AU: Were they really temperamental about that stuff, or what?

Booth: No! Not at all.

AU: Oh I see, I thought you were saying they were giving you a hard time about the crosses!

Booth: Oh, no no no. I was totally getting a laugh. But for me, having a show would be more about educating people.

AU: About tattoo culture?

Booth: Yeah, 'cause you know with the bullshit

out there, the butterflies on the bimbos' butts. I'd rather see the mainstream have a better understanding on an art form.

AU: What's your connection with East Coast AI? For our readers out there...

Booth: [Laughs.] Well, there's a rumour that he's my uncle!

AU: Ha, ha. He could almost pass as that from the pictures I've seen....

Booth: [Laughs.] East Coast AI was one of the first people in the industry that really paid me any attention. He's always very supportive. He's always watched my back so I have tremendous respect for him.

AU: Well, that's great... so you guys still talk, stay in contact a lot?

Booth: No, I wish we did. Actually, I'll probably call him today, now that you bring it up.

AU: There you go. We have a Hallmark moment

here folks! So, has there ever been a situation where someone neglects the healing process and destroys the tattoo? All, "Fuck, aw look what I did?"

Booth: Naw, healing's half the battle but you do get people who don't take the healing as seriously as they should. I've never had anything that couldn't be repaired. Sometimes you get a little fallout, or what they call a "holiday," where some of the black ink comes out, but it's just a matter of a touch-up session.

AU: Has your tattoo career, so far, enabled you to pursue projects with ease? Since you got a household name now as far as your oil paintings, are you branching out with that more? Does tattooing help you get more recognition?

Booth: Yeah! Absolutely.

AU: 'Cause some of that shit was fucking wild!

Booth: Oh, thank-you. The whole celebrity notoriety, whatever you want to call it, the way I kind of deal with it is I look at it as a means to a



goal. I'm more of a shut-in. I'm not really into going out and hitting the red carpet, stuff like that. I see it as a tool to get people to the table and then let the work speak for itself.

AU: Would that include the ArtFusion thing you've been doing?

Booth: Yeah. I'm actually directing a film now; it's called the *ArtFusion Experiment*.

AU: Where's that being screened?

Booth: We premiered it at the Newport Beach Film Festival and we won a filmmaker achievement award for a documentary.

AU: Well, congratulations!

Booth: Thank-you. That's my first film and my second one we release next month under Last Rites.... I'm able to pursue directing, so I want to make horror movies, stuff like that.

AU: Speaking of films, what's your fav new horror film of 2008 so far?

Booth: I'll tell you when I find it! I'm hypocritical and I think a lot of the current stuff is a bunch of crap! And I'm old school; I'm all about... the original *Black Christmas* compared to the bullshit remake.

AU: What about a favourite old school horror, drive-in Grindhouse classic type thing? What would you be putting on the ol' DVD player?

Booth: Ohh... umm, I could rattle off some of my favourites, *Grindhouse* or not?

AU: Or whatever... horror, anything.

Booth: I'm a Fulci fan; I like Italian films like *The Beyond*.

AU: What about new bands you're listening to while you're tattooing? Who's on the Ipod this week?

Booth: I'm in a weird place this week. A Mozart's *Requiem* thing. I mean, I have my dark side; I like black belt still and the brutal stuff by day. Once it gets dark I'm into ambient stuff, I get into classical... I'm kind of all over the place with my musical taste. Pretty much anything that has a dark vibe, no matter what the genre.

AU: Speaking of dark, I was going to bring up scarification. Has anyone ever carved one of your designs on themselves and do you get requests to do so yourself? To them?

Booth: Well, I do the branding.

AU: Cowpoke... heh.

Booth: That was fun, but I'd probably start cutting



up slabs and throwing them up on the cooker.

AU: 'Cause you know, I was just about to say, I'm starting to get hungry right now, hahaha. Burgers, please!

Booth: I've been on about this for years now, wanting to be a cannibal. [Laughs.] Just once in my life I want to try human flesh.

AU: Well, you know, put a little hot sauce on it, hell, you only live once, right? Fuck!

Booth: That's right, be able to sit at a party and be like, Yeah, I've eaten a human, you know?

AU: There you go! That's great dinner conversation! Fuck man, nobody will

forget that god damn party. So, who's the newest up-and-coming tattoo artist that we should keep our eyes on?

Booth: Well alright, the next big guy is a guy that I'm cultivating right now by the name of Tommy Lee.

AU: Tommy Lee? As in Mötley Crüe, but not him?

Booth: But not him. He's Austrian, spent a lot of time in Taiwan and he's at my shop now. Don't know how long he's going to stay. He's a bit of Robert Hernandez, Bob Tyrrell and me all mixed together.

AU: Paul Booth Paintings and exhibits... will this be going on the road ever and would you ever consider having a band come along while it's being presented? Would you do some live painting?

Booth: Fusing painting and music?

AU: Yeah! Or not even the band thing, just taking it on the road. The Paul Booth exhibit tour.

Booth: Yeah, yeah, totally. You know, the funny thing is, when I paint it's a very personal and intense experience. It takes a lot out of me.

AU: So, no audience then?

Booth: Oh, no, no... once it's done, I kind of need to get rid of it, like an exorcism.

For me to evaluate my own fucking demons and to get other people's viewpoints is

helpful... so I'm actually getting ready to talk to a gallery out in L.A., but we will see what happens.

I'm all about it man, I love painting.

AU: Are you still doing seminars? Are you like the Tony Robbins of tattoos? Tattoo Robbins, shall we call you?

Booth: I do seminars, I haven't done them in awhile and basically I stopped It's hard for me to do a seminar 'cause I get really out there with right-brain theory, put people to sleep...

AU: Okay, so they end up cutting you off?

Booth: When it comes to talking to a bunch of tattoo artists about that, it's like,



whaaa? I want to do more for sure, but I really want to just dial it in, make it fun.

AU: B.C. bud, medicine or menace? We ask everyone that.

Booth: B.C. bud... oh, you mean British Columbia weed?

AU: Yeah, the best weed in the world.

Booth: Oh, you know, Canada hands down, that's always been from my perspective the b-all and end all, you know? Hahaha.

AU: Anything you'd like to say to your west coast Canadian fans, before we end this?

Booth: Uhhh, wow. I'm never good at that. Well, to my fans out there I'd like to see everybody tear some shit up - whether it's at a convention or strip club.

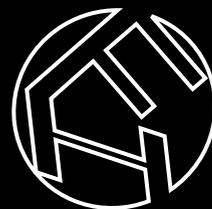
AU: Thank you very much Paul!

Booth: Alright man, you got it.

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The Next In Line: Interview w/ Greg Utter, of the Swingin' Utters

by Chuck Wurley

I first heard the Swingin' Utters back in the mid 90s. I seem to remember I bought their CD based on the colourful artwork on the cover... or it could have been because of the disturbingly fluorescent pink CD tray that came in it. Regardless, I immediately loved the band. They were different from all the other bands on Fat Wreck Chords at the time because they had a more traditional flavour to them. The Utters wore their influences of the Clash, and Stiff Little Fingers on their sleeves, and as they progressed they came to show the huge influence bands such as the Pogues had on them as well. What more could one ask for in a punk rock band?

AU: You guys started in the late 1980s correct? In Santa Cruz, California?

Greg Utter: Yes, me, Johnny, Kevin and Eric started playing together around 87. That was the very first line-up.

AU: Though you later moved to San Francisco, where you are still based to this day?

Utter: Yes. SF and the Bay Area. I am currently staying in L.A.

AU: Has the band ever broken up and then gotten back together, or have you guys stuck it out over the years?

Utter: No, we haven't ever broken up. We have gone through a few lineup changes throughout the years. Although we are no longer a full-time touring band, we still do short tours a few times a year.

AU: I first started listening to the Swingin' Utters back in the mid-90s, picking up A Juvenile Product of the Working Class. The song "The Next in Line" is still one of my fave Utters songs to this day! Did you guys start to tour more and develop a larger following around the time this CD came out?

Utter: Yes, but we had already been a touring band for years. Signing to Fat Wreck Chords definitely increased our fan base.

AU: Do you remember the compilation CD Punk Nation Unification? It was put out by a Canadian label based out of Vancouver B.C. called Nefer Records, in 1996. It featured the Utters doing two VERY awesome tracks, "Teenage Genocide", and "The Dirty Sea". Anything to say about this CD?

Utter: Yes I do. I believe Marzie was involved in that comp. She was a local up there who helped do shows and get bands across the border if they had any problems.

AU: Your earlier work was put out on records, but then compiled onto a CD on Sideone Dummy Records correct?

Utter: Yes. Some of us grew up with Joe Sib. When he started Side One Dummy, we did one of the first 7" singles. He's still a good friend.

AU: Did you tour this past fall, I thought I saw mention of you playing a whole slew of dates on the West Coast or something?

Utter: Yes, we just did a west coast tour with Naked Raygun. Great band, great guys.

AU: Any plans to come back to Vancouver B.C. ever again?

Utter: I hope so. It seems we might be playing a bit more in the future. I always had fun parties in Vancouver.

AU: You are all in other bands also, is that correct? The list seems to really go on, Filthy Thieving Bastards, Me First and the Gimme Gimmes, Druglords of the Avenue,

Viva Hate, Dead to Me, The Re-Volts, did I miss any? I know Jack used to be in One Man Army and was in the US Bombs for a bit...

Utter: Yes, you got the current ones correct. I'm in L.A. right now playing in Viva Hate and have played with many other bands in the past like Tiger Army, One Man Army, Reducers SF, The Lowdowns, Lustkillers etc. One Man Army broke up years ago. Myself and Jack did play briefly in US Bombs.

AU: Any comments on any of the above bands, either what they are doing or where they are going?

Utter: All the above bands are still active, playing and recording.

AU: A bunch of us went to see the Pogues play in Seattle this past year, I was a little bummed that the Filthy Thieving Bastards weren't playing the dates up here. How were the Pogues shows in California?

Utter: I missed those shows but heard they were okay. I've been going to Pogues shows since the 80s and I still enjoy them.

AU: What are the Swingin' Utters going to do next? Any new albums or plans?

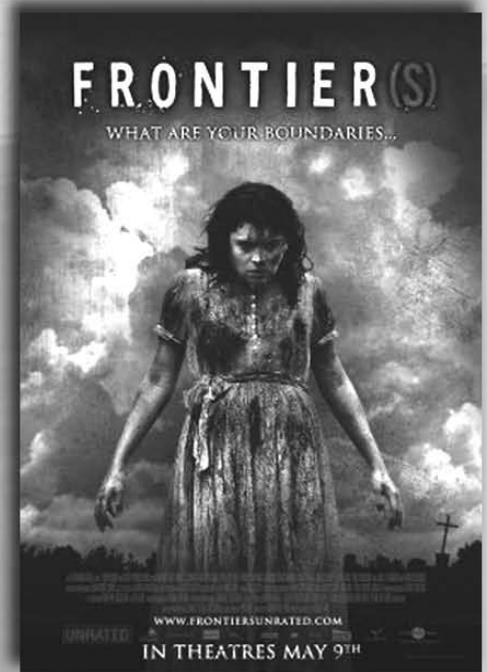
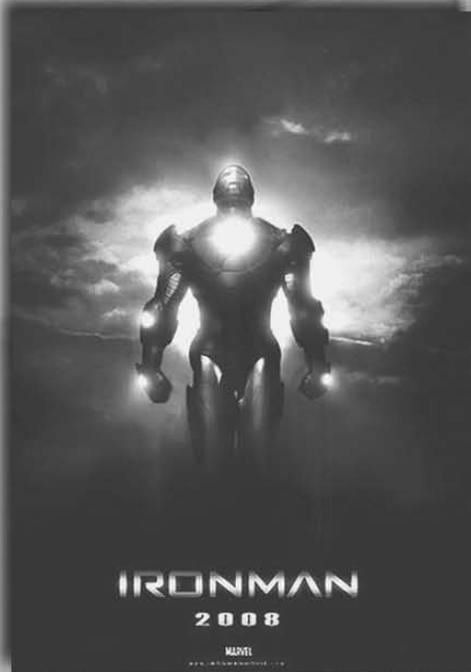
Utter: We plan on doing a few short one to two weeks tours this year. East Coast, Mid West, Texas, etc. Since we don't tour full-time this seems to be the best way for us. We have also agreed to do a new record this year sometime.

AU: Anything else you would like to add?

Utter: Thank you and everyone for supporting us for nearly 20 years now. We are a band that really appreciates our fans, friends and bands we play with. It's good to know there are still true blue people out there who think for themselves. Thanks to you all!

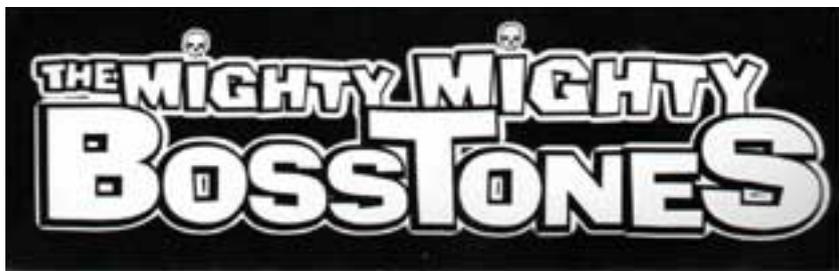
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By Chuck Whurley

When I think of ska/punk I think of bands like Rancid, The Specials, The Clash and the Mighty Mighty Bosstones. I spoke with bass player Joe Gittleman of the legendary Bosstones this year to see what he had to say about their return. As of Christmas of 2007, the Bosstones have returned with some new songs, playing live shows once again.

AU: You guys have been around on and off for over 20 years now! How does that feel?

Joe Gittleman: Feels like longer.

AU: The Bosstones were started while you guys were still in high school correct?

Gittleman: Nate and I (Joe Gittleman) were still in high school, yes.

AU: At the time the band was started, you were the first of your style, merging a hardcore sound with ska and with rock/metal tinges thrown in?

Gittleman: We were definitely trying to do something new. There was no real map to follow... we just took everything we liked about bands like the Clash, Specials and added a few metal riffs as a joke.

AU: What has kept the Bosstones together/got you going again after all these years?

Gittleman: I still love the songs, and playing with these guys for fun, because we can, etc.

AU: You guys do covers of everyone from Kiss and Aerosmith to the Angry Samoans and Minor Threat. Any comments on these covers, or your influences as a band?

Gittleman: Minor Threat was one of the first

shows I went to as a kid, and *Out of Step* was a huge record in my life. We were doing covers of Aerosmith, Van Halen, and Metallica more as a joke.

AU: You guys have even managed to have a HUGE radio single with "The Impression That I Get", yet your style and sound never really seemed overly compromised. Any comments on staying so true to your sound?

Gittleman: That song was not so different from songs we had been writing and recording on previous records. I think that timing and luck just made that one work well that particular summer.

AU: So you were in the movie *Clueless*... anything you want to say about that? Was performing in a movie a fun experience?

Gittleman: We were drunk and wearing out our welcome, they were wearing pastels and dancing around like idiots.

AU: Speaking of film, when you guys made a music video, you guys MADE a music video. "Hell of a Hat" and "Detroit Rock City" I think are my favourites!

Gittleman: Yeah, I like the "Hell of a Hat" video too. We've made a lot of videos over the years. We used to make them ourselves for like, \$1,000 ("Devil's Night Out", "Where'd You Go"). Later, we worked with some great directors who tried to keep us from drinking on the set.

AU: So when you guys reunited this past year, you put together *Medium Rare*, which features some new tracks!

Gittleman: Yeah, it was fun working on new music, looking forward to some more shows.

AU: Anything you would like to add about *Me-*

dium Rare or the new tracks on it?

Gittleman: I like that "Desmond Dekker" song.

AU: I can see that when you put on *Hometown Throwdown #10*, people came from Europe to see you guys play!

Gittleman: Yeah, that's crazy. I wasn't expecting people from Europe to come. I met a guy from somewhere in Eastern Europe that was crying because he never thought he would get a chance to see us.

AU: How have things changed in punk rock since you became a band?

Gittleman: It's a much larger genre... kinda vague to define. Pop stars dress like punk rockers and call themselves punks. This discussion is hard to have without sounding like an, "I remember the glory days" guy. Some would say it was over long before we ever were a band.

AU: How has the music industry changed in that period of time?

Gittleman: Labels

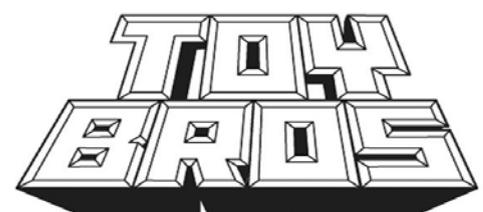


are becoming unnecessary... I like that.

AU: Anything else you would like to add?

Gittleman: When you guys are at the bar, does One Man Army's "Victoria" get a lot of play in the jukebox?

(Bosstonesmusic.com)



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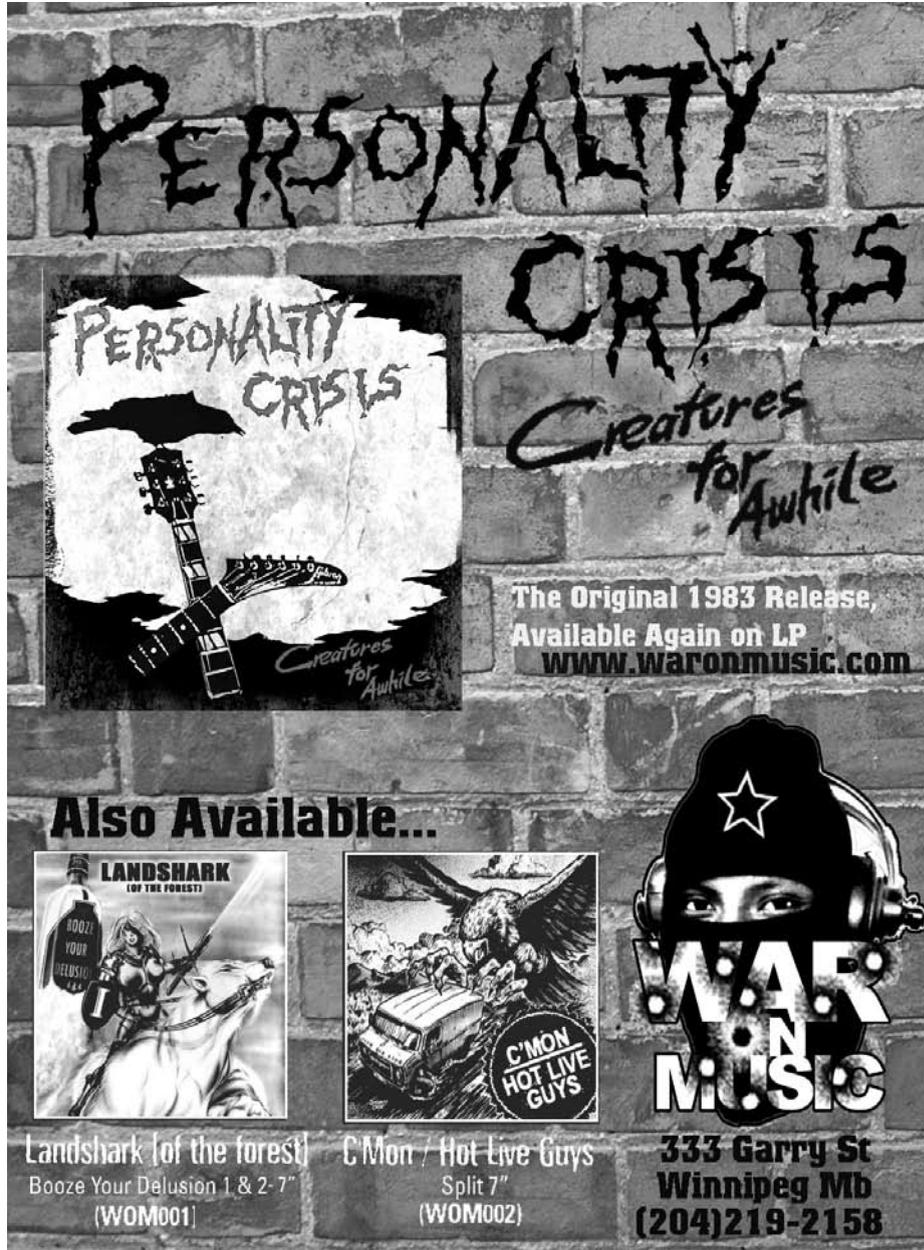


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GOOD RIDDANCE

"1986-2007"

Interview w/ Russ Rankin - Lead Vocalist

By Pauly Hardcore

When Good Riddance announced their breakup in 2007 the writing had been on the wall for some time. All of the members were involved in other projects. Russ Rankin was fronting Only Crime, Chuck Platt [bass] in I Want Out and Luke Pabich [guitars] and Sean Sellers [drums] in Outlie. The feel of 2006's *My Republic* was that it was time, so in light of the release of their last and final album *Remain in Memory*, I caught up with Russ and hashed out, reminisced and embraced the end.

AU: So Good Riddance around 21 years, seven LPs plus a covers LP and a few splits, numerous EPs and one hell of a live record later... not a bad run!

Russ Rankin: Not bad at all. We've been really fortunate and had a tremendous opportunity that most bands never get.

AU: The relationship with Bill Stevenson and Jason Livermore has been a longstanding one, what has it been like working with these established gents in their Blasting Room studio?

Russ: Ever since *Operation Phoenix* we have continued to enjoy recording with them and have learned so much, it's been an amazing relationship. Bill really got what we were about from the start and has helped us all both collectively and individually to overachieve in the studio.

AU: What is bubbling on the Only Crime front? How did that partnership come about?

Russ: It's a long story but the basics are that I was looking to start something different and Aaron and I were on a Good

Riddance/Bane Tour together and decided to get something together. It's been an interesting journey - we are in the process of writing new material for a third album at the moment and trying to organize some touring for the spring and summer.

AU: How did you manage to plug through 31 songs at your final show in Santa Cruz and how did you determine the set-list? It was quite impressive and VERY enjoyable to listen too!

Russ: Chuck and Luke did most of the work in putting together the set list. We wanted to make sure we didn't skimp on the older material and we wanted to throw in some really rare stuff that never really saw the light of day.

AU: Known not to tolerate violence at your shows, I witnessed you throw down with a scumbag in Winnipeg who spat beer on you when you played back to back shows there, circa 2002. It was insane to see and completely justified, unfortunately cut the set short quite a bit...

Russ: Yeah, unfortunately. He was spitting on me all show and I warned him to stop and he did it again and I lost it. Totally

not cool on my part. That poor guy paid for all the hundreds



of people who've spit at me on stage that I never saw or caught. A bunch of kids waited for me after the show and tore me a new one for stooping to violence. I respected that they cared enough to stay and call me on it.

AU: So after eight years of Hell under the bush regime, America is set for a new wave. Thoughts?

Russ: I'm a registered member of the U.S. Green Party so I'll be supporting their candidate. I think Barack Obama would be best for us if I had to single out one of the corporate candidates, but I won't vote for him. I want health care to be a right in the U.S. instead of a privilege, I want a woman's right to choose guaranteed in all 50 states forever, I want the

U.S. to ban capitol punishment and withdraw our troops from Iraq and I think we need to focus more on ecological sustainability. Also I think it's appalling that we're the richest country in the world and we have more people in prison than in college.

AU: If you could do it all over again, would you change anything? Any regrets?

Russ: I would change a lot but there's also much I wouldn't change - my journey in Good Riddance has been exhilarating, challenging, heartbreaking and frustrating. My experience isn't unique. I think anyone who starts a band for fun with a few friends and is suddenly thrust into that kind of grueling schedule and cutthroat industry would have similar sentiments. It was what it was and I'm

grateful for the opportunity.

AU: Your albums were highly influential in my life, thanks for the memories!

Russ: Appreciated. There are bands who have done the same thing for me. Bands like Articles Of Faith, Flipper, Dead Kennedys, Dag Nasty, Minor Threat, Battalion Of Saints, Black Flag, Adolescents and Bl'ast! The fact that they put a clear message and voice to the myriad feelings of angst and alienation I was feeling was inspiring.

AU: Do you have any advice for aspiring vocalists in the genre to keep their voices in check?

Russ: Take vocal lessons! Save your voice!
(Myspace.com/goodriddance)

HARDCORE ALLEY



Fuck It All!!!

Interview w/ Elvis Cortez - Vox, guitar

By Chelsea Rotten, Ira Hunter & Pauly HC

To properly get the full effect of this spiel, shotgun three beers and continue.

AU: So how was the border?

Elvis Cortez: IT SUCKED!! It was like the worst I've ever gone through.

AU: Yeah, it's the worst border in the world.

Cortez: I'm like, hey you know what? I'm a changed man. You know I'm cool; everyone was cool except for one fucking bitch. She was like, "Elvis come here sit down. When were you arrested?" I was like, "Bitch, which time?" Then she was like, "How much did you

blow in the thing?" This much. HOW MUCH? This much bitch! [Stretches arms out].

AU: They ask you everything three times.

Cortez: Not just that! Bitch wasn't having it. I think her boyfriend fucking dumped her 'cause she was fat and ugly or maybe 'cause she has three chins or

something - she was kinda decent looking... like I'd fuck her in the dark.

AU: Face down and ass up!

Cortez: Hmm... alright! [Laughs.] She had a huge attitude right. Like, "what do you play in the band?" I told her bass and she was like, "anyone else play bass?" Uh... no... "What happens if you can't get in? Tour's cancelled... but the other guy plays bass I'm just a fill-in. I'm not actually in this band, hahaha.

AU: How did you get attached to this band? Are you from Boston too?

Cortez: No. I'm from L.A., my band is called Left Alone, but we are one the same label. I'm supposed to be hanging out with my bulldogs

and a couple of my girlfriends but it didn't happen obviously.

AU: So here you are in Canada...

Cortez: Yeah. I like Canada - I've been here 04, 05, 06, not 07 'cause I've had some troubled times there... 08 I'm here and I should be back in 09. But that sucked just to stand there and be like, "Fuck dude, really?" Not to suck my own dick, but I'm a musician. It's not like a bar show, I bring in revenue. I was willing to pay whatever. "It's not about that," they said. "You were canceled out last time you were here. You were rehab... rehabli..." What's that fuckin' word?

AU: Rehabilitated?

Cortez: REHABILITATED! I drink too much of this Canadian shit [sips a Molson Canadian]. I hate Canada FYI. Then the guy looked and me like, "Hey, we're cool man don't worry about it, we're just doing shit." I was thinking, okay this is a good sign that they are taking their time. Then this other dude shows up and this other girl who was really cool. She looked at me kind of like, "DING!" She was all about it right? Then this other bitch was like fucking, "NO" so it was three on one. Then that

bitch walks out and we turn around to go pay and she's talking shit to other guys, "Why the fuck did you let him in," and I was just like, "Really bitch... fuck, call me [laughs] I'll buy you dinner."

AU: It goes both ways though when people from Canada try to go to the states...

Cortez: ARE YOU KIDDING ME?!

AU: I got stopped at that border and they turned me away...

Cortez: What have you done? What are you smuggling?

AU: I'm a burlesque performer. So I travel down there a lot.

Cortez: See, you're fucking up - you are dealing contraband.

AU: That's right I smuggle this in [does a shake].

Cortez: Don't tell me this shit...

AU: We are supposed to be talking to Mark but he left us in the lurch... do you know where he went? We've gotta finish up these questions.

Cortez: No, he ain't gonna answer shit. I'll answer them for you - they'll be better, I'll lie. (leftalone.net)

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Ham Wailin

- A Tribute to Van Halen Somebody Get Me A Doctor!

By Ira "Halen" Hunter

Backstage amongst the craziness of half dressed groupies, mounds of high-grade drugs, and a wheelbarrow full of booze, I somehow managed to talk to Dentor Lee Roth about Jack Daniels, High-Kicks, and spandex mishaps.

Dentor Lee Roth: So I go to Van Halen and I'm in my black and yellow spandex. And all these people, like all these couples, the girlfriends would get up and take her photo with me and I'd do some crazy wicked sexual pose and the dude would take the photo. It would be just one after the other until the show started.

AU: Ok so I have a helium balloon filled with sparkle dust and I want you to high kick it on stage.

DLR: Oh yeah! Oh yeah!! Fuckin' rights man.

AU: Put a little pin on the end of your shoe...

DLR: No man, I'll kick it with such force. I'll have to get a few practice kicks out right now. That's why you do that Jack



a pair of black and white stripe David Lee Roth pants back in 78 or 79. So I wear them on the first show but I do a couple leg kicks in one or two songs and the whole crotch opens up and I'm not wearing any underwear. So my fella is showing for the rest of the night.



Daniel's, it makes you act like a fuckin' lunatic, just that quick eh? Like clug clug, clug clug, then instantly it's like let's play it up for the microphone.

AU: There was a high-kick mishap earlier at sound check?

DLR: Yeah, I went for a kick and out went my leg and there I was flat on my back on the stage for sound

check. But that's the same as the very first day the band got together. We thought, Ok lets do this band, we were also Sack Blabbath and we just decided we'd love to do a Van Halen tribute band. I love David Lee Roth. It's not quite Ozzy you know, it's a little more indulgent.

AU: Tell us about your first live show where you ripped your pants.

DLR: My brother's girlfriend made me



My dick was out there the whole time. I get into these things thinking I don't need no fuckin' underwear lines, these are so tight. But there was no spandex in these motherfuckers. They were pre-spandex 1982 style you know? So I go for the kick and I hear this rip and by the end of the song I can feel my dink popping out of the bottom. I'm just dancing away and poking my thing back in there. And then finally a louder rip and... ah fuck, I really should have shaved or trimmed the tree before that gig man.

AU: How many costume changes do you do during the show?

DLR: I have five... oh shit it's time to go on? I'm all unlaced and shit. I should put my glasses on or something... Don't look at my eyes!

AU: Another puff of weed and a slam of whiskey and your ready *cough cough*

DLR: You gotta be like that and live the real thing, right?

AU: You get a dime bag in Central Park and away you go. So if the real Van Halen kick Diamond Dave out...?

DLR: Yeah if word gets out that they need the real deal rockstar, here it is.

AU: Where do you purchase your spandex? Is that an ass rip?

DLR: That is an ass rip...

AU: How do you rip spandex?

DLR: Because I kick so goddamn high.

AU: You said that Jack Daniel's helps put you in David Lee Roth

mode.

DLR: It's true actually. I like David Lee Roth just cause he seems to just give'r, he can speak a whole shitload of languages and he's sort of an ambulance paramedic, he's parachuted, you know, he's done a bunch of crazy shit so why not if you've become a famous dude learn seven languages and just act like a hoser.

AU: Final words for people who miss the show?

DLR: You might miss a crotch pull. You might miss a sever bagging.

AU: Tea-bagging?

DLR: No no, that comes later, not for me but I'll hand them out. I do have to get more drunk, I feel like the character of David Lee Roth should probably be a lot more sexual, eh? People that have met him say some nasty things. That he's sort of a creepy fella, and I don't wanna be a creep, I just wanna get laid by really beautiful girls. And that will be my last word. Where's that Jack Daniel's? Let's get stupid!

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THE ABSENCE – *Riders of the Plague* Metal Blade

The Absence is a metal band from the states which is slowly gaining notoriety for their interesting blend of melodic riffs and solid, heavy rhythms – along the lines of Arch Enemy and Dark Tranquillity. This album showcases a rejuvenated band with more of a defined and aggressive sound compared to their first major studio album, *From Your Grave*. The songs and riffs are straightforward, catchy and sometimes surprising. This album brings a new drummer with a very fitting sound into the mix, which is a big improvement from the last. The vocalist has improved as well and sounds much more aggressive.

-BitChFork Timmey

AUSTRIAN DEATH MACHINE – *Total Brutal* Metal Blade Records

When pumping my iron, I need shit that's going to rush through my veins like a steroid and SPAM sandwich. Metal Blade's Austrian Death Machine, coming on like a perfectly placed action film one-liner, fit this mode like living tissue tight on a metal endoskeleton. Turbocharged punk metal in the vein of one of Mastadon's faster numbers with song subjects ranging from Arnold prank call staples, "Get to the Chopper" to "Who is Your Daddy and What Does He Do?" Bad Arnold impressions plague the pores between tracks, but these aren't as cringe worthy as say, Arnold himself jumping out of a plane and into a swamp only to come out with dry clothes. Not a moment to stitch up any wounds, like an endless gun battle in *Commando*. More bullets even seem to fly during the end. They must keep the ammo in that fucking chopper. If it rocks, we can drink to it.

-Willy Dyer

BROADCAST ZERO – *Yesterday, You Could Change the World* Rebel Time Records

After much trials and tribulations this CD has come to fruition. Blood, sweat, beers and tears went into this one and it really shows, with 14 tracks of immensely catchy guitar-driven punk rock and snarly vocals about life, love and the pursuit of happiness. Musically, they are reminiscent of Dillinger Four and that era of early 90s punk rock – they certainly wear their influences on their sleeves. After seeing them live recently, I was thoroughly impressed with how in-sync they are with each other and it isn't often you see the lead guitarist holding down the lead vocalist spot as well.

-Pauly Hardcore

COMPOUND TERROR – *MMVIII* Demo Independent

Local tech-grinders are wasting no time getting their brand of ultra violence down onto a demo and out to the general public, making it freely available for download. Seven tracks alternate between insanely fast ultra-grind to complete distortion and "white noise" so invariably, you don't get a chance to breathe and you're only getting three tracks. The standout is, "Irradiated Earth" with a pace so unrelenting you'll feel short of breath just listening to it. It isn't the easiest music to listen to or get into, but again, for enthusiasts of the genre, you can't really go wrong. Not to mention it's fucking free. Get this shit ese, don't you know they're loco?!

-Pauly HC

THE HEXTALLS – *Call it a Comeback* Independent

Lets see here, I think we have all the bases covered for a good punk rock album. Sounds like Screaching Weasel? Check. Uses vulgar language? Check. Makes reference to hockey and 80s music icons? Check. In my humble opinion the new Hextalls CD has what every good pop punk CD should have, and more. Not only does it reference hockey and use bad language, but it mocks American Idol and refers to three separate horror movies in one song! The Hextalls take aim at every avenue of popular culture and no one is safe from their wrath. This CD is well written, well produced and really damn funny. Standout songs are "On the Third Day, Axl Rose" and "Unicorn Rider".

-Chuck Wurley

LEPER – *Solidarity* Independent

Essentially a sampling of everything they have done since 2004 including their newest track, "The War of 2010", which is an ode to doing everything humanly possible to prevent the Olympics from taking place. Rebellious by nature, Leper plays a hybrid of hardcore and grind, paired with DIY Anarchist ethos. Packaged with this collection is more media and literature than there is music. It is overwhelming the amount of information available to anyone with a PC. There's well over 100 PDF's on topics like urban survival, health guides, 'zines and a whole lot more. For the music itself it's worth picking up – considering it's a "by donation" release. Whatever you can afford makes buying this record a win-win situation.

-Pauly HC

NUCLEAR BLAST ALL STARS – *Into the Light: 20 Years of Nuclear Blast* Nuclear Blast

This is an interesting, two-disc compilation written by Victor Smolski (Member of German metal band Rage) whose songs were recorded by numerous all-stars of the label. It's

good, and well-recorded, but doesn't cover the spectrum of metal that Nuclear Blast has signed over the years. Most of the tracks have a very 80s, trashy power-metal feel. I really enjoyed "Ruling the World" by Tony Kakko, one of my favourite musicians and vocalist of Sonata Arctica. Overall this was a decent album but lacked diversity and tended to sound repetitive, likely due to the songs written by a single songwriter.

-BitChFork Timmey

PUTRESENCE – *Fatal White* *Pustules Upon Septic Organs* Power It Up Records

From the opening machine gun assault of snare drum on "Stench of Vomit – Vomit of Stench" you get the feel as to what you may be getting yourself into with these Manitoban monstrosities. This is a shit storm of death-influenced grind. Guttural vocals coupled with ultra-technical fret-work precision and schizophrenic drumming skills that don't seem possible to pull off at times. Four Live recordings are also included; recorded masterfully by local legends, Mark "the Butcher" Chaplin and Jared Weiss from the 2007 Manitoba Metalfest, as well as a previously unreleased track from years gone by. The track titles alone are worth the price on this album, "Kill Yourself, Shit Your Pants", "Face Unfastened and Rendered Into Emulsion by Claw Hammer" and "Blowtorched to Conceal Identity" among other gems.

-Pauly HC

RUN LIKE HELL – *Three Headed Beast* Independent

Local metal upstarts RLH have finally finished recording their posthumous first demo with an official CD release in June, here in Victoria. Sounding straight out of the late 80s early 90s metal scene à la Prong and Pantera, it takes you back to the time when metal was tough, sludgy and meaty. From the git-go this CD is chock full of heavy riffage and ultra-tight musicianship, with all parts functioning like a cohesive unit. It's the perfect traveling album and has a really nice flow to it. The recording is nearly flawless, with all the levels sounding as they should and the quality top notch. If you're on the lookout for a metal release that hearkens back to the days of yore, this is your ticket so run like hell to snag yourself one of these discs.

-Pauly HC

SHAI HULUD – *Misanthropy Pure* Metal Blade Records

Highly anticipated, this release delivers on all cylinders, keeping with their blend of hardcore infused metal. Signing to MB records and maintaining the same lineup from their previous album, they seem to be functioning as a cohesive unit nowadays. Intricate guitar parts

coupled with punishing vocals and some of the most intense drumming out there. From the opening of the first track, "Spreading Venom", you get the sense of urgency coursing through your veins, which is confirmed once you hit the third and title track, "Misanthropy Pure", which is filled with intricate time changes, heavy breakdowns and some really interesting bridges. Once you reach, "Bearing the Brunt of Many Blades", it literally feels like you are being assaulted.

-Pauly Hardcore

TROUBLE – *Simple Mind Condition* Escapi Music

Ahhhhh, yes. It's an album I've been rocking on for the better part of a year and goddammit it's time you heard it. It's been 12 years since the

last one and they've got a doom metal resume a mile long. This is certainly a continuation of the Sabbath-immersed grooves you've come to expect. What shines is the clear production and epic vocal melodies delivered by Eric Wagner (also of Lid). Add massive guitar harmonies, pentatonic solos with that straight-up 4/4 rhythm that takes you right back to the golden days of 70s rock – Nazareth, Deep Purple – and you have a winner. Standout tracks include "Mindbender", "Goin' Home", "Trouble Maker" and "If I Only Had A Reason". If the modern southern Corrosion of Conformity works for you, best invest in this here album ASAP, 'cause this is it.

-Eric Lindholm

VILE STYLE – *Mad Times at Van Isle High* Independent

Seven tracks of two-step hardcore that'll get you moving. Reminiscent of the late 80s style hardcore – Negative Approach, SSD & The Freeze all come to mind when I throw this juicy Selection on. The tracks are about Van Isle – its past and present, hXc bands, positivity and equality, late night pizza by the slice, local musician Tony Goluza and all in less than ten minutes. Meaty chug-a-lug guitar riffage, down and dirty drumming, sing along chorus, heavy breakdowns and rapid time changes are all littered throughout this effort. I'm thoroughly impressed with these fellers and can't wait for more!

-Pauly Hardcore

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TINK SLINGERS

The FALL

- Vancouver, B.C.

Interview w/ Josh Melvin - Owner

AU: What makes your shop unique?

Josh Melvin: We're an artist's studio and gallery space with a multitude of artwork hanging amongst the open concept studios on the mezzanine. Downstairs, The FALL presents Flaming Angels Boutique, a locally owned custom clothing and accessories store. So what makes us unique, besides the inspirational backdrop, is the locally designed custom clothing and the parties. The FALL hosts a wide variety of events from art openings to magazine and website launch parties to burlesque shows and dance parties to fundraisers and more.

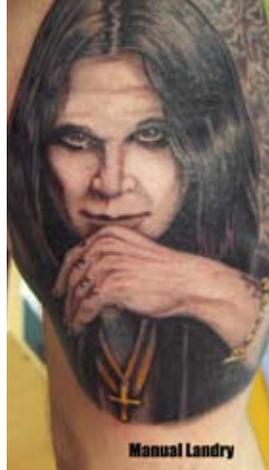
AU: What are you most proud of in regards to your shop?

Melvin: I think the facilities that we've created for our artists, and the artists that display work in our gallery, is what I'm the most proud of. We have state of the art facilities, with a self-contained scrub room (dirty room) and a self-contained sterile room (clean room). Equipment will be decontaminated and cleaned in the dirty room and then passed through a sliding window to the clean room, where it is sterilized, packaged

and labeled. This type of setup mimics how hospitals run their sterilization facilities. On the front end of things we provide our artists with an inspirational and interactive environment full of all types of artwork, which changes about twice a month.

AU: How would you describe your Tattooists' style?

Melvin: The studio



hosts eight artists and three piercers. The artists have their own distinctive styles, ranging from incredibly detailed grey work to vibrant coloured work and traditional Mayan design work. The common denominator that all our artists share is a dedication to their art. They pride themselves on giving each client and piece the time and attention they deserve. Our piercers provide a knowledgeable, professional and comfortable experience for every client and cater to clients looking for more extreme body modification - such as implants, micro-dermal anchors, suspension, and scarification.

(Thefalltattooing.com)

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INK SLINGERS

ELECTROLADY-LUX - Vancouver, B.C.

AU: What got you into tattooing?

Steve Elia: I went to college for art illustration in Ontario a few years ago, I wanted to be a

cartoonist. A guy saw my work and asked if I had thought about being a tattooist.

AU: What style do you like doing most, and why?

Elia: I enjoy realism and



portraits because they are the biggest challenge for me. When I first started tattooing I was sure I would never get into portraits, but now I love doing them!

AU: What do you want potential clients to know about you?

Elia: I am an activist and an aspiring film maker who enjoys controversial topics. I like to make people think about what is going on around them so that they can make more educated choices in life.

(ElectroLadyLux.com)

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EL-FUCKIN-CHINO

by Jamer

A few months ago a fellow tattooer by the name of Chris David phoned from Toronto and said he had a friend who was coming out to the west coast. He said his friend was funny as shit and did killer tattoos. He dropped the names of some other shops he had worked at and they were all top notch shops. I talked to the boss and within a couple weeks the mad man I know only as Chino appeared. Full of tattoo knowledge and stories you can't find in *Tattooing For Dummies*, books. It was very entertaining and helpful having him work in this sleepy government town.

He is better with multiple choice, so I allowed him that option for this interview.

AU: What is your real name?
(a) Bob
(b) Doug
(c) Bubbles
(d) Born and raised, El Chino



to go buy a 64 Impala, a fedora and a hand gun. But then you flip the page and come across some of the cleanest large traditional Japanese tattooing you'll ever see. Chino isn't a one trick phony; he is the real deal... A nitty gritty workhorse of a tattooer,

He is better with multiple choice, so I allowed him that option for this interview.

AU: What is your real name?
(a) Bob
(b) Doug
(c) Bubbles
(d) Born and raised, El Chino

It's hard to say what Chino's style is. Looking at his portfolio, it's obvious very quickly that this guy does some of the slickest script lettering on the planet, black and grey 'L.A. style' tattoos that make you want

traveling the world like a fuckin' one man circus. There are few people I've met that eat, shit and sleep with tattooing in mind. El-Chino is one of them and it shows in his work.

Chino... (e) Chino means The Chinaman in Spanish, or "He who brings great joyous destruction to the vulva" in ancient Aztec.

AU: Where is TCB tattoo?
(a) Vegas
(b) Miami
(c) Toronto
(d) Queen Street West
Chino... (e) TCB is located in the big fo one six nigger, recognize.

AU: TCB is a rad shop because?
(a) It has the best crew in Canada
(b) The tattooers there kick ass
(c) Andres, Chris and Scott do killer tattoos
(d) All of the above
Chino... (e) All the above, and it has the sickest basement ever.

AU: How many countries have you worked in?
(a) Just Canada
(b) Just the States
(c) Four
(d) Too many too count
Chino... (e) I have conquered almost every buffet

and taco wagon in several barrios worldwide.

AU: When you first saw Trailer Park Boys, did you think Bubbles...
(a) Was a retard
(b) Was retardedly funny
(c) Was a goof
(d) Was a vato loco
Chino... (e) Was a close cousin of my friend Jamer.

AU: What's your favourite song?
(a) Cocaine - Eric Clapton version
(b) Too Drunk to Fuck - Dead Kennedys
(c) La Vida Loca - Ricky Martin
(d) Someones Gonna Get There Head Kicked In - The Rezzillos
Chino... (e) My favourite music is the lamentation of all your women. And that

Eric Clapton cut.

AU: Are you the apprentice from that TV show?
(a) Ya
(b) No, my real name is Chris Garver.
(c) No, my drag name is Kat
(d) I get asked that all the time.
Chino... (e) I am the vato your mother warned you about.

AU: You've worked in situations where you had to tattoo...
(a) With a pile of coke beside you
(b) With a lead pipe by your side
(c) With a gun in your belt
(d) All of the above
Chino... (e) All of the above plus some naked girls.

AU: Your web site is
(a) el-chino.com
(b) check-these-fuckin-cocksucking-tattoos-out.ca
(c) jamertattoos.com
(d) chinotattys.net
Chino... (e) www.el-chino.com and www.myspace.com/SickSideChino

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SADISMO MACABRO

Entering the mausoleum of Coffin Joe

By Ryan Dyer

Coffin Joe, when looking into his opaque eyes after managing not to become distracted by that imposing unibrow, you cannot help but succumb to his mesmerizing disposition. Obey you withering twit! Suited like a death

magician with ruler sized fingernails, used like wands to hypnotize and infiltrate the soft vulnerable eye. The power and influence of this undertaker has spanned several movies and comics. Immortally characterized by creator José Mojica Marins, Joe exploits the weaknesses and fears of those depicted in his movies, like a living night terror giving the proverbial kiddie pool a few hundred

jellyfish to warm it up in the early ripples of June. A legendary schlockmeister, having the potential to be at the iconic status as Dracula or Frankenstein, but why is there little fandom of Joe outside the continent of his origin, South America? Like a Sepultura of horror, he could have been the foreign answer to overplayed American films, instead of repackaging or creating sequels to overused characters. There is even a museum in South America dedicated just to him. Oh, if only people weren't so tight assed over subtitles. If you're interested in seeing the films after reading this, they come in a cool cardboard coffin case which is great for displaying them. So with brushing off the many tarantulas (ew) and snapping open the casket with a rusty crowbar, I will unearth the repulsive and shocking world of Coffin Joe.

What is life? It is the beginning of death
What is death? It is the end of life
What is existence? It is the continuity of blood
What is blood? It is the reason to exist!

AT MIDNIGHT I'LL TAKE YOUR SOUL (1963)

Jose initially wanted to do a different type of film, a social commentary much different than what was to become *At Midnight I'll Take Your Soul*. Shortly before production he was plagued by a dream, Jose was dragged by a man in a black cloak and top hat to a cemetery, where he was shown his own tombstone. This would be the catalyst for which the one man dynasty of Coffin Joe begins. Nobody wanted to play Coffin Joe, thinking the idea was silly, so Jose chose to do it himself. Considered to be Brazil's first horror film, Joe (whose character is Ze in this film) has death grip of fear on everything - from the dialog of the characters to the dooming tip toes of the tarantulas. But like a good anti-hero, you want Joe to manipulate the status quo, the religious gullibility of his characters. To trifle open the virginal furs, to deteriorate them into a state of unbound worship. He knows he is their darkened revolutionary, and madness jump starts the initiation. Like a narcissistic professor all too ambitious to manipulate his unworthy



subjects, Joe revels in his tellings of all things blasphemous. Unlike a vampire, he isn't hurt by religious symbolism, but disdains the domestication of it. In prelude, a witch tells us to leave the theater, to go home, or else we'll suffer! Too late! Ze is frustrated with his sterile wife being incapable of helping him continue his

bloodline. At a pub, he smashes a man's fingers and then laughs in the face of the ironies of spirituality, how those who drink on a holy day cannot eat meat. Here he proclaims "I'll charge double to bury anyone I kill," what an asshole. He poisons his wife using an eight legged pet and goes on to court the wife of his good friend. The three go to a gypsy, who says Ze's days are numbered. She warns of an oncoming ravishment, and Ze justifies it later by drowning his friend. Ze buys the widow a canary, and when she doesn't accept his courtship he savagely rapes

her. Before hanging herself, she curses Ze. His soul will surely burn in hell! Well not quite, but he does get his karma, maybe next film.. Legend has it that Jose threatened one of the camera men with a prop gun, which he thought was real when he refused to film one of the scenes. He also glued glitter on the negative of a scene of living corpses to make it look more effectively haunted. Guerrilla film

making at its best. You owe it yourself to see this sinister contraption.

THIS NIGHT I'LL POSSESS YOUR CORPSE (1966)

That's right, he's not only intent on taking your soul, put possessing your stinking corpse afterwards! Ze is still looking for the perfect womb to consummate his embryo, because it is quite imperative that a toddler with a mini unibrow and top hat terrorizes his daycare with daddy long legs. Ze unveils more of his philosophy in this film, namely considering children. When a group of kids are playing in the middle of the street, they leave one astray to be nearly run over by a man on a motorcycle. Ze saves the child, scolding the driver, explaining that children are the most sacred things on earth because they haven't yet been manipulated by the knowledge of religion. There's still time to save them before all of that Jesus talk luggages the brain. Along with his hunchbacked servant

Bruno, Ze abducts five women and tests them to find whether they are worthy of his love. What unfolds is an arachnophobic nightmare - the sleeping women are attacked by an infestation of tarantulas. They cover the bodies of the women, who wake up horrified. The lone one who is unafraid of the spiders is accepted by Ze as his concubine. The fates of the others, well... Ze tosses them into a pit and makes love to their dying screams as a hundred or so snakes slither through a crack in the wall to bite them to death. The brother of the chosen woman is weary of Ze, but not wanting to be influenced by

non-believers, Ze has plans for him as well After demonstrating what he will do to him on a mouse - having a boulder squish it like a cement roller, he places the man's head in the same place. Burning the rope holding the boulder up, Ze tells him that if God wants him alive, he will extinguish the flame. A cheap way to show his philosophy, as the crush is inevitable. Ze then learns that one of the women he killed was carrying an unborn child. This greatly discourages him, and while sleeping he is woken by a mantis thin man covered in a black shine who drags him outside to a graveyard festering with hands jetting out of the ground (with many candles about, it is disturbing to

see the exposed fingers touching the flame), eventually pulling him deep within the earth. He then goes through a coloured (the rest of the film is black and white) and tortuous hell. There's an assembly line of people crawling on the ground being whipped, peoples heads, feet, asses and arms are sticking out of the wall, dripping in blood being and poked by pitchforked devils. Some people are freezing, others crucified with snakes wrapped around them, and some are being punctured in the head by large metal spikes. A figuration of Ze is sitting in a chair with hell's harlots while the other Ze looks around horrified, finally understanding the curses put on him by those he slaughtered for his vision.

For me, this part epitomizes the vision of Coffin Joe films. Ze wakes up from the nightmare, but is pursued through a swamp by the tempered townspeople. They think they have destroyed him, but...

AWAKENING OF THE BEAST (1969)

Oh, the hazards of drugs! This displays like a public warning video to the effects of LSD and Coffin Joe. Christ, I know I wouldn't handle both well at the same time. Joe introduces this movie, allowing his character to become a reoccurring theme, a backdrop and metaphor to what is happening here. After a menacing speech, clips from comic books featuring Joe intermingle with the credits, hinting at his growing cult popularity. He would stay underground in even the country of his origin with this film, as it was banned for two decades there. The idea for this film came from an incident where he witnessed a pregnant woman, high on drugs, being beat by the police. When looking for her the next day, she was nowhere to be found, and never again did anyone see her. The opening gospel choir chime of this film was taken by Rob Zombie to be used in White Zombie's *Astro Creep 2000* song, "I Zombie", and like the song, the choir is the

Absolute Horror

only sincerely cheery thing presented in the film. Different vignettes are shown containing themes of sexual perversity and sadism. "We're all gonna die/ Die at first light" a catchy pop tune hums while a woman injects her foot before a crowd of degenerates. She then busts out the chamber pot for an early evening appetizer. Another sequence



has a prophet assaulting a girl with a staff after she smokes dope with a group of artistic types. We find that the person recounting these tales, a television host, wants four drug addicted volunteers from different social classes to take part in an experiment. To trip out and see what generates from staring at a Coffin Joe

poster. The addicts go to a theater to see *This Night I'll Possess Your Corpse*, presumably to suggest and ingrain the images of the undertaker before the hallucinations start to happen. Then they are injected with LSD and stare at the portrait of him with thirty or so naked women around him. The screen blurs and technicolor floods through in a glorious red. Like the hell scene in *This Night...* it is a hallucinatory world of symbolic absurdity. It's like in *Hellraiser 2* when they're going through their personalized hells. Joe oversees the madness, occasionally jetting flames out of his hands and beating on one of the women while naked men lie on steps, people are again whipped whilst chained, naked men fall down steps, and a line of asses painted with faces fart steam (Jose originally wanted Martians for this scene, but because of money restraints he painted a bunch of guys' asses instead). It is a highly imaginative scene, though kooky, "a dimension no man can conceive." When they awake we later find out the host was Jose and that the LSD was simply distilled water. That the whole experience was a placebo effect. That the "Awakening of The Beast" came from inside of them. Simply, that you need no outside influence to submit to Coffin Joe.

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 more !



director Amando de Ossorio made up a fascinating tale on a shoestring budget involving the resurrected Knights of the Templar from the 13th century, who have had their eyes pecked out by crows after being executed (or burned out by peasants, according to part two), and kills anyone who comes upon their tombs. Ossorio is a master of using time and space to his advantage, not needing any bloated budget to buy fear. What is bloated is the suspense. The atmosphere is concrete thick, in any Templar scene things move in slow motion and scenes are as stylish as horror gets and the sets, Bavaesque in color and fog. It's the archetype for 70s Euro-horror. A movie that so well demonstrates

The seminal sequel meets the prototypical excellence of the first film and in some instances, succeeds on it. The four films aren't exactly seamless as an anthology, but when screening the first and second film together they feel like identical twins in a lot of ways. This time in a flashback we see the Templars exiled and eyes burned out of their sockets while being gouged to death by the angry townspeople



they get there, didn't they all fall down at the end of the last movie? How many knights were there really? These obviously cannot be the same ones. Actually, according to this film, the galleon is poking through to another dimension, linking the worlds together, much like Stephen King's *The Mist*. Forgetting that this is just a rehash of the other two and set aboard a boat because of it's creepy, isolated setting (in which the dead can close in on you within the narrow confines of the ship) this works well, as silly as it is, as a stand alone story. No happy endings here, just nameless Spanish actors buried at sea.

NIGHT OF THE SEAGULLS (1975)

When I first read the title, I thought... WTF... not a bunch of killer seagulls? This better not be as lame as *Zombie 5 - Killing Birds* or *The Birds II*. Actually, I hope I don't see a single fucking bird in this film! Thankfully, the name only refers to the souls of the dead who are said to be transferred into the gulls after the blind dead are finished with them. The dead have sought sanctuary in a seaside cave, loosely connecting with the last film where the dead end up on a beach somewhere unknown. There are plenty of birds

Absolute Horror

here actually and they sure do fucking sqwaaaak. Shut up soul! Virgins are brought there every seven years to be sacrificed to the knights. Seven years is a long time without any action; these homeboys wish they had eyes for this killing spree, it's just not as fun hearing the shrill screams and imagining those frightened, hardened nipples. This is the last in the ground breaking *Blind Dead* series, which sees the hooded, death rogues come to a



burning climax when – of all things – their idolatry statue is tipped over. If a remake were to happen, I couldn't help but see them speeding up the dead, as new audiences would surely yell "They're sooooooo slow" at the screen!

Re-activation of the Optic Nerve – The seeing eye of the Blind Dead

By R. Dyerbolique

I was hesitant to watch the *Blind Dead* series. Sure, they looked cool, but aren't they the same type of thing as those ringwraiths in *Lord Of The Rings*? And how could you possibly stay interested in four movies about them? I sucked it up and put on *Tombs of the Blind Dead*, and my cynicism was instantly silenced.

TOMBS OF THE BLIND DEAD (1971)

This movie was fucking good. Spanish

the hopelessness of an undead epidemic, with the antagonists ghastly and obtuse, creating a living hell on earth with their every appearance. A ritual shows the Templar Knights whip a bound virgin on the stake before surrounding her, stabbing her and drinking her blood. Old habits die hard as in modern day Portugal, the pinecone-faced *Blind Dead* cast revenge on some vacationing college students who have trespassed on their monastery. We think the last girl standing has gotten away, making it to an in-motion train, but it turns into blind dead Armageddon...

RETURN OF THE EVIL DEAD (1973)

who were once subjected to their blasphemous deeds. Jump to the future where a festival is taking place and the townspeople are partying like its 1799, while burning effigies of the Templars. Shouldn't have done that. As a town drunk wanders into the crypts, the *Blind Dead* once again rise from the grave to stalk and kill in various claustrophobic blind-gang beatings.

THE GHOST GALLEON (1974)

The blind dead in an abandoned ship. Sounds good enough, let's film it! Logically, it does not follow up well to *Return Of The Evil Dead*. How did

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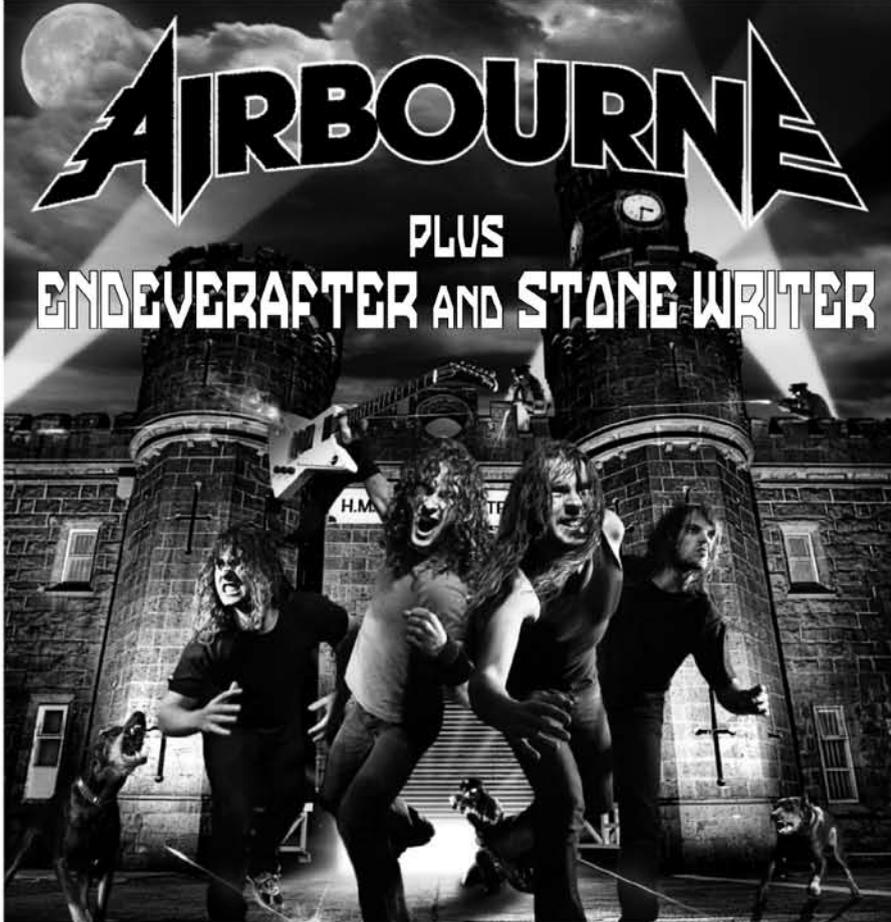
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Man of a Thousand Deaths Interview w/ Giovanni Lombardo Radice

By Ryan Dyer

You may remember Giovanni Radice from such agonizing deaths as the drill through the face in *City of the Living Dead*, the castration and skull-nipping of *Cannibal Ferox*, or the face melting in the recent *Omen* remake. Dubbed "the nastiest man alive," Radice was born into a family which included a pedagogist grandfather, a mathematician/politician/writer father, a neuropsychiatrist brother and a historian uncle. Having one's genitals ripped off for entertainment value doesn't quite look right compared to these prospects, so afraid of disownment Radice used the stage name John Morghen to hide from his family the fact he was doing these films. Although horror was never his cup of tea, with Morghen doing TV and plays in his native Italy it is horror we most know him for. Hell, it's the reason I interviewed him!

AU: In *House on the Edge of the Park* and *Cannibal Apocalypse*, you take the reigns early in your career as a neurotic though frail psycho. Why did you choose these roles?

Giovanni Lombardo Radice: It's quite naïve to think that an actor, and most especially an actor as young and unknown as I was, can choose roles. Thus said, I was very neurotic and frail at that time, so those roles weren't too difficult for me and they were surely interesting, with shades and

insights. So, all in all, it was quite a good way to start a movie career.

AU: Did you have any hindsight that some of these films would be banned or be on the "Video Nasties List," lamenting your status as a shock icon?

Radice: No, I had no idea at all, because such a list didn't exist in Italy. I was aware that they were very violent movies and I sure agreed about them being prohibited to people under the age of 18, which became preposterous with videotapes and then DVDs. Some fans wrote me that they saw *City of the Living Dead* or *Cannibal Ferox* at the ages of eight or ten. And I always answered them asking what their parents were doing meanwhile. But as for adults, I am not in favour of censorship.

AU: One genre I haven't seen come back is the infamous jungle cannibal genre. If someone were to retread that ground, or of all things, remake *Cannibal Ferox*, would you like to be involved?

Radice: I notoriously hated the movie so I wouldn't wish to be involved, unless it was Spielberg directing, which is quite unlikely. And anybody with a mad face could play a flat character such as Mike Logan. I don't like my performance in that movie. I feel I'm overacting all the time. Anybody is invited to do better. Not very difficult.

AU: You have used the alternate name John Morghen in a lot of your films and on your website there is a duality, the horror side and the nice side. In that respect, does it bother you that you are more well-known in most circles as a cult horror icon, not for your work

with translations, screenplays and operas?

Radice: International fans can always know me for my movie work. I never was on stage outside Italy (and I would like very much to do so) and translations and screenplays were for an Italian audience. Even the notable amount of TV work I did as an actor had very rarely an international distribution. What I hope is to get more different roles in the future to show everybody that there's not only craziness in me.

AU: As a character actor, who were some of your key influences where technique is concerned?

Radice: I wasn't inspired by anybody in particular. Considering the kind of roles they were, it happened to me to think about Klaus Kinski or Rutger Hauer, but I wouldn't call it an inspiration. I learned a lot from David Hess in the first movie and I have always been very catchy, whenever I had the occasion to share the stage or the set with interesting actors.

AU: What was it like on a Lucio Fulci set? What type of motivation did he give you for your infamous scene?

Radice: He was a man of few words and didn't use to motivate what he was doing. Later on I found out that in his opinion the drilling scene was intended as a critic to some sort of American fascism. He surely didn't tell me that at the time.

AU: Are you completely sick of death scenes or would you do another if the

Absolute Horror

opportunity arose?

Radice: I do not consider complicated death scenes my cup of tea, but if they are part of the job I will continue accepting them. The make-up in my last scene of *The Omen* was atrocious. A real torture. But the money was very good, man, very good.

AU: Where do you wish to go from here?

Radice: Wherever there's a place for me as an actor. I will keep my stage work in Italy and I am currently leaving for Los Angeles to shoot an independent Italian movie by Domiziano Cristopharo, a young and very promising director. Young directors do

want me in their movies. I'm waiting for Darren Ward's *A Day of Violence* to be released and in early 2009 I will be in Andrew Jones' *The Beautiful Outsiders*. I foresee more and more work abroad and I'm happy about it. Theatre, apart from Italy, has never been my place. And with dear Mr. Berlusconi once again in charge... God forbid! Much better to be elsewhere.



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Absolute DVD Reviews

EARGOGGLES

Clayton Holmes, the man who brought us the Golden Globe nominated *Breakup.com*, gives us a piece of what he sees as Cobalt bartender. This is a July compendium of some of the best in Vancouver's (and beyond) underground music scene, with video footage of every damn band you could possibly want to see live from The Rebel Spell, Dayglos, JP5, Knucklehead and a bunch of fucking metal bands, to a half-time show with the irresistible Melody Mangler of Taboo Revue (holy shit that girl makes Shakira look like an 80 year old!), the Hits, the Pissups, Mr. Plow and Aging Youth Gang... all on the most aesthetically punk stage around! I wasn't sure if it was going to be edited or just like watching a really long night at the Cobalt, only sober, but it proves to be creatively put together with best-of moments that fill a good hour of pure entertainment. There's the raunchy Jerry Gen, a Rebel Spell song where some stumbling punk jumps up on stage to give Erin a kiss before literally getting kicked off, the bizarre psychopaths of Trollband, the super sexy Vicious Cycles and the Blisterin' Barnacles last drunken show, the gnarly Ginger Coyote and the White Trash Debutantes (complete with Wendy 13 Cameo)... pant... pant... the list of shit to watch just goes on! Crystal Pistol are even on the damn DVD. Hahahahaha, those fucking chumps get two songs! Love how Milk dresses the part, with his baggy jeans and even more wet and smeary than usual. What a doll. EVERYBODY HATES YOU! WHEN YOU LOVE ROCK AND ROLL!

- Emily Kendy

HEAVY METAL IN BAGHDAD

"If I don't play drums as hard as I can, or as fast as I can, I'm gonna kill someone," says Marwan, the drummer of Acrassicauda, Baghdad's only heavy metal band. He says this in defiance of playing a style of music that is penalized by death in Iraq, where his rehearsal space, a civilian building is bombed for no reason and his best friends haven't seen another in six months in fear of going out on the streets. Noting that the *Global Metal* crew couldn't stop in Baghdad, this doc fits well in the globalization scheme while telling the story of regular Joes playing the music they love in a place of constant fear. Metal is a tough hobby in Baghdad. At venues, all of Acrassicauda's (black scorpion) bags are checked for bombs. Tanks are situated right outside the door. They can't even wear seatbelts on arrival in Iraq since they would be perceived as foreigners and shot at. People's faces are blurred throughout the film so as to not put lives in danger. At

one show, they are permitted to dedicate a song for Saddam and come up on the fly with a track called "The Youth Of Iraq". Even sucking up to the dictator people still can't rock out at concerts and are threatened with death if they headbang. Surprisingly, Acrassicauda are somewhat apolitical, choosing to disassociate themselves from the war around them rather than be vocal activists like SOAD or Tom Morello. No one trusts anybody, no one goes out at night, 300 people die every day in Baghdad, so why take the risk of wearing a Slipknot t-shirt and growing a goatee - let alone playing metal? "What better way to go out than playing fucking music man?" asks singer Waleed Rabia. This is a civilian's view of Iraq: an unsolicited, unbiased document from the center of the storm. It could be called *Modern Life In Baghdad* and have the same effect, but it helps having the rad soundtrack.

- Dyerbolique

IRON MAIDEN AND THE NEW WAVE OF BRITISH HEAVY METAL

This is a pretty decent look at the time period between 1977 to 1985 in British Heavy Metal, focusing mostly on the first line-up of Iron Maiden, which you will probably like the most after watching some of the unreal 1978/79 black and white footage! Dennis Stratton and Paul Di'Anno give great interviews about the early years and discuss Steve sack-



ing them both for musical differences. Who knows what direction Maiden would have gone if Paul and Denny had stuck around. The real treat in this movie is the Tygers of Pan Tang, Samson, Saxon and Def Leppard footage, which seemed to be missing from that tit's movie about Metal. Good stuff here, especially those of us who still hold the first two Maiden albums as our holy grail of the lot!

- Dust JAKGH08

AMONG THE DAMNED - KETTLE CADAVER

Kettle Cadaver. I'd never heard of this band before I was given the DVD to review, which is quite surprising. They look to have been around the block a few times. It's basically a compilation DVD of live performance, Mad Max esque music videos, Ed Gein style meat cutting footage and some backyard wrestling. The tunes are good and rocking, and the band visually reminds me of



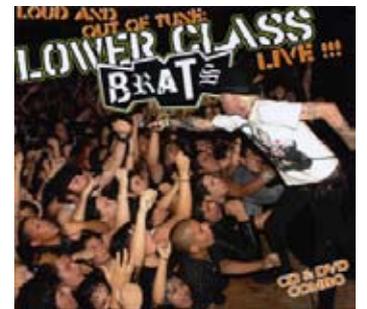
Society 1, just without the live suspensions. That doesn't mean this metal doesn't go through flesh. These guys take horror rock to the extreme. I thought seeing a few cocks getting nailed to a board in Danzig music videos was bad enough, but imagine staples shot into your shaft, nuts and screws tightening around your sperm carriers. Aside from that, there's staples in the face, needles in the face and plenty other examples of debauchery. Oh, and a few naked girls. When not onstage mutilating himself, vocalist Edwin Borsheim looks pretty clear skinned, which makes me think that the antics may be "snuff performance" like the *August Underground* films. A trailer for their next DVD, *A Taste Of Blood*, is included. Looks like we do get to see a nail through the cock next time. Oh Mother.

- Dirty Deeds Done Dirt Dyer

THIS IS REAL - LOWER CLASS BRATS

An excellent release showcasing this now classic street punk band from Texas. This does a good job of showing the band throughout their 10-year plus history, lots of backstage footage and interviews, and great sound. It's worth owning not just for the die hard fan, but also for anyone interested in getting into one of the finest Oi! bands to come out of the U.S. in the 90s!!!

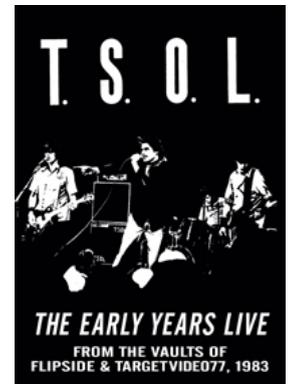
- Dust JAK, Loser's Club 2008



THE EARLY YEARS LIVE - T.S.O.L.

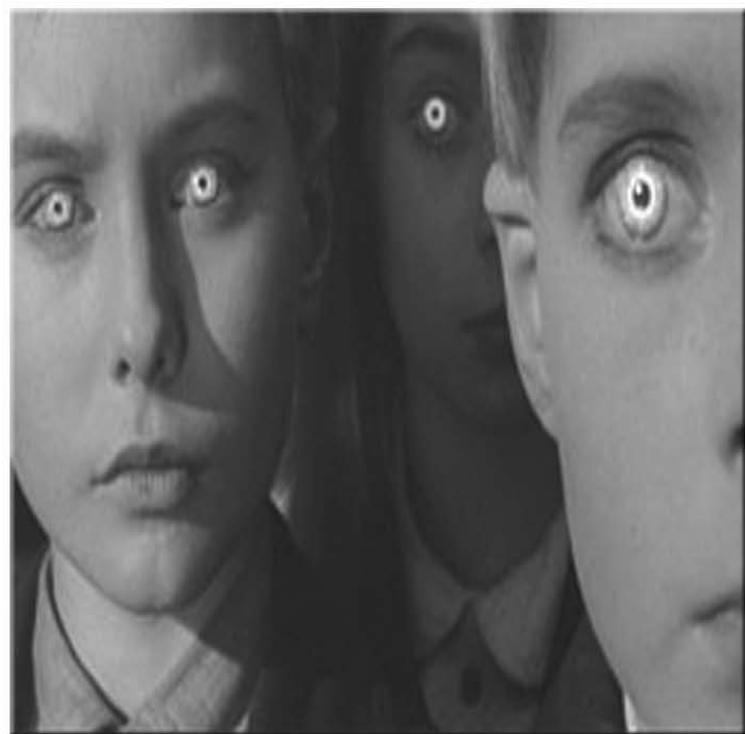
This is a beauty!!!! Excellent outdoor show from 1983 unedited, basically the songs from the mellow *Beneath The Shadows* album, only played live with 100 per cent more balls! Throw in a couple classics from the *Weathered Statutes* EP, as well as some stuff from the debut and *Dance With Me* - not to mention the ripping "Darker My love" from the *Suburbia* movie - and you have one killer beach-punk gig right in the privacy of your own home. Oh, and don't worry! Jack only wears that cheesy-assed outfit for the first five songs, those pants pre-date MC Hammer!!!!

- Dust JAK 2008gh



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ZOMBIE STRIPPERS Absolute Film Review

Okay, so the title brings to mind the *Snakes On A Plane* buzz but does *Zombie Strippers* – featuring the legendary Robert Englund and notorious Jenna Jameson – keep the nipple tape on or does it show the rotten snatch? It could have been the Lucky's passed around during Heavy Metal Canada Day at the Plaza, or the fact I was in the front row, but the beginning of this film was a lot like being on the Orbiter at the Stampede. Anyway, the story goes that a virus is unleashed on a testing facility and the military comes in to kill off the infected. Somewhere between running from the zombies through underground tunnels, and blasting their heads into goo, we find ourselves in a strip club. I was relieved for them just to be there because I had no idea what the hell was going on and where it was going. Luckily, from then on the movie is much more lucid. Jenna Jameson plays the most revered stripper in the club who is infected with the undead disease first, and instead of going on a flesh-eating rampage she has a flesh bearing one. Her popularity soars as a zombie stripper, creating a trendy fetish for the white trash audience. The other strippers soon take notice of her popularity and skyrocketing financial success and they all want to take the Trioxin plunge. The STD-phobic club owner, played by Englund, can't ignore his club's economic growth due to the undead take over. He encourages the women to go-green, while keeping any infected males in a flimsy cell downstairs. Things eventually get out of hand and we have our expected naked zombie battle near the end. A sexy, self-aware addition to zombie cinema. If only ghouls looking like these chicks made it to the zombie walks...

- Ryan Dyer



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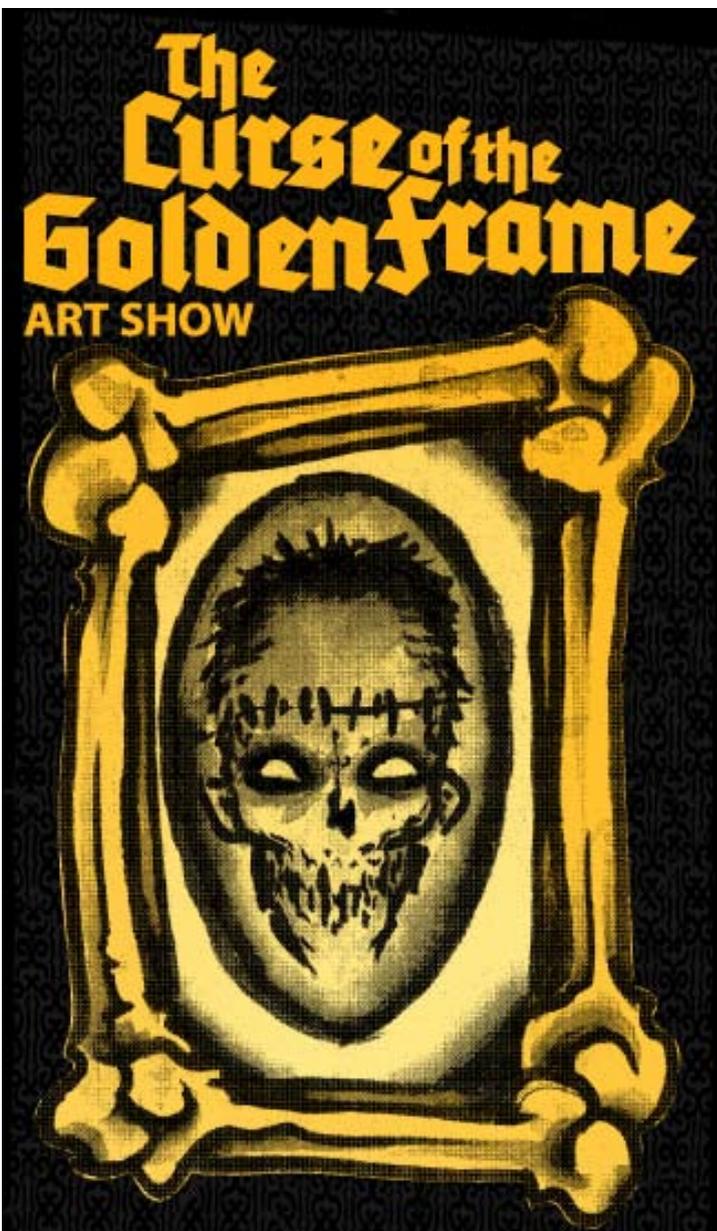
**“The Curse of
 the Late Night
 Keg Killers
 – Tattoo Art
 for the Langley
 Food Bank”**

By Clint Danroth

I rolled into Langley around 8:30 p.m., the show started at 6 p.m. but that's the fashion with tattoo artists – work comes first then fun. Donovan from Lady Luck Tattoos asked me to be involved with this show months ago. He had invited Rob Hope, Ryan Halter and our crew, Hugues Lauzier and Munk and myself to join in with Tawd, Mike, Mykrok, Gidget, S. Blake as well as Donovan Murphy. The deal was to paint anything you wanted, it just had to fit inside these crazy golden picture frames. The event was to help spawn a new pack rat shop his friend Mykrok was trying to start up and the proceeds were going to the Langley food bank.

This show began to inherit its name, The Curse of the Golden Frame.

Unfortunately, Mykrok had to bail out on the shop – partner flaked out or something – then after scrambling to find a site for the show Donovan realized that he had scheduled it first during the Halifax Tattoo convention, then rescheduled it during the opening night of another well known art show in Vancouver. Seemed like this show was doomed from the start, but I knew it would be rad. Langley has a great music and art scene, a mishmash of rockabilly



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and punk rock scum. see a throng of people abandoned storefront of town, (next to Brian Ace Tattoo) with a read: Greasy Lowbrow

I made my way past through the chattering and stepped inside. THE location that to open his store in, empty except for the people mingling about a keg sitting in the a real Lowbrow art some bowls of assorted couple of dogs running each other. The show and anyone could bid afford. The theme of "Dead Girls" because too what they could Tattoo guys painted There was half a vintage Mykrok striped up, an dead baby doll that together as well as cars and some cool some point during the restless, maybe it was got behind the wheel did a smoke show burnt rubber. People all the doors, possibly brought the party As the night went on, bailed out for the long bridge, but the rest finished the keg, all the emergency case of in the trunk of my started to get blurry, enough to see the up and a final tally of being donated by the of Langley to some the food bank. Very



I wasn't surprised to hanging outside of an in an industrial section Zuk's world famous hand painted sign that Artshow.

a bunch of cool cars, crowd, to the front door It was a vacant store, Mykrok was supposed but was now laying paintings on the wall, and what looked like corner. So this was it, show with beer, whisky snacks and dips and a around trying to fuck was a silent auction anything they could the night seemed to be there was no criteria as paint, so almost all the zombie-esque women. motorcycle helmet that eerie looking stork and Rob Hope scratched zombies, dead girls, traditional stuff. At night, Gidget became the whisky, but she of her 57 Pontiac and that filled the room in came tumbling out of thinking tear gas and outside.

a few of the city folk journey back over the of us stayed on and reinforcements and High Test I always keep car. Things definitely but I hung around long auction boxes open just over two grand Late Night Keg Killers deserving people at cool.

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PRIMITIVE SCREWHEADS / SCORCHED BANDITOS

June 13 – The Distillery, Calgary, AB

I've always missed the Primitive Screwheads when they've played before and have been a big fan of Scorched Banditos since forever, so it seemed like a great show to hit up. The Distillery is always a good time so we went down and I was pleasantly surprised to see Kristen Semchuk of BDFM in the Banditos' trademark



skull paint. Something was up. Philly from PSH revealed a newly painted banner by Jodi, his partner in crime, and everyone was ready to rock. They busted out in masks, warriors, and blood and had huge chains on their mics... primitive, yes! It was also their CD release, *Pure Hot*, and the performance was a good one. Their sound was reminiscent of the Misfits' Danzig era but more punk rock, messy and funny at the same time. It was a good set and I would definitely see them again. Time for the Banditos to grace the stage and it was their always catchy psychobilly sound that you can't really stand still for, even if you try. About halfway through, joining their skull-faced mistress was new addition Ellie Bandito [Kristen] who sang a new song with them, which was a nice change. Banter between Hatchie and Ellie, with cries of passion and heartache, really made the set come to life. Afterwards, the girls continued to dance about the guys, doing there thing. It was a nice change and we're all looking forward to seeing more of Ellie and getting that CD out!

-Demonika

A CROW'S GLORY / GET THE MOST / HIT THE BRICKS / KEEP IT CLEAR / MINDSET / SET FOOT / NEEDLES BLACK / PERSISTENCE OF TIME

June 14 – The Sweatshop, Vancouver, B.C.

This was one hell of a sendoff. For Agung Nugraha of Indonesia, the proper way to say goodbye to Vancouver was one last show with a lineup of local hardcore greats. Persistence of Time's debut performance got things started with a short and lively set, Agung himself on drums. Needles Black (formerly Needles) was up next, delivering a charged performance under their new name. With the shuffling of a couple of members, Set Foot took the stage and the crowd immediately swarmed to the front for the ensuing mosh. After a bit of skateboarding and some vegan treats, everyone was ready for more. Up next was Mindset from Maryland, the only out-of-town

band on the bill. The crowd seemed hesitant yet curious, and Mindset delivered. Their enthusiastic performance and stage presence was infectious, and it wasn't long before they had the room moving along to their fast-paced sound. Following Mindset was Keep it Clear, a relatively new band comprised of hardcore veterans from Go it Alone, Blue Monday, and In Stride. These guys really know how to stir a crowd. Their lively set paved the way for Hit the Bricks, whose song "Tore it Apart" could very well have described the state of the lead singer's shirt once the crowd was done with him. One could hardly tell the difference between the band and the audience as the former rushed onto the stage in a screaming, fist-pumping mass. With the energy in the room reaching an all-time high, Get the Most took the stage and assured us that their performance would be noteworthy. Keeping this promise, they delighted us with their brand of youth crew hardcore. The final band of the evening, A Crow's Glory, had no trouble keeping the crowd going at a frantic pace. This singer's shirt would also be a casualty of the horde's enthusiasm. As the show ended the crowd departed sweaty and smiling, the memory of this crucial all-ager sure to stay with them.

-Nara Anderson

HARDLY SOFT / NOVEMBER RISING

July 17 – Evolution, Victoria, B.C.

It was under a full moon that November Rising took the stage at Evo. The band was dressed in some crisp fashions – looking sharp. You had to wonder whether it was a mob hit or a rock show. They brought forth the progressive rock with a fury; stage presence, fluid melodies, animated bass-lines and esoteric lyrics were the order of the day. Of particular note was a three-way tapping break, with the two guitar players and the always smiling, adorable lady bassist. It was a captivating performance with the right amount of rock and theatre to keep it entertaining. For all the prog tapping and suits and stage lights they closed out with Down's "Stone the Crow". That's the blend you need folks. Next up was Hardly Soft. The name was somewhat fitting, they weren't hard but they weren't soft. Dealing out some excellent vocals and strong playing the material falls into that wide category of radio-possible, hard rock. It seemed anti-climactic to have guys with jeans and t-shirts play after an opener with suits and a more rehearsed approach – something the crowd picked up on. Either that, or they were just bagged from drinking all night. Kick-ass Misfits and Queens of The Stone Age covers throughout the set, and the show got put to rest with a monster ballad delivered by a beautiful doubleneck guitar for an encore. Overall, good venue, fun times and both bands got shitloads of potential – albeit in opposite directions.

-Erik Lindholm

Alcoholic White Trash / Lesbian Fist Magnet / Dogfaced Models / Enemy Us

July 18 – Vern's, Calgary, AB

It was one of those summer nights, lots was going on. I missed Calgary locals DFM and Enemy Us because I was at the Underground to check out Mr. Plow and his amazing burlesque friends, before I made it over just in time for Victoria's LFM and AWT. Walking down the stairs during LFM's set it was easy to see this was clearly straight up "don't give a fuck" punk music. Setting them apart is their singer, Angela, whose voice sounds like she must gargle with whisky soaked razor blades before each show. Does it work? Fuck yeah.

I was really looking forward to Alcoholic White Trash. Ever since picking up their album *Punk Rock Jihad*, I regretted missing their show at the Castle which must of been over four years ago. With Big Rick (The Hooskew) taking over the skins from the deeply missed Jay Brown (RIP), AWT got the Calgary punks who were smart enough to show up, all riled up. With well written songs full of comedy, politics and good old crude punk themes, I hope this is the beginning of a new era for AWT and we see their

booze swilling mugs alot more on the road. If you missed out on this show, don't make that same mistake again.

-Coke Gibson

EVIL FEST 3

July 22 – The Cobalt, Vancouver, B.C.

It's odd seeing the Cobalt in the daylight, and it's only natural that few of the attendees actually bothered to show up before the sun had gone down. Unconscious Disturbance from Sao Paulo, Brazil, got off to a late start but brought their extremely intense presence to the stage, although perhaps not entirely fitting with the theme as they had some long progressive sections and "robot" dancing. On the flip side was Evilosity, from Nanaimo. They did fit the theme, but their presence was lacking. Perhaps they weren't feeling it with such a small crowd, which had only started to grow at that point in the night. From Montreal, Synastry was up next with their unique Death/Industrial mix, very interesting band that intrigued many. Next it was Sinned and the first local band of the show. As usual, they delivered on all accounts with some of the best pure death metal in the city. Finally the death makeup! Artep takes the stage and the cloak of evil consumes the bar. One of their best performances I've seen, though it seems they are integrating a little bit more melody into their songs than I remember? One of their best performances. In blood and chains came Ritual Demise. Completely mesmerizing the crowd and described as, "Real creepy, but also gets my heart pumping!" Wish the set had gone on longer. The next day, Saturday, started on time, probably due to Masquerade of Silence's posse being there to cheer them on.

Despite technical difficulties, and lack of stage experience, these extremely talented youngsters blew us away. The first of a trio of prairie bands, Lithica, was up with the early dose of black. Though their makeup was not convincing, they did not disappoint with their heaviness and the organ was really great. Ost Est Ima showed us what a dedicated vocalist brings to a band. Crazy on the heavy, they know what they're doing and really kept the pace. Symbiote, perhaps a little too charming to be considered evil, really brought some diversity to Saturday. Who knew Saskatchewan had its own sound? Fetal Butchery hit the stage and showed everyone what they're made of. With songs like "32 Murders and a Suicide" it was interesting to think that a band like them might actually have a message! To close the show was the mighty Anatolian Wisdom. This band is ridiculously good. You know they're serious when they bring out the giant burning pentagram. Sans a bass player, they still had no problem bringing some of the best black metal in Canada and they just kept playing and playing. They didn't stop till 2 a.m. – too bad the bar has to close sometime. Now I remember why I love our music scene. See you next year!

-David Warren



Photo by Chad Persley



Photo by Chad Persley

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The MONSTERS OF ROCK

Ozzy Osbourne, Judas Priest, Serj Tankian, Hatebreed, Cavalera Conspiracy, Shadows Fall, Voivod, Testament, 3 Inches of Blood, Priestess, Zimmer's Hole

July 26, 2008, McMahon Stadium, Calgary, AB

It was pathetic to see that Ozzy posing with the white cowboy hat from the Stampede board get the bulk of the attention when concerning the Monsters Of Rock concert.

Even more pathetic are the reviews of the show which followed, skipping the majority of the show only to mention Serj, Judas Priest and Ozzy. Was anyone paying any fucking attention here?

Instead of having several doors open to get into McMahon Stadium, we were limited to only one. The line stretched the whole way around the hulking football stadium, a ten minute walk on its own but an hour when you're going three steps a minute behind a bunch of drunk guys. While Zimmer's Hole and Priestess played,



Photo by Pamela Porosky

we tailgated in the parking lot and drank in line until the last possible minute where the cops were peering at our open cans and we had to give our tickets to get in.

Finally inside I caught the last few songs of Three Inches Of Blood. I wasn't that upset on missing Zimmer's Hole. I was inches away from them at their show at the Republik earlier this year, and nothing beats catching the free CD cheese, plus they are back in September. Priestess I would have liked to have seen. Three Inches I had seen before with Motorhead before too, so not a big fucking deal.

So at 2:30, Testament would be my first full set of the day, and the thrash legends tore it up. Too bad about the mid day set, they should of been in Serj's or Hatebreed's slot.

After being in line for an hour to get in, it was discomforting to find that one had to wait in another two lines to get

a beer. One for beer tickets, and another for the beer itself. There were few beer lines, and they all took an hour to get through. Outrageous! So during Voivod and Shadows Fall, I waited for beer. Yeah, I could hear them in the beer line, but not very well.

The reunion of the Cavalera brothers was certainly a highlight for me. After a few Cavalera Conspiracy songs, Max and Igor broke out into some Sepultura classics, including *Refuse/Resist*, *Inner Self*, *Arise* and of course, *Roots Bloody Roots*. Hopefully they come through here again soon on a headlining tour, it was almost tragic to see them leave the stage after roughly forty minutes.

During Hatebreed it started to rain, so not being interested in them, went for shelter. Serj Tankian must have stopped by Value Village on his way to McMahon stadium, because I swore I have seen the pink button ups he had his band wear in the maternity section. Missing System Of A Down the last few times around, I was happy to see Tankian in person, albeit he basically mellowed out and serenaded the crowd for his entire run, bringing down the pace from the motocross Hatebreed to a bike ride in the duck park. Covering Dead Kennedy's Holiday in Cambodia was most likely the highlight for a few. For some, including me, it was an excuse to make my way up front for the legendary Judas Priest.

Blowing in the wind, a huge flag swallowed the back of the stage. Quite an assembly was the platform, with various compartments which could move in circles, or shoot Halford up out of nowhere... which is where he came from. After the *Nostradamus* title track, Priest rammed into the favorites. Halford left the stage briefly, before a compartment opened in the middle of the stage, and a chrome harley jetted out with a leather bound Halford riding proud, as Priest layed into *Hellbent For Leather*. Holy fuck. Overall a good mix of their classics, but where was *Living After Midnight*?

Ozzy himself felt like the swan song for the day long concert. Yes, he came on stage wearing the fucking hat. A solid but predictable lineup of songs it would of been nice to hear some of the other Ozzy era Sabbath songs other than the overplayed *War Pigs*, *Iron Man* and *Paranoid*. With only two shows to play this summer (his other date is the only Ozzfest in Dallas in early August), Ozzy was well rested and maybe with those extra ballads and long Zakk Wylde guitar solos was able to last almost two hours on stage. Ozzy please tell us that you will *Never Say Die!*

- Ryer Dyer

CUSTOM TATTOOS
by Mark Jansen



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Absolute Book Previews

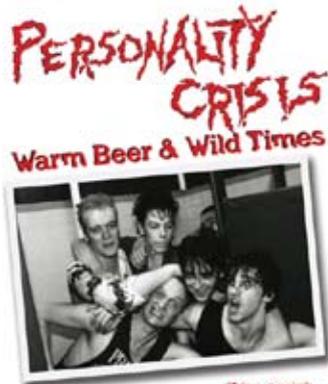
Personality Crisis: Warm Beer & Wild Times (A Chris Walter novel Excerpt)

Chris Walter has blessed us with another gem from his latest offering to the literary Gods (if there is no such thing as literary Gods, guess he's SOL). This is Walter's first foray into non-fiction but if it's anything like his 13 previous books it'll be hilarious, absurd and memorable – much in keeping with Winnipeg's notorious punk fiends.

By Chris Walter

In 1982, the Calgarian Hotel was a fine place to go if you wanted to get into a fight. The rednecks were especially hostile that year and crazy brawls occurred on a regular basis. One night, Jimmy was "running the gauntlet" when a greaseball in the lobby sucker punched him for no reason. During the fracas that ensued, Duane was also socked in the face. Order was eventually restored but the damage was done. Jimmy was pissed when he examined his cheekbone in a mirror. "Fuck!" shouted the guitarist. "I'm going to see my girl tomorrow and now I've got this big bruise on my face!"

Another time, a local redneck slugged Gary Lamb of Silicone Injection as he passed through the lobby. Gary Lamb was no pencil-neck punk rocker, and he and his pals were tough British rounders who liked nothing better than a good brawl. The fight spilled out the door onto the street, where a stocky youth named Gary Thompson beat the crap out of the loogan who hit Gary Lamb. "[Gary Thompson] just kicked the shit out of the guy," Jon recalls. Unlike many of the skinny suburban punks who couldn't punch their way out of a soggy beer case, Silicone Injection and their fans were so rowdy that they were temporarily banned from local hall gigs. Another, even rowdier, band called The Damaged Heads were always in the middle of every fight. "Darren Duncan was the most feared fighter in the punk scene," remembers Jon Card. "He was



A biography by Chris Walter

fuckin' brutal." Scraps at the Calgarian often went the other way, and many punks went home with black eyes and split lips. Some of those injuries, of course, happened on the dance floor.

Yet another donnybrook happened only weeks later. Tim Andrews, a friend of the band, walked into the bar one night, and a mouthpiece over in the redneck section made a rude crack as Tim went past. Tim, a small guy with a big sense of humour, wasn't in the mood for any bullshit. He walked over to the redneck, and though no one heard what he said, his comment must have been something very insulting. Within minutes, the redneck had gathered his backers and was looking for revenge. A massive brawl between the punks and the rednecks was imminent. Leading the way was a little guy who asked, "Where's the shooter? Where's the fucking shooter? There's the shooter!" He pointed to Tim, who was having a beer with his mates. Tim could see that a fight was inevitable, so he walked over to the guy pointing his finger and punched him in the face. Meanwhile, the big guy the rednecks brought with them was sizing Mitch up. Mitch smiled at the guy and nodded to indicate that he was ready. The fight began with Mitch punching the big guy in the jaw then taking him to the floor with a wrestling move. "Mitch had [the big guy] in a headlock and he was just smoking him," says Jon Card. Since Tim had the little guy and Mitch had the big one, the rest of the rednecks decided to beat a hasty retreat. Jon scuffled

with another guy, and for some reason the bouncer grabbed the drummer and hustled him out the back door to the alley. The bouncer picked up a chair and asked Jon, "Do you wanna wear this fucking chair?" Cooler heads eventually prevailed and they went back inside. The doorman didn't really mind the punks so much, which wasn't so surprising, given the mentality of the other customers. One can only hope that the bouncer has since taken up a more fulfilling career.

But life wasn't all fistfights and barroom brawls, and the Toxic Reasons from Dayton, Ohio soon arrived at the Calgarian to provide a slightly less violent form of entertainment. Unfortunately, the road ahead was full of speed bumps. Things started well; Toxic Reasons became good friends with PC and the party was on. The Toxic played

the first night to a reasonably good turnout, but being Monday the place wasn't exactly packed. Still, the weekend was shaping up to be a good one. Then the Toxic's manager Kent Coffee and guitarist Rob Lucjack from Nottingham, England were caught shoplifting a toothbrush. The pair kept quiet at first but eventually cracked and told Canada Immigration that the band was working in the country illegally. Faster than ten cops can pulverize a malnourished punk rocker, Immigration swarmed the bar and dragged the "undesirables" downtown. For the Toxic, who faced immediate deportation and had no cash for the drive home, things couldn't have been worse. Immigration couldn't expel drummer Jimmy-Joe Pearson, however, because he was a Canadian citizen by birthright. JJ remembers the incident clearly: "[Immigration] ruined our big rock star gig—one week with a hotel room and \$1200 Canadian. It was our biggest haul ever!" After Personality Crisis finished the week for the Toxic Reasons, Jon drove Jimmy-Joe Pearson to the border where he was reunited with the rest of his bandmates. PC also gave the Toxic Reasons \$500, money they'd earned at the Calgarian. In the Book of Good Karma, this act of kindness would go a long way.

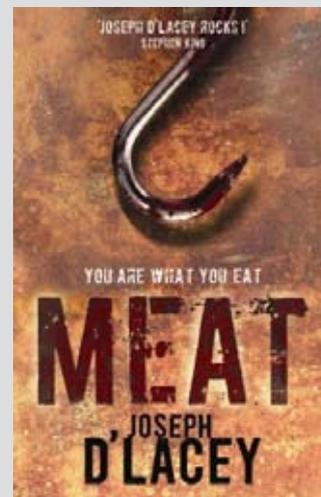
(Book launch dates: Royal Albert, Winnipeg, August 8, w/The Unwanted and The Cobalt, Vancouver, August 29, w/The Subhumans. Check the band out at: Myspace.com/personalitycrisistherealpc)

Absolute Book Review

Meat

Written by
Joseph D'Lacey

Abyrne is a nowhere place where flesh is law. A doctrine has risen making the slaughter an essential source of life. You don't have to listen hard to hear men using steel to transmute life into meat. Sometimes things are humane, but you know business... and under someone like Magnus it is progress before morality. The women here aren't much more desirable than the head cheese we scrape from the floors, so some of us



turn to the friendly steers of the pasture; for we are no strangers to their company in our farm factory jobs. An endless milking of rationale. Yes, meat is religion, but some are swerving the ideal. Dissidents passing up on the portion. Sneaking a different dish into our citizens' plates. Debunking the good book in favour of a divine cut. They plan a revolution, but wait until you see the revelation... One can have the body and blood of Christ, but it's not quite the same as a juicy loin of beef running through the system. Sooner or later we're meat; toothless, missing thumbs and hair, some castrated. We are the Chosen. We will eat and be eaten. We all have but a few tender parts. Dig where you will in Abyrne. A bubbling crude of pasteurized puss. There will be Meat. Joseph D'Lacey, I will be coming for seconds...

-Ryan Dyer

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What Was Left Behind

(A Book Excerpt)

I wrote a book. The book launch is Sept. 28, all day at Word Under the Street, in Vancouver, B.C. (Homer and Hamilton St). You'll find me at the East Vancouver Writer's Collective booth, signing copies for my legions of fans... or my mom, anyway.

By Emily Kendy

Wes was waiting for Rebecca when she entered the Main Street bar. She spotted him seated at a table at the large outdoor patio and was flattered by his courtesy to be there before her. The romance of it was dulled when she noticed his empty beer glass and the hyper look in his eyes.

"Listen, I need to confess something here," he told her as soon as she'd sat down and had begun to unwrap her scarf. She groaned inwardly. Confessions on a first date were never a good sign. The waitress approached and she ordered a beer. Wes asked for another, distracted. He stared at her intently. "I'm doing a

show later at the Jupiter Lounge." "Oh?"

"Uh huh. I was thinking maybe you wanted to come along?"

She had little doubt Wes the comedian would be funny, he had the sort of dry biting wit she could appreciate, at least from what she could remember from her interview with him. She examined his features and calculated in her head how long it had been since she'd had a guy in her bed.

They drove to the lounge in his old Volvo that had once been a taxi cab. After a ten minute parallel parking job, where she found herself uttering comments of support: "Almost there," and "So close!" while wanting to beat her head against the dashboard, they finally made their way up the stairs to the bar.

"You know everyone will be talking," he told her, his hand on the small of her back.

"About what?"

"About us. These guys will think you're my girlfriend."

Rebecca questioned the maturity of this statement but merely shrugged. She'd given in to going on this date

and no longer being a social leper.

The Jupiter Lounge was on Davie Street and the inside resplendent with hip chandeliers, vaulted ceilings and smooth solid oak tables with velvet lounge chairs that scattered across the hardwood floor. In stark comparison stood the small stage that covered in paper shamrocks and green balloons, looked like it belonged at a high school dry grad party.

"They're all looking at us," said Wes. "They're not sure how you ended up with me." He was worked up and his cheeks were red, which only made her more uncomfortable. They took a seat at the back of the room and Wes waved to someone, jumping up again. "Wait here. I'll go get some beer."

She wasn't sure where he thought she was going to go, but she sat back and enjoyed the inquisitive looks from the shlumpy men hanging around together at the bar, near the stage. One gangly young man with a soul patch was doing jumping jacks and didn't seem to be joking. The other comedians ignored him. Wes was nudged by several elbows at the bar and even received

a high five, before he reappeared at the table with a pitcher and two glasses. He looked completely panicked.

"God, I hope you like my jokes."

She assured him she was easily amused. On stage, a burly guy in a Canucks jersey cleared his throat on a muffled microphone. He said something to the sound technician and after a moment he tried again, introducing himself as Brent Butt and welcoming the small crowd to the St. Patrick's Day Showcase.

"Half the crowd looks surprised," said Wes.

Her date was one of the last acts of the night so she sat through odd, sometimes ear-ringing talent, like the comedian with a frizzy red beard who called himself Shecky Grey and spent his entire set screaming things like, "Now we're cooking with gasoline!" before hitting the gong on stage beside him.

When Wes was finally introduced, the announcer added a wry comment about the comedian showing up with a woman, adding that the last time this happened was in 1987. Rebecca squirmed in her seat. Once he was on stage, Wes

proceeded to pop all the balloon decorations with his lighter before uttering a word. This generated some nervous laughter from the crowd.

"In honour of St. Patrick's Day, I'm going to start with an old Irish limerick that I'd like to dedicate to my girlfriend," said Wes, arm outstretched towards Rebecca. He cleared his throat. "Behind the old Model T is where she first showed it to me. It was hairy and black and she called it a crack but it looked like a manhole to me."

There were snickers in the audience and the comics by the bar pointed and laughed in her direction. She kept a poker face while she slunk lower in her chair.

Uh oh. If he had ended his references to her there, or shortly thereafter, she may have let it go. But he didn't stop. He rattled off sexist, derogatory smut jokes aimed directly at her for the next ten minutes including one highly distasteful episode that included a used tampon and their previous night together. She contemplated leaving, but in an ironic way it was all very comical. Since there was

no one there she knew, or cared to know, she bore it for entertainment's sake. It would be a story to tell. There was also a morose side of her that wanted to see how far he'd go and she was feeling in a much better mood thanks to nearly three quarters of the pitcher of beer she'd consumed in less than ten minutes.

"The other thing," said Wes. "The other thing I don't get is why women are shaving their pussies into patterns. You notice it guys, it's all the rage now, yeah. Yeah. Getting little lightening bolts, landing strips. My girlfriend shaved hers into a Mohawk. She thought it was cute. Yeah. Cute. I still have pash rash."

The bar was so silent Rebecca heard crickets. She snickered at him, not with him.

"Guess I'm the only one who reads the Urban Slang dictionary! That's it folks, I'm out of jokes," Wes said suddenly and stalked off stage to a spackling of applause that sounded more like three people keeping time to a funeral procession.

"So?" said Wes, approaching the table and panting slightly from the exertion of his performance. He stared down at her in clear suspense.

HOROSCOPES

August & September 2008

ARIES

The August eclipses herald new directions in your creative expression, what you do for fun, and your relationship with kids, if you have some. You have a strong impetus to make a dramatic statement. You are all self-righteous. Your "things have got to change" attitude may lead you to a lifestyle more in line with your real self and personal beliefs. At the same time expect to turn off some family and friends. September brings a shift to a practical focus. A serious application upon being more effective on the job brings positive recognition. Romance beckons in late September.



Taurus

Home and family life are the areas where the action is. Permanent changes are underway. Don't be shy about sticking up for yourself. The demands of your career are adding pressure, but the rewards for focusing on them will be transitory and unsubstantial. No one will be impressed if you choose to skip a vacation. The big stuff in September can be called "serious fun". Be open to new people and ideas. While you organize what activities that you wish to check out, you are laying the foundation for your creative directions that will last for the next several years.



GEMINI

The eclipses of August highlight tests of confidence. Seize upon opportunities to express your ideas and be spontaneous. Try to not be overly concerned about criticism or praise. What is important is that the more pure, raw, or impulsive your expression is, the more of an impact you have upon others. Somehow, it is going to serve you well to be noticed. In September, as you become busier, a spontaneous career boost happens, while you focus on enhancing your power and credit. Find the time and energy for new directions and people. They will increase the fun factor through the autumn.



CANCER

The eclipses of August are impacting your finances and productivity. Some confusion exists around partner's finances and credit issues, so it is best to be as self-reliant as possible. Now and into the autumn, work to be as fiscally independent as possible. Not that there is a crisis looming, but if you think something is available for your use that is not yours, it may turn out to be inaccessible. Maybe you need to work on the lines of communication in relationships and business. Important progress can be made in this area. Insist on the facts. In later September, a little effort brings healing to the domestic scene.



LEO

Heads up Leo, your life is transforming. Or more correctly, you are transforming. You are more readily speaking your mind and sticking up for yourself. No telling how this will impact your closer relationships. Others may seem a bit bewildered, at first. A dialog develops in September where in you are able to discern how this new you is fitting in with the life that the old you had created. Personal relationships may go through a stormy period, while work and business matters find higher ground. Later September promotes understanding and ironing out problems in close relationships. Make an effort to listen.



VIRGO

August is a time for reflection and living up to obligations the best that you are able. Work matters need some attention, communication, and adjustment. Around August 6th and September 12th expect the unexpected in romance and relationships. If you knew that thinking patterns were open to change and development now, and would soon to be set for awhile, what would you want to think about? Be sure to spend some time thinking about some healthy self-benefit. Money improves in late September.



LIBRA

Connect with friends and participate in your cultural community. Seize upon creative and romantic challenges and go along for the ride. Mid-August into September attend to work and health matters. And it looks as though you finally receive some visitors. Keeping a positive outlook is paying off in an enhanced sense of security and greater self-assuredness. It is easy to be honest when you behave with some honour. Your birthday sees you settling into a productive and stimulating routine.



SCORPIO

Calm the compulsion to seek out fun and social activities with friends. Whether it is camping or clubbing, results are frustrating and disappointing. August is better suited for developing your career. The Lunar Eclipse August 16th draws your attention to changing conditions in your home and family life, which develop over the next couple months. Your awareness of problems makes you the one to deal with them. Ideas come in flashes for new creative projects around August 23rd. Into September opportunities abound to revamp your social circle. Seek out new contacts that have some smarts and passion.



SAGITTARIUS

The eclipses of August are about expanding your horizons and your mind. You are a pretty restless character the best of times, and now your restlessness is reaching a crescendo. The way life has been isn't good enough, and whatcha gonna do about it? Give it some thought, rather than acting on impulse during "blow this popcicle stand" moments. Maybe think of a career expanding course, because in September solid progress can be made to develop your reputation and income. Social life flourishes in later September, too.



CAPRICORN

You want your life to be more manageable. Arrange priorities and focus your energies where they are effective. Beware of a tendency to boss others. A rah-rah approach works better. Things are going pretty good for you. If you want improvement, you can only be sure of controlling your self. Yet you can work to establish the patterns of cooperation and support, which you need. Mid-September is really good for this. Also, in September, you are sure to meet some high profile people who can aid you. Collect business cards. By September's end you are sure to have fresh career opportunities to pursue.



AQUARIUS

The eclipses of August herald significant changes in your close personal relationships. You can try to manipulate others to fit in with your scheme of things, but that will backfire. Best to listen closely and go with the flow. You must be having some stressful times, because aspects in September indicate that you are making tremendous spiritual progress. So, you might as well give some conscious attention to whatever it is that you believe. Read a deep book. Then apply yourself to holding up your end in what remains of your relationships and business involvements.



PISCES

The eclipses of August indicate a flare of desire to improve yourself and your contribution. Not that you aren't good enough, rather that you know that you can be better. There are plenty of reasons to put some effort into creating personal change. As you refine your own nature, you improve the quality of life, which you experience. This starts off in September as you attract interesting people. Sharing social life and community work with others forms sincere and lasting friendships. By the third week of September a relationship is getting more serious or sexual. See that is why you were exercising.



NEXT ISSUE

UNREST FEST. EDMONTON, AB

THE ACCUSED



Photo by Chad Persley

INTERVIEW WITH TOXIC HOLOCOUST

Photo by Chad Persley



WACKEN 2008

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By Dan Scum

- Across
- to riches
 - What to do if the boat goes down
 - Rubber ducky's place
 - Away from the wind
 - Aural organs
 - Mistake
 - Sailboat with 2 plontoons
 - Tax cheat Helmsley
 - Electro-magnetic interference
 - "Honest" president (yeah right!)
 - Watercraft enthusiast
 - Cheri of SNL (marry me!)
 - Ridge above the eyes
 - Ship's bearing (abbr)
 - Shap
 - Boat
 - Sign of precipitation
 - All of them are buttlers... Otherwise they'd be pants...

- Glue
- Be in debt
- Celestial hunter
- Work the rudder
- Shipmates
- Fled
- Titanic's downfall
- Extermination company
- Seaman
- Towards the front (abbr)
- Dead on Arrival
- Nut that looks like a clam right!
- Became ice
- Incite mutiny
- Drench
- Individuals
- Vehicle for a dog team
- CBS, NBC, CBS, e.g.

- Down
- Regatta
 - Texas shrine
 - Comprende?
 - Body of saltwater
 - Gull or Albatross
 - Soft or Hard
 - Hunter of Absolute Underground
 - Hotmail provider
 - Under
 - L x W
 - Leisurely gait
 - Sharpen
 - Win archiver
 - Seafarer
 - Word after be or she?
 - What Ira did to the zine...
 - Gusting
 - Age as in fruit or cheese
 - Grew smaller
 - A black hole has no

- Modern walkman
- Individual (abbr)
- Judge
- Asea
- Oarsman on a Viking ship
- Chickenshits
- Type of document
- Went down with the ship
- Sea (french)
- Crossed items on a pirate flag
- Ignoramus
- Ryan of Baseball
- Sunblock measue
- Bubbly chocolate bar
- Desktop item
- Loaf about
- Rasp
- Inquires
- Married Miss
- Bum

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