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Vol. 4 - #6 Issue 24 - October / November 2008
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ABSOLUTE UNDERGROUND

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AU apologies to our Tattoo Issue's cover artist Jody Langford for leaving her out last issue.

Tom Green poses with the mag after a screening of his new movie Freezer Burn, at the 2008 Calgary International Film Festival.



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Black Lotus

Interview w/ Jasper v.d. Veen, vox

Despite its lush green and mountainous beauty, Vancouver Island has not produced very many nature inspired metal bands, let alone black metal bands. Black Lotus have been around a few years... but they haven't surfaced much in the past in Victoria's music scene. The band's music, atmospheric black metal with a melancholic folk feel, is paired up with its visual and lyrical representations about the sun, forest and seasons. Time to see what this is all about...

AU: Who's in the band?

Jasper Veen: Well, there's Lindsay A. Kerr on guitar, Adam Angus on another guitar, Jason Robertson on keys, Nick Engwer on bass, Craig Stewart on skins and bones, and me, Jasper v.d. Veen as the vocalist.

AU: How did you all join forces?

Veen: Lindsay had been writing songs for a while when the both of us lived in Holland some years ago. Once back in Victoria it was clear that the music required a whole band, so we got some people together. Most of us had already played together in other bands for several years so we're very much in tune!

AU: Is the name Black Lotus derived from the magical drug Conan ingests before punching a camel in the movie, Conan the Barbarian?

Veen: I knew we were going to get that question. We only realized that afterwards... we just started with the word lotus and then made it all the way to black!

AU: What type of music are you exposing people to when you play?

Veen: Atmospheric black metal with complex melodies and a folkly, classical music feel. There are lots

of dungeon-esque vocals as well as actual singing. No corpse paint, burning chapels or goat worshipping to be found. Instead, it's a musical appreciation of all facets of nature around us from an almost pagan perspective.

AU: Seeing as you describe yourself as, "dark folk black metal" is it safe to say your influences are more European than anything else?

Veen: Absolutely. Many classic and obscure Scandinavian and mainland Europe bands. I'd say the early sounds of Enslaved, Ulver and Kvist are major influences. There aren't too many North American bands that we are really into. They're mostly taking from the same source anyway.

AU: How important are the keyboards/synths to your sound?

Veen: They round out the music. The guitars are the backbone, and what we like about Jason's playing is that he chose to play in a more supporting way instead of adding another busy layer to the instrumentation. There's a lot going on in the riffs already so the keyboards add the atmosphere and balance to it. Black Lotus is all about ever increasing the epicness.

AU: I understand your keyboardist Jason has also done some movie scores for local

independent horror films. Please fill us in.

Veen: Yeah, he has done work for Brian Clement's Frontline Films. That's how we heard about him. He scored *Meat Market 3* and Brian's masterpiece, *Dark Paradox*. We hope to incorporate more of his spooky ambiance in the future!

AU: Are there any other bands in town treading down the same path as you musically or are you unique to the scene?

Veen: Not that I'm aware of really. I know there are several people who are jamming in black metal-esque projects around town but I haven't heard any of them yet. For some reason, black metal just never seems to have fully crossed the Strait.

AU: Have you released an album?

Veen: Yes we have. Our first album, *Light Subsides*, came out in late 2006 on a Chinese label. That was recorded at Scott Henderson's with our first line-up. The Chinese were awesome and very appreciative people but they kind of lack in distribution. Partly because of the unreliable Chinese postal system. Corrupt employees and government screening of printed materials, quite a different situation over there!

Our second album, *Harvest of Seasons*, will be out in the middle of October. Recorded with the aid of Adam Sutherland and mixed by a Dutch friend of ours, Pascal Altena. It'll blow away anything we've done previously,



we're very stoked about it.

AU: Playing any shows of note in the near future?

Veen: On October 25 we're doing an album release show at Logan's, with Rotterdam and a thrash band from Winnipeg called Evil Survives. There's a Zombie Walk happening that same night, so anyone showing up in full zombie gear (or genuine ones) will get a discount at the door!

AU: What is the meaning of life?

Veen: I can tell you what's best in life: To crush your camels, see them driven before you and hear the lamentation of their women!

AU: Do you condone punching camels?

Veen: A good slap across the humps is definitely warranted in some cases. But generally, punching a camel is not a good idea. Lamas however, are arrogant bastards that are just asking for it. Also, I would have liked to see Conan punch a yak. Yaks can take a beating!

AU: Last Rites?

Veen: Hope to see everyone on the 25th, and remember that Crom laughs at your god from his mountain.

(Myspace.com/blacklotusmetal)

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"Lock up the Children"

AU: Why you are the band most worthy of being in the Absolute Underground Halloween issue even though we are way past deadline?

Chelsea Graves: We are from Victoria, the satanic capital of Canada, and we are totally Halloween related. Our band is named after the Halloween movies with Michael Myers and my birthday is even on Halloween! The reason we should

be in the Halloween addition of *Absolute Underground* is 'cause we live and breathe Halloween 24/7-365. Every single song I've written has something to do with Blood, Gore, Horror, Tearing of the Flesh, Zombies... awww, ya see now, ya got me all sentimental and necromantic over here. Besides that, we are all ghostly pale - well me especially - I already look dead dammit, haha! Don't make me bring my corpse minions down to *Absolute Underground* magazine to prove me right! The new

song we wrote is called "Killer Billy Psycho", it was performed at Lucky Bar on the 23rd and you can check it out on our web space. We are the new, local Psychobilly Rock Crew! We are Haddonfield!!! Beware blood loss, heart palpitations, and terror with a rockin' time guaranteed! Here's to this dark miracle. (Haddonfield@shawwebpace.ca, Myspace.com/haddonfield666)

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Ovary Action

By Emily Kendy

The interview takes place at the band's east van house that "looks like a cube" according to the directions. There seem to be a few apartments in the place and I'm not sure where to go so I follow the noise. Upstairs, past a room that has been turned into a half-pipe, I enter the kitchen and find the members of Ovary Action: B-Dawgg, bass, Al E. Trash, guitar, Tits, drums and Jerish, vox. Jerish recently married Lynn, Al's sister, who is chopping vegetables. A mean looking (but friendly) dog gazes up at her hopefully until she passes him down a piece of carrot. There are other random punkers wandering about and so we move to the living room for the interview.

AU: Introduce the person on your right.

Tits: So I introduce Al? He's our guitar player. I don't really know any secrets. Me and him had a romantic evening about three years ago, down on English Bay. B-Dawgg: Gay Pride day.

Al: Bronwyn, she's half the rhythm section. I'm Al, her guitarist.

B-Dawgg: Stop talking about yourself.

Al: She's my muse, my friend and continual source of inspiration. She plays bass with a smile on her face.

B-Dawgg: Jerish, he likes skateboarding while drunk.

Jerish: Is there any other way?

B-Dawgg: He's good at impressions. Christopher Walken.

Jerish: Look at me, I'm Christopher Walken. I was in that movie, you know the one!

B-Dawgg: He's got some good pipes. And he likes to skate pipes. Half-pipes that is. Okay that was the lamest thing. Let's wait until we get drunk. How long do you have?

Jerish: This is Tits. One of the sweetest men I've ever made out with. Great pounder of skins. So glad he eventually decided to play with us. I love when he plays with me, you



know. He's great with his hands.

AU: Your demo is great. It's really a hard-hitting, political and serious album.

B-Dawgg: Wow.

Al: We're very serious.

AU: What's the Paris Hilton song?

B-Dawgg: "Paris Hitler."

Al: We had a guest vocalist on that demo, Cretin, from the Dayglo Abortions.

B-Dawgg: Did a guitar solo on "Rigs in the Sand".

Al: Did a bunch of back up vocals.

Jerish: Did you hear him on "Rigs in the Sand"? Lying on the beach with the rigs stuck in my buuuuuut...

Al: Just to drop a few names.

B-Dawgg: THE name.

Tits: That song is our bread and butter.

B-Dawgg: We all used to work - well, most of us, at the Portland Hotel Society, painting hotels. So many times I'd almost get stuck by rigs cleaning these places out.

AU: What is a rig?

B-Dawgg: A needle!

AU: Oh. I thought you

meant, like, an oil rig.

Jerish: [Laughs.] Oh fuck that's a good one, the fuckin' oil sands out in Alberta!

Al: There's Simon, you gotta write that Simon Snotface just walked in. One of the original Jaks in Canada.

AU: I got to page six of your book before I thought I was going to barf.

B-Dawgg: I barfed a few times but I kept going. I liked it better when he read it to me with his glasses... like my father would read me a bedtime story.

Al: This is our road manager.

B-Dawgg: And booze drinker.

Simon: Gotta keep you guys in line.

AU: What kind of line is that?

B-Dawgg: Blurred at best.

AU: Who has an interesting day job?

B-Dawgg: I make shirts, I work at a screen-printing place.

Jerish: I'm a street mime. I do a box like you wouldn't believe. You can almost

MAINLAND MAYHEM

feel it.

Al: I'm a systems analyst. I moonlight on the stock market. Dow Jones...

AU: Any tips?

Jerish: Buy buy buy! Sell sell sell!

Al: I hold that close to the chest.

Simon: No insider trading! As your road manager I advise you not to say anything.

B-Dawgg: Don't you want to know our idols? Mine is Ronnie James Dio. I always have to throw him in there, because I love him. Ronnie is my savior. We have a connection.

Jerish: She likes short guys.

AU: With big guy complexes?

B-Dawgg: With absolute mystical powers.

AU: What's the dirtiest thing you've ever done?

Tits: Dirtiest thing? I was running and tripped in a huge pile of mud.

B-Dawgg: This is hard. There are so many things.

Jerish: A lot of my shameful things I'm proud of, I used to love pissing on people at shows, when they're all just standing around.

B-Dawgg: I love non-chalant peeing.

Jerish: I've been doing that since I was a kid.

Al: My ex-girlfriend. I stuck

her toothbrush up my ass.

B-Dawgg: When you broke up?

Al: Uh, no. We were still together.

B-Dawgg: Getting the Ecoli!

Al: It was worth it.

B-Dawgg: Dirtiest thing... hm...

Al: Darren.

B-Dawgg: Ha, yeah. My boyfriend. Dirtiest thing I ever done. Darren Scum. Is there any more beer left?

AU: You can have mine, I should get going.

B-Dawgg: No no no, we're just getting you warmed up...

Jerish: You gotta ask a couple more questions at least.

What kind of question do you want me to ask?

Jerish: Something I can say somethin' funny too.

What's the least clean item that you're wearing on your body?

B-Dawgg: My vagina.

Al: Bronwyn's vagina.

Jerish: Oh, that was gonna be my answer too!

B-Dawgg: this sock has cat puke on it, want to see? [takes off her sock and everyone laughs and points].

What is your worst fear?

Tits: Spiders. Fucking hate

spiders. They're scary. And

that one day I won't look as good as I do today.

Jerish: Getting married. Oh, wait.

B-Dawgg: Loosing my teeth. And having to see someone puke.

Tits: I love watching people puke, it's funny.

Al: Josh drank my puke once.

Jerish: We were shotgunning beer and Al started puking and I was like, "Oh, no dude don't waste it..."

Simon: That's like chapter four in my book!

Last words?

B-Dawgg: Awwwww....

Simon: They should break up before they become too powerful and popular.

Al: Take it sleazy don't do anything I would do.

B-Dawgg: Always remember to not...

Jerish: Forget?

B-Dawgg: Remember to not forget! Holy dynamite you've been down too long in the midnight sea... what's becoming of me? Oooh oooh! Ride the tiiiiger!

Jerish: Shout out to the creeps, creeping hand and my lovely wife Lynn. And in closing kids remeber, always pull out.

(myspace.com/157224708)

Ahnabith Gish

interview w/ vocalist Dario Hudon-Verrelli
By Ryan Dyer

Admittedly, it takes a few times seeing Ahnabith Gish live to get fully wrapped up in their complicated story without writing them off as a kitsch conjuring art band. As if you were stuck in the middle of a great novel and awaiting the next chapters in a "first date" state of anticipation, their live set has the esoteric power to guide the listener through a tale of brotherhood and tenacity. Compositions sound like confessions, leaving both artist and fan clear headed afterwards, like a certain weight has been lifted off their shoulders. With this admirable reputation preceding them, will the auspicious *Are WakeOurs Leep* –

their first full length LP set to be released on October 14 – contain the watermark needed for that priceless connection?



AU: Tell us about the journey you have taken in putting together *Are WakeOurs Leep*, the benefit show, writing process, artwork, etc...

Dario Hudon-Verrelli: The journey to the end of this tootsie roll was laborious to say the least. Honestly, it was a fantastic learning experience. I

don't believe any of us would trade its value in for anything. Writing this album was a very long process, it took several twists and turns, eventually finding its footing after we found our places. Since we all come from different musical backgrounds, the direction of our sound is directly correlated with our separate visions. The old adage of, "too many cooks in the kitchen spoils the soup" became all too clear and we had to step back in order to fully realize our roles, being that the music was the one undeniably *raison d'être* between us, we had to learn when not to play. This was just as important as letting go of any pre-conceptions. As Benjamin (bass) says, "This is a fucked up marriage of four," and it is. You work hard to keep that. The idea that four musicians come together and harmony ensues is as fabricated as the color magenta. Mind you, there are souls who find one another and click, but you still work hard to understand

each other. It's kinda like a willful shotgun wedding.

AU: You've played hippie fests, metal fests, punk bands, freak shows and birthdays. Recent interviews have you guys claiming that you're not enough for particular scenes, but with being so multi-faceted and able to merge in with numerous shows and scenes, you'd think that this would be an advantage.

Hudon-Verrelli: [Laughs.] You would think that, but it seems that in a city as

CALGARY CARNAGE

small as Calgary and its scene being so incestuous, it depends entirely, as fashionable consumptions do, on the current trend. Our fusion is overlooked because of our heavier element, but we embrace the growth our directions take us. I believe I may be speaking for all of us when I say we would rather play for ten fans than 3000 apathetic bodies.

AU: How do the new songs compare to "Locust Brought", "Speechless Pathetic" and even the earlier stuff, in preparation, writing, arrangements, and experimentation?

Hudon-Verrelli: LBSP was an attempt for us to salvage the work we had been writing with Aaron MacInnis and Masashi Hisataka. It was a 180 from our first incarnation as an acoustic project and as such was viewed as a segue from our intended sound. This album was a sort of moving forward segue all of that, especially with two news artists, the experimentation as you say, was needed, even though it did have unfortunate limits. Finding our footing seemed to be the album's voice if you will.

AU: If you could explain to essence of your music to someone who hasn't heard you, what would you say?

Hudon-Verrelli: Describing music, ouch! I think the closest I've felt a description portrays us in the right light was dramatic prog-rock, others have felt his doesn't do it justice.

AU: Since the early starting jams of Ahnabith Gish, has the experience of creating music been more or less the same, did you have the same objectives when getting together with the numerous past musicians as the lineup now?

Hudon-Verrelli: I think it would be appropriate to say that, despite everything, the bands objective has stayed the same. Trying to create music that has the capacity to emotionally move people, in one form or another. Now as to if we've accomplished this, that's up to the listener.

AU: What does the future look like for Ahnabith Gish, how bright will it get?

Hudon-Verrelli: I'd like to see where we would be if we stayed together for a decade, how we would change, but we would need to turn this passion into something more than just a free show. Perhaps a low paying part-time job that rivals the long-term benefits Swiss Chalet can offer, but that's a dream we need help with, hint.

(Myspace.com/ahnabithgish or Ahnabithgish.ca)

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Øya Festival, Oslo, Norway "Denim and Debauchery"

By Ira Hunter

Øya Fest has been around for ten years. Oslo, Norway has been around even longer, way back to the Viking motherfuckers! The festival grounds spread out over the medieval ruins and remains of this historic capital city. This is an exceptionally diverse type of musical gathering with close to 250 acts. Focusing on strong Norwegian content as well as big name international imports like Sonic Youth (U.S.), Holy Fuck (CAN) N.E.R.D. (U.S.), The Sword (U.S.), Mogwai (UK), and up and comers like Haust, Okkervil River, Dark Meat, and Coliseum. And did I mention Oslo locals Turbonegro, performing *Apocalypse Dudes*, and black-metal demons Mayhem?!!! There are four very different stages to choose from over the four day event, Enga, Sjøsiden, Vika and Teltet. These names translate to: The Meadow, The Seaside, The Cove and The Tent.

The compact festival grounds was very unique with one edge ending at the entrance to a dark forested mountain and another bordered by a large waterway. You could actually swim from one stage to another if you wanted. Many other onlookers skipped on tickets and watched for free from a nearby bridge. The throngs of Norwegians were all wearing gumboots, as they massed around tents serving only 100 per cent organic foods as this is one of the most eco-friendly festivals in existence. Thankfully, there was many a well attended beer tent as well.

At the end of the day I was only there to see two bands in particular, both with live shows of mythic proportions. Mayhem and Turbonegro, or as they are called in Norwegian, Turboneger. These were two bands I deemed worthy to brave a gray Norwegian summer for.

Turbonegro hadn't performed in quite a while mostly due to health concerns with guitarist Euroboy, who supposedly is doing much

better now. To celebrate the European Village People planned to play their seminal album *Apocalypse Dudes* in it's entirety.

Ten years ago, one of the greatest works of dark, destructive rock n' roll was unleashed upon the world. *Apocalypse Dudes* has since grown into a humongous cult phenomenon. The album, the band and the myths surrounding both have sky-rocketed, and *Apocalypse Dudes* stands as a monumental milestone at the midst of the boys' nearly 20 year career. A death punk masterpiece, the album's cult status across the globe is continuously confirmed, as time after time it is pointed out by artists and critics alike as one of the highlights of the 90s. After the album's release Jello Biafra of the Dead Kennedys was quoted as saying, "The new Turbonegro record is possibly the most important European record ever." *Apocalypse Dudes* was Turbonegro's fourth full-length album and opened the doors to a much larger audience when it came out. A few months later, however, the band broke up due to drug-related problems, until their triumphant return in 2002 and another great album, *Scandinavian Leather*.

Later this year, Turbonegro will release a deluxe edition of *Apocalypse Dudes* in connection with the ten year anniversary. But before that happens I got the opportunity to experience an exclusive Turbonegro performance in the Medieval Park at Øya Fest, where they played all the gems off this classic album. Throw in massive fireballs, explosions, guest singers, naked mannequins, Turbojugend from around the globe and a festival atmosphere and you get one of the best shows ever witnessed!

Mayhem in the Medieval Park

Mayhem's notorious and bloody history of violence, suicide, murder and church burnings is drenched in infamy. Remember the guys who had filmmaker Sam Dunn crapping his pants in *Metal: A Headbanger's Journey*? These fuckers are insane! For example take the controversial album cover of *Dawn of the Black Hearts* featuring a photograph of Mayhem's second vocalist, aptly named Dead, with his wrists sliced open and brains blown out by a shotgun blast after his suicide. His suicide note is reported to have read, "Excuse all the blood." The picture was supposedly taken by band member Eurony-



mous after he discovered the body. The band also made necklaces from fragments of their former singer's skull. Euronymous was later stabbed twenty-three times and murdered by another member of the Norwegian black metal cult Varg Vikernes of Burzum.

Getting their started in 1984, Mayhem has been at the crest of Norwegian extreme music from the very beginning. They were originally inspired by Venom (UK), Bathory (Sweden), and Hellhammer (Switzerland). Mayhem has contributed heavily to the fact that Norway is so deeply associated with the term "black metal."

They're responsible for genre-defining releases like *De Mysteriis Dom Sathanas* from 1994, *Grand Declaration of War* from 2000 and their latest album, *Ordo Ad Chao*, released last year and landing them a Norwegian Grammy. Musically, the band has held onto its roots in the primitive and original style from the early days of black metal.

The current line up consists of singer Attila Csihar, bass player Jørn "Necrobutcher" Stubberud, drummer Jan Axel "Hellhammer" Blomberg, and guitarist Rune "Blasphemer" Eriksen. The show at Øya fest was Blasphemer's last appearance in Norway, as he retired after 13 years of service in Norway's most controversial bands.

Few other bands give metal manics across the

globe goosebumps like Mayhem and many would kill their loved ones, and pets, for a chance to witness the debauchery live.

Their set at Øya was a wall of noise and chaos that blinded your senses with blood-lust and rage! Half the audience was wearing brutal corpse paint on their savage faces. Singer Attila, who took over from former frontman Maniac, in 2004, came out looking like Captain High Liner on crack! He had rotting fish heads attached all over his body by large hooks. He also had a strange squid like fish-eyed face mask on. Not exactly what I was expecting. What's so metal about seafood? I'm not sure, maybe he's obsessed with H.P. Lovecraft's tale of gilled madness *Dagon* or something?

At the end of Mayhem's satanically fuel set, the giant knife and goblets of blood came out and were spread upon the frenzied crowd. Savage and relentless, this was a damn crazy live show for sure. But I still don't think rotting fish heads are really that scary.

(Oyafestivalen.com, Turbonegro.com, Thetruemayhem.com)



Exclusive: 21 & Under With

ALICE COOPER

By E.S. Day
Photos by Scott Alexander/obsidian-fox.uber.com

25 albums, 8,000 bottles of booze and 2,500 severed heads later, "shock rock King" Alice Cooper has literally been to hell and back.

Currently numbing eyes ears and minds on his Psycho-Drama tour, he spoke to Absolute Underground's E.S. Day on his recent stop in Vancouver to discuss being in recovery from drugs and alcohol, his latest album "Along Came a Spider (SPV)" and the inclusion of his family and watching them get decapitated on a nightly basis ... ah, family values.

AU: Along Came a Spider – a Concept album, a clumsy killer and a great idea, are you poking at the film of the same name or did you get fed up with specific horror clichés and did Morgan Freeman call try to Narrarate this? Kidding. You know, Morgan has to be in everything!

Alice Cooper: Yeah, we're looking at a killer who wants to be Hannibal Lector...

AU: But is not really doing a good job of it.

Cooper: Right, he has fallibilities about him, which I kinda like. I mean Hannibal Lector would never really fall in love with one of his victims. He's a very talented Psycho-killer which gives him a little more colour, which makes him a little more fun to write about. I wasn't really thinking about the Morgan Freeman movie as much as its about a killer who actually wants to be a spider. This guy wanted to fashion himself in the light that if he was going to be a spider he needed to wrap his victims in silk.

AU: Oh? Interesting.

Cooper: Yeah, and also if he wanted to be a spider he needed eight legs so he starts taking legs and now you can build on this guys psychosis.

AU: How about a screen adaptation of this?

Cooper: You know, it's funny you mention that because my daughter was asked to write a novel based on this. The girl in the show, who is my nemesis up there [on stage], is my daughter and is actually a good writer, actress and choreographer. So she's in the midst of writing a novel around this.

AU: Now, as matter of fact you have the whole family on tour do you not, or most of them? Is that a stress reliever as far as not having to be away from loved ones while on the road?

Cooper: Well, actually, my wife is on tour with me and she was the original ballerina in *Welcome to My Nightmare*.

AU: Oh really? I did not know that.

Cooper: She was only 18 at the time (no pun), now she's the ballet instructor so I said, "If you're on the road... you're the show." I'm not gonna let that much talent sit on the bench. So for this show all three of them are Chinese assassins at one point and then Zombies and then Obama and McCain and Bush.

AU: So you've pulled out all the stops on this one.

Cooper: All the stops! If you are here, you are in the show

AU: 25 albums into your career how much of being sober can you attribute to your longevity and how long have you been sober?

Cooper: Oh, for sure. 25 years ago the doctor said listen, another month of this (drinking) and you'll be joining Jim [Morrison] and Jimi [Hendrix] and the boys. I mean, I was getting up in the morning throwing up blood. But I got that moment of, "Yeah, I get it," and since then I've made another 15 albums and I haven't had another drink in 25 years.

AU: It's great that you say that publicly, I myself am in recovery...

Cooper: Oh really? how many years?

AU: Uh... well... three. Not many!

Cooper: No, that's great! I tell you back then I couldn't go a day without drinking, so when you say three years, I think a thousand days. And you know... that's awfully good.

AU: Well thank you, but how about this: what about terminally ill people that have to use marijuana for medicinal purposes just to get through the day? Especially out here on the West Coast, what with weed being quite a plentiful are you against that by any means...

Cooper: No, not at all. Infact, I'll be honest with you. Being an alcoholic, and realizing if you look at the statistics, and you realize that 90 per cent of spousal abuse and murder is alcohol related, and 90 per cent of car accidents are alcohol related... and throw tobacco in there, the two things that are legal are, in fact, the most dangerous. So, I don't have a problem with people using marijuana as long as it's not a gateway drug to something harder like cocaine and heroin.

AU: Can we see you using Canadian musicians again like my friend Pete Freezin? And do you still stay in touch?

Cooper: Oh, Pete! Yeah I understand that he's teaching now.

AU: Oh no way!

Cooper: He's teaching in England now. Pete Freezin was one of my all time favourite guitar players to tour with. He was in and out of the band a lot of times, in a move to England and was a little harder to get in touch with.

AU: We know you like golf, fave golf course in Vancouver?

Cooper: Today I played one called Morgan Creek. I really like that one... shot 75 there.

AU: Speaking of how important the album cover is to you, now that it comes in the form of a JPEG that you cant flip over and/or stick on the wall? I mean "the art of liner note" is fucked now.

Cooper: Yes it is. I miss the art, at least we did our own art back then, we were nominated for a Grammy® for *Billion Dollar Babies* that was fun to do, that was great stuff, but you know what? Recently I've signed so many copies for, *Along Came a Spider* LPs, people are buying the vinyl again, it finally is getting much more in vogue.

AU: Yes of course, it's the retro thing now. What is on Alice's iPod this week?

Cooper: I don't even have an

iPOD!

AU: Good, good next question?

Cooper: [Laughs.] I may just be the most low-tech person you have ever met.

AU: No, no you're not, trust me!

Cooper: [Laughs.] I am a techno-tard.

AU: Touring musicians on this tour?

Cooper: Well we have Keri Kelli who has worked with Slash, L.A. Guns, The Newlydeads then I've got Jason Hook (BulletBoys, Lee Aaron) and Chuck Garrick who was with Dio and, Eric Singer from Kiss who has been with me about 16, 17 years.

AU: Final question and I'll leave you alone, Let's pretend I'm 14, I just discovered Alice Cooper via Guitar Hero. What would you recommend for my first Alice Cooper purchase, besides the latest album?

Cooper: Oh, that's easy. I would have to say, *Killer* that has lots of guitar rock on it for sure.

AU: Perfect, thank you for time Alice I really appreciate it.

Cooper: Thank you, Scott.

(Alice Coopers' *Along Came a Spider*, on SPV/Steamhammer, is available in stores now and on iTunes.)

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"Death to False Metal"

Interview w/: vocalist Axe n' Smash, guitarist Adrian Riff and bassist Dr. Wiseman Harrisist
By Pauly Hardcore

Evil Survives plays old school metal, reminiscent of early Iron Maiden. Avoiding the Dragonforce/Hammerfall sound, Evil Survives strikes the past, dripping with a "New Wave of British Heavy Metal" flavour. Guided by dueling guitars, driven by a two fingered Harris-bass and led by Hall of Fame vocalist Axe n' Smash Warkentin, Evil Survives steals the sound everybody wants, but no one else achieves.

Crawling out of the studio, the band now prepares to unleash their fury upon a dark legion of unsuspecting victims. Resistance is futile. The debut full-length *Metal Vengeance* demands revenge for 25 years of false metal since the release of Powerslave. The album flows with track after track of fist raising sing alongs, including instant classics like "Lords of Harmony" and "Masonic Enforcers". Engineered by the versatile John Paul Peters (Comeback Kid, Port Amoral, Waking Eyes), *Metal Vengeance* captures the 80s and delivers it to you on a wax platter. Only available on vinyl, *Metal Vengeance* is being

released by Winnipeg label War on Music (who also recently re-released the classic Personality Crisis LP – *Creature for Awhile*, no shit!). Watch out for Evil Survives as they terrify Western Canada in late October in support of *Metal Vengeance*.

AU: So what brought about this metal onslaught – how & when did you guys form?

Axe: The band formed at a slayer concert. Axe met Riff, Children of Bodom were playing, and we were irritated.

Riff: Something seemed false. We knew then and there that we had to save metal.

Harrisist: During this pe-

riod I was stalking little girls outside of church.

AU: Top 5 metal albums of all time?

1. *Painkiller/Powerslave*
2. *Don't Break the Oath*
3. *Sabotage*
4. *Morbid Tales*
5. *Welcome to Hell*

Honorable Mentions: *Speed Metal Symphony*, *Extreme Aggression*, *Overkill*, *Agent Orange*, *Show No Mercy*, *Individual Thought Patterns*, Most Maiden, Priest and King Diamond from the 70s and 80s, First three Metallica, *Killing is my Business* and *Satan*.

AU: Why the choice to go strictly vinyl? Digital download in the future?

Axe: Records sound better.

Harrisist: Better for target practice.

Riff: Well, our label (War on Music) only releases vinyl. CDs are dead – or at best dying... slowly emitting an agonizing death wail. Vinyl is experiencing a renaissance. We're just ahead of the curve. The album comes with high rate mp3s, so the record can go straight to the wall, and the songs on to the 'pod. Vinyl is taking over, give it a few years.

AU: Speaking of Maiden – I presume you caught them in June – highlights? I know for me it was Powerslave...

Harrisist: Rime of the Ancient

WRETCHED WINNIPEG

Mariner. For me it's Rime. Definitely.

Riff: Mostly lowlights – no "Flash of the Blade", no "Caught Somewhere in Time", too many hits – overall, a cliché set. But amazing.

Axe: I was in the same room as Eddie. Jesus Christ man, Eddie!

AU: So what's the bands name all about?

Riff: Our name references Satan. Satan is metal – so our name is fucking metal. Simple.

Axe: A wise man once told me that a good band name must look good on the back of a jacket. And c'mon man, Evil Survives!

AU: Well, I'm going to have to agree with you there – of all the purveyors of "false metal" who should be sacrificed to the gods?

Riff: Lars.

Axe: James.

Harrisist: Kirk.

AU: If you had your say – how shall those heathens pay?

Axe: Bone Cancer.

Riff: Inverted Crucifixion

AU: Nice, a lot of suffering – I'd like to see Gorgoroth sacrifice those fucks on stage – Describe for us what you think of Death magnetic.

Riff: Anyone who has listened to a Metallica album released in

the last 21 years deserves to be crucified upside down. I tend to boycott false metal.

Axe: Fuck you Adrian. The reason why we listen to new Metallica is because of hope that they remember where they came from. Death Magnetic is trying harder then they ever have before, and that is exactly why they should break up.

AU: What motivates you guys to bring forth this resurgence of True Metal?

Riff: Women.

Axe: Party.

Harrisist: Eternal glory, man

AU: What's the best live performance you have been to?

Axe: Motorhead!

Riff: Motorhead!

AU: Besides ES – what bands from 'peg should we keep an eye on?

Axe: Big Trouble in Little China.

Harrisist: Besieged.

Riff: Electro Quarterstaff.

AU: Last words for the demonites out there?

Harrisist: Listen for yourself...

Riff: For the execution of false metal...

Axe: Hiram is underrated.

(Catch *Evil Survives*, Oct 24th @ the Cobalt, in Vancouver or Oct 25th @ Logans pub, in Victoria. For more on the band go to Myspace.com/evilsurvives)

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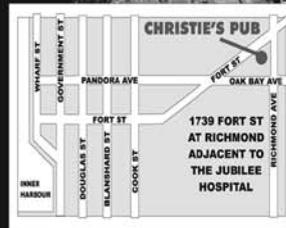
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Interview w/ Joel Grind

By Ira "Hell On Earth" Hunter

AU: Do you remember when you played in Victoria but you were too wasted to do the interview after the show? Do you remember that?

Joel Grind: Barely... being to hammered to do it makes sense.

AU: We went to Bloody Betty's house, she had all those props.

Grind: Yeah, yeah I remember that. Then we went to Ross Bay.

AU: Did you desecrate any graves?

Grind: Can't really elaborate if we did.

AU: Where are we right now? Under a freeway by a dumpster?

Grind: Yeah, back alley type shit. Perfect setting for an interview.

AU: What's been going on with Toxic Holocaust, what was the last album?

Grind: Hell on Earth, the end of 2005 that came out.

AU: How'd you get hooked up with that artist? Was he

the Iron Maiden guy or the Megadeth guy? Ed Repka, right?

Grind: Yeah, Repka, Megadeth. I just emailed him and, I don't know, he was really cool and down to do it... paid for it outta my own pocket. He gave me a deal 'cause he knew it was underground.

AU: So, you're in essence, when you record, a one-man-band?

Grind: Up until this record, I was. This record has Donnie, from the punk band Zeke, on drums. Did it because the drum part is a bit more elaborate and I can't really pull it off.

AU: So, tell us about the new album coming out.

Grind: It's called An Overdose of Death. On Relapse. 13 tracks, same old shit, you know.

Satanic shit and nuclear war,

what I always do!

AU: Then you need a band to tour... I picture you in the basement all DIY and then you throw some friends together to go on the road.

Grind: I actually have a permanent band now, surprisingly. The Canadian



band, Rammer, from Toronto. They broke up and I snagged the drummer and the bass player.

AU: Isn't one of those guys in Goat Horn or Cauldron?

Grind: The drummer, Al.

AU: Some crazy shit must have gone on with Municipal Waste on this current tour with them and At The Gates, tell me what I missed.

Grind: Just eating 'shrooms, getting drunk, same old shit. Beer bong... when we get together it's always a fucking party that's for sure.

AU: Beer bong and weed wizards and 420-sided?

Grind: More actually shotgunning of beers. We're doing it the cheap way - take the cans and bite a hole in the bottom. Shotgun it.

AU: When are you coming back to Canada?

Grind: October, I think. Western and Eastern Canada with GWAR!

AU: What about Europe?

Grind: I'm doing Hole in the Sky, in Norway, actually, in August. Carcass is playing with Nuclear Assault, Exodus, a bunch of bands. It's gonna be cool.

AU: Putting out latest release on vinyl?

Grind: Of course, it's a necessity.

AU: Same guy for the cover art?

Grind: No, actually. This time this chic who's done art for other bands and did a lot of my shirts, is doing it, it looks sick, wolves on the cover...

AU: Final words for little Canadians masturbating in their beds at home?

Grind: More ten percent beers, man. That's all I gotta say. (Myspace.com/toxicholocaust)



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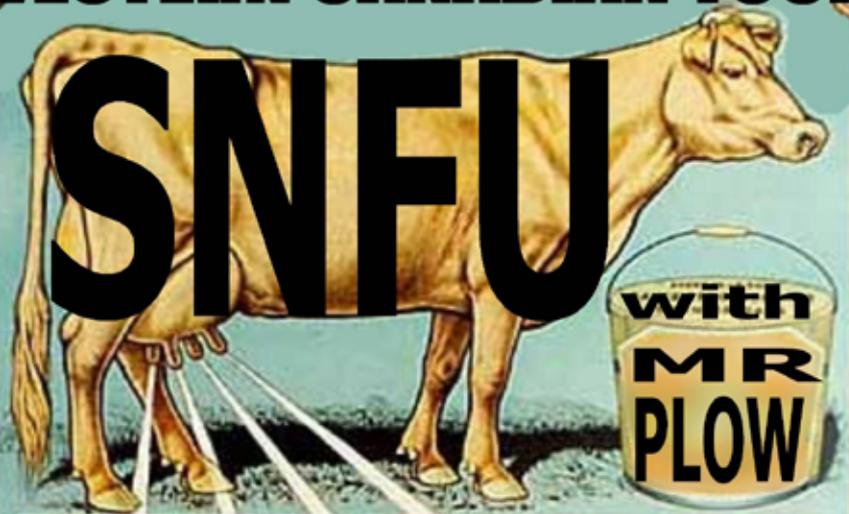
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SUMMER SLAUGHTER TOUR DIARY DIVINITY CANADA TOUR

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Let me begin by saying we were absolutely excited to be apart of Summer Slaughter. This was our first major tour as a signed band on a big festival type line-up with world-class bands from all over the globe. What more can a band ask for?



METAL IN THE PRAIRIES (Aug. 19 - Aug. 21)

On our way back from the East we were able to pick our van back up and it seemed to be running great again. We made it to Winnipeg and the show was looking to be another good one. Indeed it was, as all the bands played really well but Stu Block of Into Eternity managed to hurt himself with a knee injury. He still finished the set without a pause and the fans had great energy that night. Kudos! Regina was next up and we were ready; minus the snot dripping allergic issues I was dealing with. This show had a tough crowd; you could tell they were mostly waiting for the headliners. That being said, it was still a good show and there was some amazing catering for the bands that night.

After traveling over 8500Km we were finally back in our hometown. Calgary had the smallest venue on the tour but it was great to be surrounded by familiar faces.



GETTING TO THE FIRST SHOW (Aug. 8 - Aug. 13)

We left Calgary with about 4000 Km to get to our first show in Quebec City. We had just spent a lot of money getting our tour van road ready and everything seemed to be running smoothly. A couple of days later, we were just outside of Thunder Bay and our van just died. We left it with a mechanic and wasted a day waiting to see what was wrong. With thousands of kilometers to go, we decided to rent a pick-up truck. This was the only thing in town that we could use. In western Canadian redneck style, we showed up to the venue all stuffed into a pick-up truck pulling our trailer behind. Yee fucking haw!



THREE BIG SHOWS IN THE EAST (Aug. 14 - Aug. 16)

This was our first time in Quebec City. The venue was an old theatre and had so much character. It was total chaos at first with gear everywhere and it seemed no one was in charge. Once we got our gear situation organized everything started to come together. The first show was quite rough in terms of performance but we still had an amazing time and the rest of the bands set the tone for the tour.

Montreal has an amazing vibe going on. The show was at Club Soda. We played with more conviction for this one and again we were blown away by the size and support of the crowd.

When we made our way to Toronto, we had all finally gotten our heads around all the details to make the performance a good one. Again, the show was sold out and the venue was another old theatre with about 900 metal heads ready for a brutal assault. This was definitely our best show in the East, as we had lots of fans come and show support during and after our set.

THE HOME STRETCH (Aug 22. - Aug. 24)

The Starlite in Edmonton is a cool venue and you can tell they like their death metal. The heavier it got the more the crowd went wild. It was a great to see the main man of Necrophagist, Muhammed Suicmez, wearing a Divinity hoodie. We found, as the tour progressed, we were given more and more props and respect from the other bands on the tour.

The last show for us was Prince George. We were unable to play the following Vancouver show because of venue time constraints, so we made sure our last show went out with a bang.

The tour was a great experience overall and was cool to become friends with all the other bands/crew. We noticed a lot of Divinity merch amongst all the musicians when we left the tour, which means a lot to us. We traveled over 11,000 Km and it was great to see the Canadian metal scene in all the big cities and growing bigger every time we come through. Watch out for Summer Slaughter 2009!

OCTOBER

3 Voila
Meta

DRESS IN
RETRO
ATTIRE!

4 Chris Walters
Booking Signing & Show

7 Go For the Eyes
Fedora

8 Farewell to Freeway
Blind Witness
Sever Your Ties

10 Chakobsa
Chasing Mercury
Annunaki

11 Caveat Farewell Show
Nebucadnezzar

14 Quinzy
Vacuity

17 Adverse Vital Signs
Jean Paul De Rover
The Savants

18 SNFU
The Press Gang
LBSC
The Regurgitones

21 Super Stack

23 An Evening with Jason Rouse
& We Found the Body

24 Stonehocker
The Perms
R.I.T.E.G.I.G.

25 Blacktop Five
& Guests

26 Dilava
Murder City
Sparrows

28 Manatee Battle-Force

31 Forbidden Dimension
The Rigormorticians
The Conniving Cadavers

NOVEMBER

1 The Juniors
The Ex-Boyfriends

5 Dismember
Augury
Exit Strategy

7 Blind Army
The Blame Its

8 One Eleven Archer
Wax Poets

11 Acres of Lions
Melody Unwinding

14 Clea Roddick

15 BDFM CD Release
The Turrettes
We Found the Body
Colin Decker Free Fall

20 Jason Rouse

21 Deadneck Fury
& Guests

22 Exit Strategy
& Guests

27 Erin Ross

28 CBC Presents:
Rock for Tots

29 Karma Curse
Looking East
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Unrest Fest, Edmonton

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The 2nd annual Unrest Fest kicked off in Edmonton on Sunday Aug 3 and was a 2 evening affair at New City, showcasing some of the longest standing bands from The UK and the States plus a number of Canadian bands featured on various Unrest Records releases.

New City is a killer venue in downtown Edmonton with a 700 person capacity and good sight lines from anywhere inside. The beer was flowing from 2 bars with little or no waiting in line for a drink.

1st night headliners Anti-Nowhere League from the UK who have been around for the last 28 years showed no signs of slowing down and busted out with every bit of aggression that got them known in the 1st place. Just before, Attitude Adjustment from SF blazed their way through a killer set with original members Kevin Reed on vox, Eric Smith on git and Chris Kontos (ex Verbal Abuse) on drums. The biggest surprise of the night went to Toxic Holocaust from Portland who, out of the goodness of their hearts, were able to jump on the bill at the last minute after one of the sub-headliners bailed out. For those who don't know this band, the line-up was recruited for touring purposes by the singer/guitarist Joel Grind who records all tracks by himself on all of their releases. The crowd went wild by their seemingly contradictory combination of black metal and punk rock that hauled ass from start to finish.

The next night's headliners were none other than Birmingham's GBH who were in Canada for the 1st time since 1990 due to border hassles. Another long standing band who were every bit as good if not better than they have sounded before. They were happy to be back in the country that got them the most support from their City Baby's Revenge tour in '84. Prior to GBH, Seattle's Accused took the stage with a line-up that only featured 1 original member, guitarist Tom Niemeyer. I wondered how any singer could ever step into Blaine's shoes but the new guy Brad was able to pull off vocals that were true to the original and he was able to deflect any verbal abuse from Accused die-hards in the crowd who maybe weren't as receptive as they should be when they laid eyes on the new guy.

Both nights were textbook examples of how a punk fest should be organized and executed. Mike from Unrest did a bang up job from booking the big acts, being able to secure legal help to get a number of them over the border and booking the fest in a venue that made all the out of town bands step back and say "holy fuck Edmonton kicks ass!". Cheers to Mike and Unrest Records for having the dedication to do what no other city in Canada has been able to for the last 15+ years.

Markus Jak

ALBERTA FESTIVALS

Calgary Tattoo and Arts Festival

Hit the tattoo fest in Calgary on Saturday Aug 30th with Dustin Jak from Old School Tattoos in Victoria who was here to check out this very big convention with most if not all of the best artists from all over North America.

There were other attractions like live tunes, a dodge ball competition plus roller derby chicks. The dodge ball was pretty tame, they were using foam balls that slowed down right after they left your hand. I figured they should use medicine balls instead and have a MURDER ball competition that would have been much more exciting, for the spectators anyway.

On Sunday at 12 noon sharp Calgary locals Scorched Banditos took the stage on the cavernous Corral while the roller derby chicks were pounding the shit out of each other on their makeshift oval on the concrete floor that was demarked

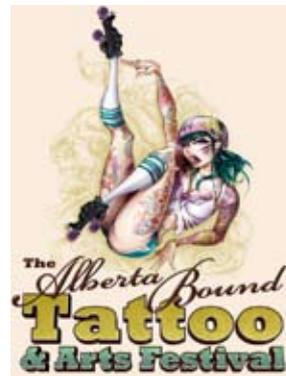
by white tape only. Despite not being able to hear anything The Banditos played a catchy set that did justice to the hype I was telling Dust to get him away from the aisles and aisles of tattoo booths in the Round Up Center. Good thing I did because his jaw nearly hit the ground when the 1st song they played had singer Hasche out-doing Danzig at his own game.

I don't profess to know all the legendary tattoo artists that are widely regahalrdded as the best in their profession but I do know that all of them were here and a few of the more obvious ones included Paul Jeffries from Smilin' Buddha and Bob Tyrell who is major, according to Dust.

My arms were still killing me from the ink Dust gave me the night before when we were hammered but the beer vendors at the conventions were out in force to numb the pain.

The whole event culminated on Sunday night down at Snatch Rock 'n' Roll Lounge where LA's RATT played with original singer Steve Percy back at the top of his form. While maybe not the huge arena shows the guys were used to playing in the early '80s, the crowd was fully into it and the band got a wild, supportive reception that you could tell made it all worthwhile.

Markus Jak



Photos by Jesse-Mae VonJackson

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- Oct 25 Victoria @ Logans
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Leeds and Reading Festival

AU: Who are you for the record and what do you do?

Lewis Jamieson: I am Lewis Jamieson of Hall or Nothing Independent Publicity and we look after the PR for the Reading and Leeds Festival.

AU: Tell us a brief history of Leeds and Reading Festival if you can.

Jamieson: Reading is the oldest music festival in the UK, having origins in the Reading Jazz and Blues Festival in the 1960s. The Reading Festival we now know started in 1989 when the Festival Office, a division of promoter Mean Fiddler, took over the event and rejuvenated the bill, ditching the previous heavy metal and classic rock (Bonnie Tyler, Meat Loaf etc) and introducing more current bands. The first three headliners were New Order, The Pogues and The Mission. Leeds started in 1999 as a sister site to Reading. Same bill, different days. This made Reading and Leeds the first ever three day dual site festival in the world.

AU: What are the differences between the two festivals?

Jamieson: The Reading site is a city site, adjacent to the city centre which gives it a different character to the Leeds site at Bramham Park which is a much more pastoral setting. Reading, being close to London, has a more industry flavour to it and attracts more of the celeb factor whereas Leeds is a more public

feel, with a higher amount of families.

AU: How many people attended Leeds festival this year?

Jamieson: We have 70,000 people on site every day. This is a mix of people there for the weekend and day tickets.

AU: What would you say are the differences between a festival in the U.S. or Canada and a festival in the UK?

Jamieson: My experience of U.S. and Canadian festivals is far from huge but I think from what I have seen, the main differences are scale (we have several massive events), history (Reading/Leeds and Glastonbury have this amazing list of performances from years back) and the crowd. UK crowds tend to be very up for it from the start of each day, much more visibly drunk than their U.S. counterparts and much fiercer in their appreciation of the bands. I think it goes back to the UK medieval tradition of the summer fayre, which was the day when the working people were set free from their bonds of service and basically got wrecked.

AU: What were some of this year's highlights for you?

Jamieson: Rage Against the Machine. I saw them years ago and wondered if they could retain the energy and ferocity they once had and the answer was yes.

AU: Who are some of the big-

ger names that have played in past years?

Jamieson: Metallica, Rage, Red Hot Chili Peppers, Oasis, Blur, Razorlight, Arctic Monkeys, Franz Ferdinand, Morrissey, the list is pretty much endless.

AU: What's the story behind the Lock-Up stage where most of the cool punk bands like Anti-Flag, The Unseen, Tiger Army, Cancer Bats, and Gallows, played this year?

Jamieson: It's for predominantly US bands that were known in the UK due to their touring schedules but were very much under the radar. It is always packed in there and is definitely one of the most popular stages at the festivals.

AU: What would be your ultimate dream festival line up?

Jamieson: The Smiths, Fugazi, mid 70s Bowie, late 60s Rolling Stones (with Brian Jones), New Order, Belle and Sebastian, Daft Punk, Dusty Springfield (mid 60s), Echo and the Bunnymen (mid 80s Ocean Rain), The Deftones and Blondie (early 80s)

AU: Any horror stories to share from past events?

Jamieson: Guns N' Roses coming on an hour and a half late.

AU: Final words of Wisdom for those hoping to attend next year's festivities?

Jamieson: Get a ticket early, they sell out really quickly. (Leedsfestival.com or Readingfestival.com)



"Cuts Like A... Blade" Interview w/ Brian Slagel, founder of Metal Blade Records

By Erik Lindholm

Slayer, Cannibal Corpse, Bolt Thrower, The Crown, Voivod... they all owe part of their success to Brian Slagel and the groundbreaking label he founded: Metal Blade Records. For 26 years, he has been ceaseless in his promotion and direction of extreme metal. Two of his bands, As I Lay Dying and Unearth, laid down some tunes at Wacken Open Air. What better place to party and do some industry research? From backstage at Wacken, here is Brian's thoughts on piracy, hockey sponsorship and the possibility of an American Wacken in 2009.

AU: Let me turn on my tape recorder, a couple more days of this and I won't remember anything at all... so what is your impression so far of Wacken 2008?

Brian Slagel: [Laughs.] There is not enough people. The last time I was here was four years ago, there was thirty five thousand people, which at that point was huge – because before there was ten or 15 thousand people. So it's incredible how it is growing, the whole metal scene is growing all over the world. 85,000 people at Wacken is evidence.

AU: So I wonder, could you track where it is growing? For instance, do you see places

you've never had mail orders from before suddenly putting through large orders? Is Cannibal Corpse huge in Bangladesh?

Slagel: Well, not so much there. We've always had sales everywhere. We see levels everywhere slowly creeping up. In the last three years, for Metal Blade have been the best we've had in 26 years of doing it. So you clearly see big things happening.

AU: Could we attribute that to something? Could

we say there is some kind of trend emerging in society that is suddenly making heavy metal music about death and madness a viable genre?

Slagel: Well, it is curious that whenever there is big resurgence in metal there is a Republican president in power in the U.S., so there may be a link there.

AU: When Obama comes in, we will be into jazz.

Slagel: You never know! It's interesting though, I think what's happening is now more so than anything is that now metal has been around for a long time, it's having a big renaissance now with all the older bands being so big and new bands coming up – it's almost that metal has become part of the fabric of society. It's not a trend, it's not going away in five years. There will always be ebs and flows, but clearly it's at a real height now. There are so many mainstream outlets for metal giving it some extra exposure, whether it's TV shows like *Metalocalypse* or what Sam Dunn has done with his movies – it's cool.

AU: Another thing that is close to Canadians is hockey. Metal Blade is involved in hockey, what can you tell us about that?

Slagel: I partially owned a team in the Central Hockey League for a while, I've got out of that, it was fun, but (the administration) was a mess. Now we do a lot of sponsorship for teams in the Central League like Wichita Thunder and the big

sponsorship is with San Antonio Rampage which is the Phoenix Coyotes top farm team. We do the jerseys and they play our videos on the big screen. We've done a lot with bands doing intros; Unearth did the Rampage intro and will soon play a concert there. Anyway, I can combine hockey and metal in the same thing, I'm all for it.

AU: They fit together. Pantera had the track with the Dallas Stars.

Slagel: Yeah! Vinnie Paul is a huge hockey fan. I was talking with Corey from Trivium a couple weeks ago and he is a massive hockey player so at some point we're going to get a huge NHL trip with Paul Mazurkiewicz from Cannibal Corpse, who plays every week, and Ken Susi from Unearth, we're going to get all the hockey and metal people together and go to some games! I see you are a fan of the Mooseheads!

AU: Yes, reppin' Halifax! Something we talk about with local bands is music piracy and downloading. When you're just getting off the ground, it gets the music out there. When you're larger and have a label, it's different. What is your take on it, from a large label perspective?

Slagel: I actually think it's more positive than negative, quite honestly, at least for the metal scene. Certainly you can get it out to so many more people, and secondly it forces the bands to make really good records. If you don't make a good record, kids aren't going to buy it because they can get it for free – so what's the point in buying it? One thing that has been really great about the metal scene is that kids realize they have to support the bands. That is what keeps them going, and if they love a band, they love a CD, they're willing to go buy it. And I think that is why the scene has gotten so much bigger too – with the Internet there is so much more exposure and people have easy access to hear it. It's been really good for us, just in the sense of getting it out there. Sure, it's tough and certain bands might have it tougher than other bands but on a whole we have to think of it as a positive thing and use it as a positive thing. It's out there, it is what it is. Let's use it for the positive. In the long run it is positive, it forces bands to make good records – if they don't, no one buys it.

AU: Traditionally, big metal bands are not big sellers in comparison to other genres, so sales are very important. The largest Morbid Angel record doesn't even rate compared to pop sales.

Slagel: Even in the States or over here, we see many tri-positions on the charts. For us, Whitechapel debuted at 179 on Billboard a few weeks ago, a brand new band – even Austrian Death Machine, a side project of As I Lay Dying, debuted at 172 this week. So, it's pretty big. Job for a Cowboy is in the top fifty. Even though the sales numbers are not massive on the scale they were ten years ago, you still see the repercussions of that success when bands have huge sales numbers.

AU: You mentioned Europe and other parts of the world are seeing a metal resurgence, not necessarily North America. Do you think larger scale tours or festivals like Wacken are possible in North America?

Slagel: Oh absolutely, I think Sounds of the Underground did a huge thing and Ozzfest as well. For the first time in America you are seeing the stand alone single festivals become popular. Monterey, Coachella, Bamboozle – Ozzfest is a one off this year. I was in a meeting earlier and there is definitely going to be Wacken in the States next year. If we can bring this to the States, that would be it. That was the goal with Sounds. And certainly the bigger the better.

AU: To see the European and American bands cross-pollinate would be excellent.

Slagel: Well, as I've been saying, as Wacken has been getting so big and they are trying to get over to America, it used to be difficult to do just one show but the mentality is changing. Now it is viable to do just one show. So next year, it would be great if it was the same scale. The sky is the limit.

AU: Any parting worlds for Canadian metal fans? Anything to look out for?

Slagel: The cool thing about Canada now is that every band is taking their tours up there and doing a Canadian run. The fans have been phenomenal. Thanks to all the fans, and all the bands on Metal Blade will be heading up on their next tours.



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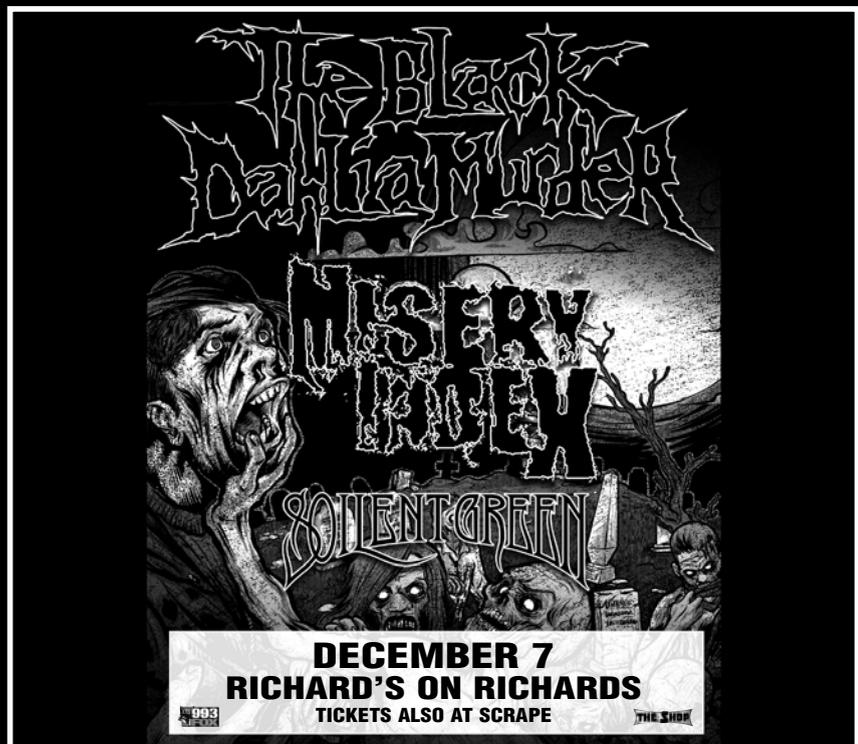
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"Herb for Victory!"

Interview w/ Herb, International Hempology 101 Society Mascot

by Iree-I

This is what you find walking down the street one day... a giant green pot leaf walking down the street! My perfect interview.

AU: Who are you?

Herb: My name is Herb and I am the Mascot for the International Hempology 101 Society.

AU: Where did you grow up? Are you an indoor or an outdoor strain?

Herb: I was conceived in the brains of Ted Smith in the spring of 2008 and was born after about two months of labour. It took a team of people to help me develop into a mature cannabis leaf mascot. I became 11 feet tall and seven feet wide before I stopped growing. Unfortunately, because of my size, I cannot go indoors very much and must brave the weather outside. Although Victoria is a nice place to be an outdoor cannabis plant.

AU: What is Hempology 101?

Herb: We have been educating the public about cannabis, hemp and prohibition since 1994. Our comprehensive strategy involves creating and sharing information about cannabis as well as several forms of participatory learning in constant, passive civil disobedience. The International Hempology 101 Society publishes a newsletter, *Cannabis Digest* (available at hempology.ca) which highlights the issues of medical marijuana and our sister club, the Cannabis Buyers Clubs of Canada. The CBC of C, est. 1996, provides cannabis products to people with permanent, physical disabilities and diseases. On the website, you can find the Hempology 101 textbook, pictures, a live link to the lecture series and our forums, where you will find current information on the law, politics, activism, science, hemp and our group's activities. We have also helped form the largest student club at the University of Victoria. The UVSS Hempology 101 Club has weekly 420 meetings through the school year and Ted teaches 22 free public lectures, with a few guest speakers, that are made available later on you-tube. Hempology 101 holds its annual cannabis convention there, too. Finally, we hold rallies, game shows, contests, hot-boxing events and other public celebrations in downtown Victoria.

AU: How long have you been attending Hempology 101?

Herb: As soon I got let out of the closet this summer. My first public event was the Canada Day 420 at the Victoria Courthouse.

AU: What is Hempology 101's mission statement?

Herb: Legalization by education.

AU: When and where do you meet?

Herb: The lectures are from 3:30 p.m. to 4 p.m. September to December at the Elliot Building #161, and January to March at the Clearihue Building #108, or live at hempology.ca. The 420 happens both semesters in front of the library. The 10th Annual Cannabis Convention will be held on February 8, 2009. Ted is also the host of the world's only cannabis game show, Reach For The Pot, and we have a tournament every spring in Beacon Hill Park. The is a list of different annual events in the forums on the site.

AU: I understand you just had a 13th anniversary and that you hoped to have 420 people show up for a big smoke up. Did you accomplish this goal?

Herb: We did just have our 13th Anniversary of Hempology 101 in Victoria this past Sept, though

we did not get 420 people out with us. It was my first march through downtown and many people took my picture. In fact, we will be making a postcard with everyone smoking pot with me on

the front steps of the Provincial Legislature Building. Hopefully next year we will get 420 people in the postcard.

AU: With the current Canadian election looming, who do you think pot-heads should be voting for?

Herb: It is time for the ABC's of democracy – Anybody But Conservatives. This could be the most important election in Canadian history, and if Stephen Harper gets a majority government then the cannabis culture is in big trouble. In Bill C-26, they wanted to give mandatory minimum sentences to people growing even one plant when they had a minority government, so if they get full control you can expect even worse. In Victoria I will be supporting Denise Savoie, the NDP MP and Dr. Keith Martin, the Liberal MP for Esquimalt- Juan de Fuca both of whom spoke out against Bill C-26.

AU: If you were elected Prime Minister, what changes would you make?

Herb: I would make the doors wider and the seats bigger to accommodate for people with special needs like me. A vapour lounge should be added to the House of Commons for politicians and journalists to relax close to work. Aside from legalizing cannabis, I think dramatically changing our drug laws could save lives and money while taking organized crime's most profitable business away.

AU: Do you like the idea of Vancouver Island separating from the rest of Canada and becoming a "Red Light Island"?

Herb: When you live on Vancouver Island you already feel like you are in a different world, so I do not know if we need to form a country to have a unique culture. I fear the U.S. would invade us if we separated and became the free country that we all want Canada to turn into. Why do you call it "Red Light" when we should be thinking "Green Light"?

AU: I heard a rumour that you, Herb, Mascot for the International Hempology 101 Society were challenging Mr. Floatie, Victoria's Raw Sewage Mascot, to become the best internationally known costume character in town?

Herb: That's the word on the street. It might be an ugly fight but I'm gonna smoke his ass.

AU: What's on the horizon for Hempology 101?

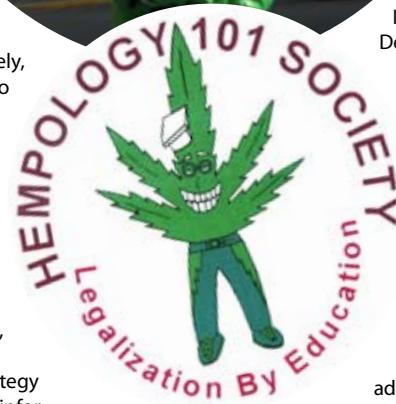
Herb: This winter we will be hiring someone to help form a research foundation and pharmaceutical company to patent, study and legalize the food and skin products made at the Cannabis Buyers Clubs of Canada. We hold a silent art auction on November 15, which we celebrate as International Medical Marijuana Day. In January we plan upon hosting our first film festival at UVic, followed by the 10th Annual Cannabis Convention on February 8, 2009. Some buttons, t-shirts, stickers, postcards and other Hempology 101 materials are being designed and will be sold in various stores to help support the work we do educating the public. Ted is trying to publish a textbook that will help him teach at UBC and Simon Fraser and we hope to open a store in Vancouver when that happens.

AU: Advice for little seedlings just sprouting?

Herb: Drink clean water. Eat organic food. Share the light with your brothers and sisters. Do not try to grow up too quick because life happens fast. Don't let the man get you down and smoke 'em if you got 'em.

AU: Parting words.

Herb: Thanks and have a Hempy Day!
(Hempology.ca)



NASHVILLE PUSSY

Wacken Report

Interview w/ Karen Cuda, bass

By Ira "Heatstroke" Hunter

AU: Who are you and what are you most famous for?

Karen Cuda: Karen Cude, holding the low end down on bass with Nashville Pussy. Oh, and stinking up the van!

AU: I hear Nashville Pussy likes to party. Is this true? Could you keep up with Lemmy from Motörhead?

Cuda: Hell yah we like to party! Lots! The question is can Lemmy keep up with us? We get to party with Lemmy a bunch. Last time I did I drank all his beer, which is ok 'cuz he likes Jack!

AU: How did your set go at Wacken Open Air this year?

Cuda: It was great aside from being really fucking hot! Blaine was sunburned after the set!

AU: Were there any stage antics of note? Did

anyone do a King Kong impersonation by climbing the



Ruyter did her monkey impression and climbed the lighting trusses with her guitar, shredding about. King Kong minus the chest pounding!

AU: Were you aware the singer for Airbourne pulled the same antics later on in the day but

scaffolds and doing guitar solos hundreds of feet in the air by any chance?

Cuda: Yes,

some AC/DC together. They're so busy right now it's hard to catch 'em though!

AU: Who else were you stoked to see during your time at Wacken?

Cuda: Iron Maiden and Girlschool.

AU: Did you get to meet Iron Maiden?

Cuda: I met Steve Harris which was cool enough for me. He's one of my all time bass heroes!

AU: What did you like best about Germany?

Cuda: We go to Germany a lot so it wasn't our first time by any means. I always love Germany! It's beautiful, the food is yummy, and I love all the foxy accents. Wacken was cool 'cuz there were

on another stage. Any plans to hook up with the new Australian AC/DC-on-speed for a showdown?

Cuda: Yah, we watched their set after ours! Those guys FUCKING ROCK! We'd love to hook up with those dudes on the road some-time, have a rock off, or an all-star jam rocking

fans and friends from all over the world there to see us! Brazil, Spain, Japan, France, Holland, of course Germany, and even some from my home town of Denver, Colorado!

AU: Were you able to find any decent weed at the festival?

Cuda: That would be a question for Blaine.

AU: What's New? Album? Tour?

Cuda: Well, we're always on tour - if ya haven't noticed, but we have a new album, *From Hell to Texas*, due out early next year and a Live in Hollywood DVD that comes out on Sept 29.

AU: I know you'll be in Victoria soon putting on a show for Atomique Productions. What can fans of this lazy island expect?

Cuda: Lots of sweat and swagger and some serious fist pounding rock and roll! It's gonna be one HOT show!

AU: What did your mother warn you about that you've totally ignored all your life?

Cuda: Don't take candy (or drugs) from strangers!

AU: Any plans to perform at SXSW this year?

Cuda: Not sure yet. Maybe, since we have the new album but we may be on the road elsewhere. Keep your eyes and ears peeled 'cuz nothings been announced yet.

AU: Final warning?

Cuda: Come see Nashville Pussy in a town near you! We dare ya! Bring your sister and your mother too!

(Nashvillepussy.com)



Still kicking your ass

Interview w/ Enid, bass, vox and Kim, guitar, vox

by Ira Hunter

AU: Who are you and what are you most famous for?

ENID: We are Enid alongside Kim of Girlschool, the longest running female rock band ever!

AU: How did Girlschool get started originally?

Enid: Kim and I lived in the same street and grew up together. In 1975 we started a band called Painted Lady and when the other two joined we changed our name and hit the road.

AU: Was Girlschool the first all-female heavy metal band when you made your debut?

Enid: By 1978 there were a lot of female Punk and New Wave bands but no heavy girl bands. In 1975 when we first started playing, we didn't know of any female musicians at all, apart from Fanny and then later the Runaways, in the States.

AU: How many original members are still in the band?

Enid: All of us (Kim, Enid, Denise), except Jackie who shared a flat with Kelly our original lead guitarist and who taught her the guitar parts!

AU: You were part of the New Wave of British Heavy Metal. Describe what it was like to be part of that scene.

Kim: To be part of The New Wave of Heavy Metal was great! We made a lot of good friends and there was a lot of partying and going to each others gigs! There were a few good clubs where a lot of bands used to meet up like The Music Machine in Camden.

AU: How many albums has Girlschool released? What is your favourite?

Enid: My favourite's this one! I know everyone says their latest album but I love writing and to have our heroes, like Dio and Iommi playing on a song that we wrote, is amazing! Also, I love some of the songs on *Believe* and I really love *Demolition*. We were so young but it's got an amazing energy to it.

AU: Does Girlschool still like to party? Can you still keep up with Lemmy from Motörhead?

Kim: We still love to party but nobody can keep up with Lemmy!!

AU: What are some of the big bands Girlschool has shared the stage with over the years?

Kim: We've played with most of our heroes from when we were young including Black Sabbath, Uriah Heep, Rainbow and Deep Purple when they reformed as well as old friends like Iron Maiden and of course Motörhead!

AU: How did you end up performing at Wacken Open Air this year and how was the response?

Kim: We are now signed to Wacken Records, so it was great to open up the festival!

AU: Who else were you stoked to see during your time at Wacken?

Kim: Of course it was great to see Iron Maiden again!!

AU: What did you like best about Germany?

Enid: When you do something in Germany, you know it's going to be well organised. The audiences are great; they know how to have a good time but without going too far. There is lots of woodland and a strong respect for nature. They have a woman running the country and some of the best chocolate in Europe.

AU: I hear you have a new album coming out in November, What can you tell us about it?

Kim: The new album is called *Legacy* and celebrates our 30 years in rock as well as being dedicated to our lovely best mate and long time band member Kelly Johnson, who very sadly passed away last year.

Enid: Because we wrote songs separately and in numerous different combinations, we have a wide range of influences in the songs. Some are fast and like our early albums. Others are classic rock. And some tracks are like nothing we've ever played before and are very now. The lyrics range from politics to parties to loss. *Legacy* is very much tied to our 30th anniversary. No other female band has lasted past a couple of albums and when we began there were no role models. Now there are thousands of female bands and it's also about reaching a milestone, honouring Kelly and leaving a mark that says, Girlschool were here!

AU: Final words of inspiration?

Kim: I would say to anyone who loves music and wants to be in a band, don't even think about it! Just get out there and do it!!

(Girlschool.co.uk or Myspace.com/girlschool1)



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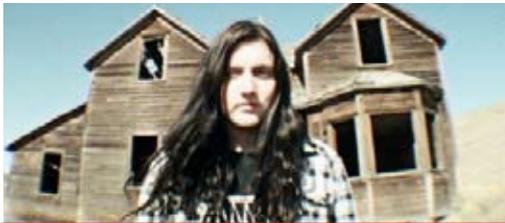
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- Oct 26 - Banff, AB - Wild Bill's
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- Oct 30 - Humboldt/Muenster, SK - Muenster Community Centre - All Ages!
- Oct 31 - High River, AB - Beef n Brew
- Nov 1 - Kimberly, BC - Centennial Hall - All Ages!
- Nov 2 - Nelson, BC - The Royal on Baker



GETTIN LOOSE WITH LOGAN MORRISON

By Demonika

I first met young Morrison at the Underground a few years back at a metal show. Soon enough I saw he was an emerging artist and I really thought he had a lot to offer the city's art scene. Sick to death of the same stuff that seems to circle around and around this city, something about his work stood out. Classic old school style coming from a young guy, so it had a different spin on it. They are simple drawings but make you step back, nod, and say, "thats rad." Mixing a breed of early flash, occult imagery, girls, and everything else under the sun, they are meshed together masterfully and always come out strong. Fresh ideas blaze around Morrisons head much like lightening bolts in a heavy spring storm, crashing to the ground spewing forth grar work one after the other. Even his infamous "Slayer/Slater" creation that has been ripped off and made into t-shirts on a few different sites on the net. When you're this good, everyone wants a piece... including us at *Absolute Underground*.

AU: What's your occupation?

Logan Morrison: Right now I am a night time janitor at a golf course, ha ha. I work alone and it gives me a lot of free time to draw and hang out so I like it.

AU: What are you into?

Morrison: I am really into traveling, painting, drawing, skateboarding, getting tattoos, having fun and getting loose.

AU: What kind of art do you create?

Morrison: I try to create contrasting images of things i like to look at, gnarly stuff, girls, skulls, all that stuff.

AU: Would you say there is a statement or message behind each piece?

Morrison: I wouldn't really say I draw anything with deep meanings or really important issues but there are undertones of how i am feel-

ing, whats going on lately and sometimes just venting.

AU: What's your medium?

Morrison: Usually I end up just drawing on some 11" X 17" white paper around work, using pencils, sharpies, these Krink marker things, and for the color stuff some watercolor paper, guache and spray paint.

AU: When did you start?

Morrison: been into drawing forever, since a kid, drawing on the wall, drawing x men, ninja turtles, I think around high school I started to try making things look how they are support to.

AU: Would you say your serious about it?

Morrison: I am getting more serious about drawing and what I am actually making these days, making a portfolio eventually I want to be doing tattoos, but no half assed ones. There are way too many shitty tattoo artists out there right now, don't wanna be one of them for sure. not feeling that at all.

AU: Where do you draw inspiration from?

Morrison: inspirations for drawing I get from everyday stuff, traveling, trying to get better and better.

AU: Any reoccurring themes, ideas, imagery?

Morrison: I am really down for traditional/western style tattoos so I use that in my drawings, religious symbols, evil stuff, fun stuff, skulls, girls, animals, crosses, all the good stuff.

AU: Do you have a favourite Canadian artist?

Morrison: Canada has some really sick artists as far as local stuff goes,

James Tex, Scott Veldhoen, Dax's traditional stuff. Favourite non-Canadian of all time are Hieronymus Bosch, Mike Giant, and Derek Noble.

AU: Where do you want this to lead?

Morrison: In the future, I just want to be making enough money off art to live and travel, I don't mind working but getting paid to do something you like just kills everything else. So as long as I'm doing what I want, and not working some shitty unhappy job, I am cool with that.

(For more information on Logan, email him at logan1184@gmail.com)



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VICTORIA ZOMBIE WALK 2008 THE BLOODIER THE BETTER!

By Ira "Horrorshow" Hunter

This year's Victoria Zombie Walk organizer didn't want us to reveal his true identity in this interview and asked instead to use the name he has been given as a member of the Luciferian Brotherhood of Baphomet, which is Brother Escudero.

AU: So Brother Escudero, what do you have planned for this year's Victoria Zombie Walk?

Brother Escudero: We predict this year's walk will have a way larger crowd, the length of the route has also been doubled and will loop back to where it starts, creating more of a circuit this time around. The route will be posted shortly before the walk on the Facebook pages.

AU: When and where is this all going down?

Escudero: It takes place on Saturday, October 25th at Centennial Square. We're encouraging people to show up between 3 - 3:45 p.m., as the walk will start moving at 4pm, any latecomers will have to catch up to the crowd.

AU: As organizer of the upcoming Zombie Walk, how did you become a servant of the undead?

Escudero: I think its combination of few things, in 2004 my friend Mr. White and I thought it would be a great idea to try and extend Halloween over the course of an entire week through the influence of the internet, we were younger and more naive and it was one of those ideas that sounded great at first but then died the next day, but the enthusiasm we had towards Halloween still remained. Then over a couple of brews with a good friend in the spring of 07, a conversation erupted over a lack of underground events and poorly advertised shows in Victoria, and somehow the zombie walk came up. The walk in 2006 was heard of by few, most people like myself found out weeks after the fact, and in a snap of liquid courage I ended up protesting to my friend that I would take it upon myself to organize the event in 2007. So I ended up combining a love for Zombie/Horror, Halloween and the desire for more underground events aimed for people in my own



age demographic.

AU: Is there an undead after-party happening of some kind, or will the zombies just be wandering around loose in the city after the Zombie Walk?

Escudero: Last year the zombies ended up drifting around because the after party wasn't until 10 p.m., which we intend on correcting this time. This year the cool cats over at Sopranos will be handing out drink vouchers at the walk, and will be hosting the after party directly after the walk is finished and for those who are still enthusiastic, Lesbian Fist Magnet will be playing a show at the Cambie later that night.

AU: How many zombies attended last years walk and how many are you expecting this year?

Escudero: Last year we had an estimated 300-330 people attend the walk, which was way more than we had expected. I'd be content if the same amount of people showed up this year but I have this sinking feeling it'll be a lot more, lets say 600.

AU: Has Facebook really helped with getting the numbers? It used to be impossible to get info on the zombie walk events?

Escudero: Facebook for all its subtleties is a mother fuckin' organizing machine and I think it's revolutionized the way events reach the masses, and in the process improved a lot of nerd's social lives. The Myspace page I made for the walk last year did horribly so I discarded it completely and directed my efforts toward the Facebook group page. Strangely enough, last year's group page had quite a few more members than 08's, but where it's really taken off this year is the event page. Thus far we have roughly 460 confirmed, not to mention the 450 that might be attending.

AU: What were some of your favourite zombie costumes from last year?

Escudero: The Zombie Mother who had her baby dragging by its umbilical cord, the undead Shrinker, the zombie in the giant banana suit.

AU: Have you seen a Zombie Jesus yet? Did you know Zombie Jesus has his own comic book?

Escudero: I've seen Zombie Jesus and I think it's cool and all, and I'm not surprised there's a comic... but I'm still a way bigger fan of the Atheist ass-kicker and slayer of demons, Jesus Christ Vampire Hunter.

AU: Are zombie walks a global phenomenon? Where else do they take place? I've seen them down in San Diego for Comic-con the last couple years and my friend mentioned being swarmed by zombies in Montreal a few years back.

Escudero: Zombie Walks have become a total global phenomenon, Vancouver just had their walk in August, Detroit I believe had their first walk just last year. Montreal's walk goes through the underground mall, there are walks in London, Russia... the list goes on, man. I believe the largest walk had roughly 1,500 people; it took place in Brisbane Australia just this past May. It's a beautiful thing.

AU: What else motivates zombies other than eating brains. What's the ultimate goal of Zombie Walk? I say it's scaring Japanese tourists!

Escudero: Yeah, last year our main goal was to give heart attacks to as many of the elderly as possible just because we think they're taking up too much space.

This year I think we can definitely focus on both Japanese tourists and exchange students. On a semi-serious note, in the Martlet last year I said there were social parallels underneath the surface that reflected a watered down society, but this year I say FUCK THAT PHILOSOPHICAL BULLSHIT, lets go have some fun!

AU: Best zombie movie to date, in your opinion?

Escudero: I could never pick just one. Check out the oldies, *Dawn of the Dead*, *Zombie 3*, *Zombie Holocaust*, check out the local *Victoria Meat Market* series. DONT CHECK OUT *Diary of the Dead*. Also check out *Khun Krabii Hiiroh* otherwise known as *Sars Wars: Bangkok Zombie Crisis*, it's this ridiculously awesome zombie comedy where the SARS virus evolves into this mega-SARS virus that ends up turning people into vicious SARS zombies. Just go out and find it, you won't regret it.

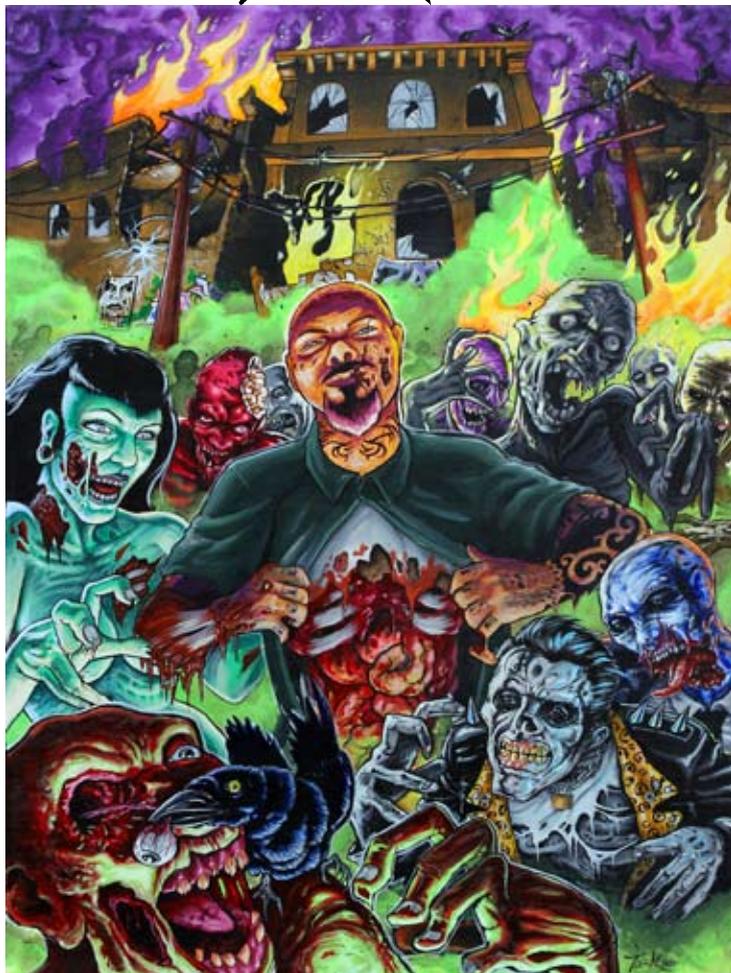
AU: Final words before the re-animated devour your corpse?

Escudero: Bring your mom, bring your mother's boss, and if your mother's self employed... bring your mothers accountant, lets make this walk one to remember and a great precursor to Halloween.

AU: How do people find out more info?

Escudero: Check out Facebook groups: Victoria Zombie Walk or events Victoria Zombie Walk 2008.

TANK STANDING BUFFALO FEELIN' ZOMBIFIED



Tank Standing Buffalo often gets the question, "How long have you been drawing?" Tank cocks his Fedora and responds, "Ever since I could hold a pencil." Growing up with eight brothers and sisters, with an abusive Father in a shitbag town is not an easy feat. Tank needed to create his own alternative reality to help him survive. Spending years confused and in and out of jail, he never abandoned his love of art through the entire experience. It is the one thing he could depend on to help keep him sane.

Now, a grown man and wiser from all of his lessons Tank has embraced his skill and constantly takes it to a new level. He had spent seven years as the Artistic Director for *Screamworks*. He, with his small team, was responsible for creating some kick-ass haunted houses. These aren't your typical haunted houses where you sit in a car and get one or two impotent scares. These are haunted houses that take scaring to a whole "new school" level.

Tank has been spending all of his waking hours painting and designing custom pieces for bands, businesses and avid collectors. He is open to almost all suggestions and can make any twisted vision a reality. Tank has also done over 1,000 zombie portraits, and is quickly being recognized at different conventions throughout the country. From pin-up beauties to real life under-the-bed monstrosities, Tank allows us the opportunity to venture into his imagination. Now *that's* a vacation you don't get offered everyday.

AU: How long have you been an artist? What got you started?

Tank: I've been drawing every since I could hold a pencil. As a kid my aunts and uncles would pay me to draw them posters, mostly naked women and cartoons.

AU: Any other early artistic inspirations? Did you read horror comics?

Tank: Horror comics were and still are a great source of inspiration for me. For most kids it was Saturday morning cartoons that appealed to them, for me it was the creature double feature and kung-fu movies. I lived for this shit as a kid, it was definitely fuel for my fire.

AU: How would you describe your current artist style and what do you specialize in?

Tank: I would say my style is fairly graphic, nothing really abstract. I try to tell a story with my paintings using a lot of horror movie references. B-movie monsters, some tribalism, Hot Rods, women and rock n' roll. I also build the occasional haunted house for carnivals, theme parks and local haunted attractions. But for awhile now I've been traveling with varies concerts and conventions setting up a zombie portrait booth. People sit in front of me and I draw them dead, it's not a bad gig.

AU: Do you have a fascination with zombies?

Tank: Zombies are a great vehicle to exorcise a wide range of social fears. When people come to me for a zombie portrait they feel compelled to tell me their zombie plan, everyone has one. When they

finish I'll ask if they have a real survival plan in case of an emergency. Most don't, but I think for some people the thought of our world collapsing into chaos by some pandemic, war, or some environmental disaster is too much for their minds to process as a possible reality. By using a fictitious phenomenon like zombies in place of real catastrophic events, some people are able to role play a survival strategy that feels less threatening to their security than a real situation. Every one knows how to defeat a zombie: you blow off it's head. But what the fuck do you do if terrorists let off some chemical bombs downtown? You substitute your zombie survival plan for a chemical fallout plan.

AU: Does most of your work tend to lean to the side of Evil?

Tank: I work with a lot of dark themes but because it's dark it doesn't necessarily make it evil.

AU: I noticed an Obey Giant hidden in one of your paintings. Are you involved in street-art or graffiti at all?

Tank: I haven't done any spray painting for awhile. I do still have hardcore friends who eat, sleep and breath aerosol. I give a lot respect to graffiti guys and gals, they risk life and limb for their craft, not to mention jail time.

AU: What sort of music to you listen to when you paint?

Tank: In my CD player right now is Tomahawk, Neurosis and Delinquent Habits.

AU: What's your ultimate achievement to date and what do hope to accomplish in the future?

Tank: I try not to say too much in detail about future projects, but I'm developing a traveling sideshow to tour with the Warp Tour this summer. After that I have an opportunity to apprentice as a totem pole carver so I'm looking forward to that.

AU: Has anyone you know tattooed your art on themselves yet? Have you?

Tank: There are a lot of designs I've done that have been translated well to skin. I'm always honoured when people make that kind of commitment to something I've drawn.

AU: What do you have planned for Halloween? Know what you're going as of yet?

Tank: On Halloween I'm doing some zombie make-up

on a local burlesque troupe, the Kabuki Guns. They'll be performing at Dickens Pub, in full corpse paint. You can't go wrong with almost naked, gyrating zombies. I'm going full Road Warrior this year, homemade weapons, Mad Max armor, spikes, I want it to be fully functional battle gear.

AU: Any art shows coming up where your works will be on display?

Tank: I'm doing some tiki mugs for a company called Tiki Farm. I'm being typecast but they want some zombie tiki mugs to be launched at La Luz de Jesus in Los Angeles this spring. Other than that, gallery showings aren't that big of deal for me. Making art is my career but I've never been to an art school and never really went into art galleries. The type of art I was always into I saw on a daily basis, tattoos, graffiti, comic book stands, loud music at dirty pubs, gig posters, custom cars and bikes tearing up the block. Those to me are what matters, not the latest over priced art student jerk-off bullshit hanging on some gallery wall.

AU: Who would win in a fight between a zombie and a werewolf?

Tank: That's a complicated question. If it was a gladiator style show, down in an arena, then I would say a werewolf would quickly tear a zombie to shreds. But what happens to the werewolf after the fight, would the werewolf become infected by devouring some zombie flesh in it's attack? A werewolf could be immune to any infection but what would happen when the werewolf reverted back to it's



human form, with a belly full of zombie meat? It would hardly be a win if you became a werezombie.

AU: Last Rites?

Tank: I want those closest to me to cannibalize the good parts of my corpse and burn the rest so that the ashes can be put into paint. (Want more? Tank Standing Buffalo: 403.451.7470 or luckyrabbit13@hotmail.com)

Choosing The Lefthand Path

By Adam Hughes

If you live in East Van you may have noticed a black building on the corner of 12th & Clark. The lair of tattoo artist Sean Dayal, known as Lefthand Path Tattoo Studios. As soon as you walk in you'll notice this is a shop of blasphemy, with Sean ready to etch anything blasphemous on your flesh, to Scott offering vinyl records, CD's, patches, and Tshirts for any black ritual.

Growing up on crusty english punk and furthering his musical tastes towards death metal and black metal Sean has honed his skills and passion into what he likes to tattoo, black and evil tattoos. And not only is he a master of the black arts of tattooing (and left-handed as well) he also surrenders his flesh to trumpet war hymns for local Vancouver goat worshippers Descention. Sean being a busy guy I got a chance to talk about the shop and tattooing with him:

AU: How did you get started in tattooing?

Sean - Well Adam Sky did my first tattoo in 1985. Its one of those things I got into after getting my first tattoo. I wanted to learn to tattoo and the only artist I knew that was good was Thomas Lockhart (West Coast Tattoos on Davie St.) but he wasn't very receptive and was a bit of a prick to me. There was only 3 or 4 shops in town and not many people were interested hiring me as an apprentice at the time. I was young then 17 or 18.

It wasn't till 1996 when I was living in Seattle that a friend of mine knew a tattoo artist who needed a sign for his tattoo shop. So I painted up a sign for him and the guy really liked what I could do. He saw that I needed some direction, and at that point in my life I did, so he offered to teach me tattooing.

AU: So this was your first time being an apprentice?

Sean - Yeah it took awhile but it finally happened. I could've have learned on my own like some tattoo artists. It can take you six months to learn a technique properly or six years by trial and error doing it own your own. Unfortunately by teaching yourself the only way to know you've done it right is by doing it wrong. The guy who I started to apprentice with didn't do the greatest job at teaching me. He left alot out of my apprenticeship and was actually teaching me the wrong techniques compared to what others have learned and practiced in their apprenticeship.

AU: So how long have you been tattooing then?

Sean: I've been tattooing for 12 years now and it's taken me that long to be quite happy with what I do. For the longest time I was doing tattoos and there was always one thing I wasn't happy with and thought I can do better.

AU: What kind of tattoo's are you more inclined to do?

Sean: I defienetly like doing black & grey tattoos the most. I love doing album cover art since alot of it is really good for tattoo, with a bit of modification. Like Chris Moyon's art is scratchy pen line style so it needs to be



12th & Commercial and now here at the shop. I worked in edmonton for bit to take a break from tattooing because it was starting hurt my back

hunched over all the time. The problem was I got into an accident 4 years ago and broke my back, so it's something I have to deal with.

AU: How did Lefthand Path Tattoo Shop start?

Sean: I always talked about the whole concept of a metal tattoo shop with music and tshirts available. A place where people feel comfortable to get get work done on them that relates to metal or punk music. I want people to be like "Wow, this is the place to get metal tattoos!". This way I can concentrate on that type of work. So we opened Lefthand Path tattoo shop and we not only offer tattoo work, we also have metal

and hardcore vinyl and CD's available, tshirts, patches, art work by local artists for sale. We still get some regular guys that come in and I'll tattoo them if I'm into the job. Sometimes there tattoos I dont want to do so I'll recommend someone else to them. We're trying to get our presence known as the place to get metal tattoos and thats we have worked towards since opening up the shop.

AU: So whats the future goal for the shop?

Sean: The goal for us is to tattoo, promote the black & death metal scene by selling records and band merch, help promote local shows, and support the metal scene any way we can. For Evilfest '08 we donated \$100 certificate for Evil Arnie to raffle off. We'll be at most shows to make our presence known.

Check out more work by Sean at www.myspace.com/lefthandpathtattoo

Call 604-873-6661 or visit the shop at 1290 east 12th ave, Vancouver, BC.



Beherit Cover by Chris Moyon

modified to work as a tattoo. Colour tattoo's took me awhile to learn how to do properly but after working with this one the artist on Main St. I really learned how to use colour and I began to like doing colour tattoos.

AU: So where else have you worked?



Sean - I started in tattooing in Seattle and then came back to Vancouver and worked at the Devils Den on Cambie, which is no longer there, Wilcox on 16th & Main, Infinity Ink downtown, Superior Tattoo

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AMON AMARTH



"History Smashed in Your Face"

Interview w/ Frederik Andersson, drums

Interview by David Warren

Known for their trademark synchronized head banging and Viking theme lyrics, Swedish death metal group Amon Amarth are about to release their eighth studio album *Twilight of the Thunder God*, and will be touring north america throughout October. I recently got to talk to drummer Frederik Andersson about the new album, Canada and being a heavy metal drummer.

AU: Tell me about the new album. What was it like working with Apocalyptica?

Frederik Andersson: That was something that we've always wanted to do. So it was a great. It was Jens, the producer that suggested that we should have some other instruments incorporated into that song. We suggested Apocalyptica, and they said yes. So they were really easy to work with, just "lets do it!" and we got the stuff recorded, and I think they did a great job.

AU: Do you think that metal drumming has lost some of it's creativity and a lot of drummers are just trying to out-blast each other?

Frederik: It's become sort of a competition. You have to be good, there's a sort of standard. I don't think most drummers think of it of competition, just that the bar has been raised. And obviously you get inspiration from the other drummer with things they do, you think "that's something I want to do as well."

AU: Can ever have too many cymbals?

Frederik: [Laughs.] Obviously yes, I think you can have too many. There's a limit but you have to try your way around I think, to find out what's comfortable for you. And also it's good, at least for me I like to vary, I change every so often. I change position, I change the amount of drums. Just to find out how I play them best.

AU: Have you been thinking of doing any drummer clinics?

Frederik: I'd love to do that. It's a matter of interest, I guess. Someone would have to request it. I think that would be fun.

AU: What do you think about Vancouver as a metal destination, and of its fans?

Frederik: For us, we've always had a great time playing there. We've been there twice, it seemed like they're a lot of dedicated metal fans in the area. Also we had a signing session at the local CD store there. It seemed like the metal community is very big in

Vancouver, so I only have good opinions of it.

AU: Last year when you played in Vancouver people in the crowd were booing and throwing things at one of your opening bands. What do you think about crowd reactions like that? Has anyone ever booed you?

Frederik: No, actually we have the benefit of never really been booed at. We didn't expect our fans to be that hard to please. So we were actually surprised to see that reaction. I don't support it, but I understand where you're coming from, doing that. I think it's a North American thing. I've never seen it happen at any show in Sweden, or even in Europe, for any band. Obviously, if you're pumped up to go to a show and you expect to see some good bands, and you're disappointed, you react in that way, apparently. Personally I'd just go to the bar and have a beer.

AU: Have you guys ever considered doing an album that is very stylistically different from what you've been putting out to this point?

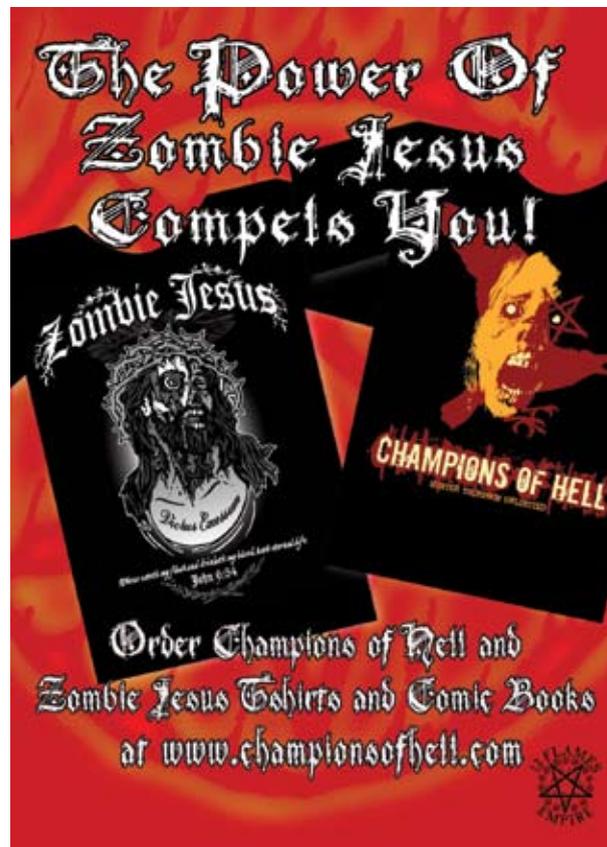
Frederik: No, actually not. This is the kind of music that we want to play, and that we consider to be Amon Amarth. So if we wanted to do something else, we would do it outside of the band.

ABSOLUTE METAL

AU: What do you think of Canadian women?

Frederik: [Laughs.] My girlfriend's Canadian!

(Amon Amarth are playing October 6 in Vancouver and through October 21 across Canada. For more info: Myspace.com/amonamarth or www.amonamarth.com)



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AIRBOURNE

Interview w/ Vocalist and Lead Guitarist Joel O'Keeffe

By Ira "Crocodile" Hunter

This is Australian outback, kangaroo killing, jeep bombing sand dunes type shit. It'll make ya wanna put a great white shark on the barbie, crack a tall boy of Fosters and rock out some mean-ass air guitar riffs in your Angus Young underwear.

Read the following in your best most drunken Australian accent.

AU: You doing a guitar solo up there?

Joel O'Keeffe: Yeaah, mate. You know, get out, get a doobie, play a bit of lead guitar. Fuckin' have a great time, you know? Nothin' beats it.

AU: First I saw you in Vancouver, and then in Germany. Now you're in Victoria. What's happening?

O'Keeffe: We've been on tour! With bands we love, like fuckin' Sound of Fury, havin' a ball - this Canadian tour we've just done has been a real rock n' roll tour.

AU: How do you feel about the Canadian beer? You're enjoying that tonight I see.

O'Keeffe: The Canadian beer is number one. The Canadian women are beyond number one. They're so fucking hot you just look at them and your retinas burn out of your head.

AU: You get the beaver fever.

O'Keeffe: Beaver fever? [Laughs.] Yeah, wanna bang some box...

AU: How long were you guys underground in Australia before you blew up over here?

O'Keeffe: Oh, in Australia we're always underground. Live underground, smoke some joints with the rats. Come out and play a show in Canada and tour for real. Australia is great, we love it. It brings us back to the earth, you know? No radios support you; the only way you can tour is clubs and pubs. All the other bands we love did it, AC/DC, Billy Thorp the Angels. Cold Chisel. Midnight Oil. Something that's in your blood.

AU: Excited about the new AC/DC album, Black Ice?

O'Keeffe: Very excited. Rock n' Roll Train? That's killer, I can't wait.

AU: And you're already shit talking the new Metallica, I overheard...

O'Keeffe: Oh, was that you that farted?

AU: It wasn't me! Was it you?

O'Keeffe: It wasn't me, mate. I think it was him - that's why he walked away.

AU: We saw you at Wacken Metal Fest in Germany. How was that?

O'Keeffe: Biggest show we ever played. 85,000 people. That blows you away you know? When they clap their hands, not 'cause you're finished the song but to the beat of the song it's like, fuckin' hell! How did we get here? We love those guys, they're great.

AU: How do you like German beer?

O'Keeffe: German beer and Aussie

beer is very similar. Very heavy. A lot of alcohol content. Goes down nice and cold, nice and sweet.

AU: So, Jack Daniels is your staple but you drink whatever beer in whatever country on stage, correct?

O'Keeffe: Whatever is the local beer. That's what we love the most. Whatever the working man drinks is what we tend to love. It just hits the spot. Then the Jack on top of that... a little rocket fuel, a bit of liquid courage.

AU: You had some stage antics at Wacken, climbing up that scaffolding... that was pretty high.

O'Keeffe: Oh mate, yeah. Climb up and get a good view, say g'day to everybody. Wacken was one of those shows you'll never forget. When you're dying, as you're passing away you'll remember Wacken.

AU: You really live the life - you don't just showboat. You drink every day don't you?

O'Keeffe: Mate, if someone is stupid enough to give you the chance to put you on tour and run around and drink like a fuckin' maniac and go and do rock n' roll shows for people then, I'll tell you what - you live it up. The label that we've got, Roadrunner, they are so cool. They are so rock n' roll. I know they're a metal label but they're also rock n' roll and they work so hard. So we go out there and treat every show like it's the last. So that you know the last show you did you know you nailed everything and everyone had a good time.

AU: You guys sponsored by any alcohol companies yet?

O'Keeffe: Do you think anyone would be stupid enough to do that?

AU: You'd drink it all...

O'Keeffe: Yeah, you know? On the rider the promoter gives us some beer, some JD and a bit of Vodka. That's all we can ask for.

AU: Took the album a while to get released here in Canada... is it finally out?

O'Keeffe: Yeah, it's finally out mate. Canada has so much love for us and we have so much love for Canada. It's similar to Australia - people who love to drink, who love rock n' roll and who just don't give a fuck about the next day. They just wanna go have a fuck in the toilet, drink they're fucking head off, smoke a bunch of weed 'cause you got the best in the world, and then go to work hungover.

AU: Got some good partying quotes?

O'Keeffe: One day you're gonna die so when you die you gotta make sure you look back you know you had the best time of your life. Go out, forget the rules. They say you can't smoke here, light up a cigarette. If they tell you not to drink too much - drink too much. Give yourself tinnitus, make you're ears fuckin' bleed.

AU: Will you ever be opening for AC/DC?

If AC/DC asked us to open for them we'd tell the road crew to have a few days off. We'd push the cases; we'll set your fuckin' gear up and play the



show and don't even pay us. If you got some beers left over give us a couple of beers. Supporting AC/DC is every band's dream. They are the number one in rock n' roll. AC/DC, ZZ Top, Motorhead, Rose Tattoo. They are rock n' roll. If you get a chance to share that stage that's the highest honour in the world.

AU: Does the name Airbourne come from you jumping really high off the drum stack all the time?

O'Keeffe: The main reason is that we're always influenced by the Airbourne division, the 82nd, 101st, they go up in a plane in WWII, they got nothing but their mates, a weapon like a gun or a knife and they stick together and dive out of this plane into exploding flack. It's all about strength and survival. We believe in each other as mates. We are brothers in arms. We do whatever is asked of us. Seriously, we don't jump out of planes but for us it's life or death. It's rock n' roll... or death. We'll be here until we die.

(www.airbournerock.com)

THE HAUNTED

Interview w/ Peter Dolving, vox
By Erik Lindholm

After a crowd ripping performance the night before, a coffee-drinking and well-sated Peter Dolving, vocals, and Jensen, guitar, savoured the flavour of a day off and headed up a press conference for the world debut of their latest record *Versus*. Filled with the vitriol which we can expect by now, Peter had many snappy answers for the journalists on hand. When asked for his inspiration on a particularly violent song he said, "I wanted to kill my wife," which after an uncomfortable silence was followed by a laugh.

This is a theme within The Haunted - the gripingly dark side of society interspersed with some black humour. Here's what Peter had to say after the conference on neo-liberalism, fiction, and the Swedish hockey team.

AU: Hey Peter, I'm with Absolute Underground, out of Canada... we just heard the preview of the album *Versus*. You guys are doing a lot of social commentary, and what are some issues which you are passionate about?

Peter Dolving: It's important we make this clear... this is me personally. It's not like were this big



political band, we are not Rage Against the Machine. We talk about that in the band. It's important we each get to have our say, if you want to talk about it - talk about it. But as a band? We're a rock band. We love to play metal and have fun with it. I personally have very strong opinions and am vocal about it. Right now, as far as political issues go? Basically... neo-liberalism! It's really fucking with the general approach to everything - as far as people, humans, economics - on a global basis. It's not just two countries or the third world countries, it's like a disease that's spread.

It's not fascism, it's just plain profit, they're pirates... but not of the Caribbean, of globalization! If you look at [Milton] Friedman's ideas and how they're applied worldwide, it's piracy. No matter if you're a capitalist or a socialist, anarchist or whatever you are if you look at Friedmanism - it's piracy. It empties out the riches of wherever it goes and gets the fuck out to the next place! It's not politics - it's piracy!

AU: And through the music you are inviting people to see that and make their own descisions?

Dolving: People are intelligent, not everyone is

educated, but they are intelligent. I think it's really important to acknowledge that fact, otherwise we fall back into this traditional Christian culture which says "there is a greater good, and a greater evil" which is bullshit. It's not like there is big Satan or God.

AU: You must have missed Gorogoth last night... there was a big Satan!

Dolving: Well maybe there was, but he wasn't from underneath the diabolic seas of Puragatory.

AU: Building on that... I'd like to ask you question about reality vs. "Dungeons & Dragons" in lyrics. Where do you think metal needs to go, or where would you like to see it go?

Dolving: I think both things are equally necessary. Fact and fiction. In our case, where I write lyrics based on my reality and emotions, things I perceive - it's still a kind of fiction. It's all about the individual who will consume something and make it part of them. You can take something simple, "The Dragon Cometh" for example, and could mean the world to you because emotionally you can translate into something that actually matters. I think, perhaps, if you start looking at it with more education, on the big picture side, it gets less interesting. We have this beautiful little planet and the earth is small - a lot of people don't take this into consideration. We tour a lot and when you do, you realize how small it is. You sit on a plane for 12 hours and you're on the other side. It's a globe! It's not flat! You won't fall off! It's beautiful because there are cool people all over.

AU: I wish you the best of luck with this new

album and it's superb watching the progression. Do you see a further progression, a new direction you want to take your sound?

Dolving: No... we just do what we do! We're not big planners... we're big do-ers. Playing live - is more important than making records. Because it's in that format that music happens. It happens in here (points to heart) and it does change you as a person when you play it. And hopefully if we keep doing what we do, people leave shows with smiles from ear to ear.

AU: Okay I got one more question. It's probably the most important question of the whole interview. In Canada, it's hockey. That is what matters. What is your favourite team?

Dolving: I personally don't understand sports. No disrespect, I just don't get it. Watching someone with a ball - or puck... nah. I dig MMA, judo, judo - it's not sports per se.

AU: How about the Swedish team? The national team is strong in hockey.

Dolving: I don't even know. Noam Chomsky is the guy who put it into words: "It's very good to have people busy, and they will busy minds with statistics and teams and miss the larger picture completely," and that's good, it's great, cause it proves that people are really fucking intelligent but it's really wasting your time. You could do something productive with your life! But hey if you want to do it - go for it! If you want to shoot up heroin - shoot! You want to do the national league of whatever, do that! It's not my thing.

(The-haunted.com)

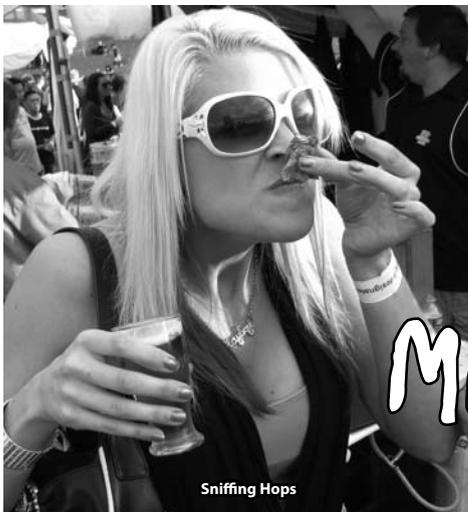
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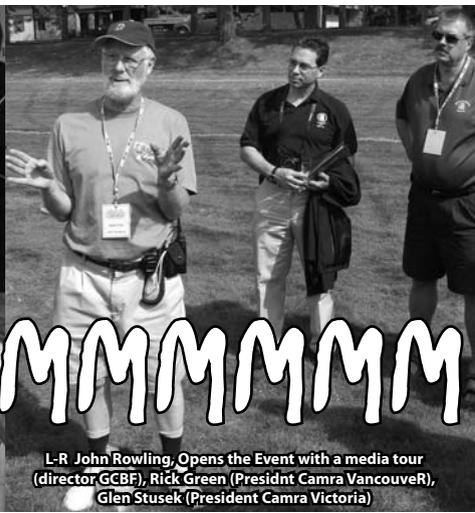
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Sniffing Hops



L-R John Rowling, Opens the Event with a media tour (director, GCBF), Rick Green (President Camra Vancouver), Glen Stusek (President Camra Victoria)



Brian MacIsaac (Crannog) and Derrick Franche (Dix)



Beer Lovers Butt

MMMMMMMM

... BEER!

Every year in September, beer lovers from all over the Northwest gather in Victoria, BC for the Great Canadian Beer Festival. This year on September 5th & 6th was the 16th annual Great Canadian Beer Festival, with over 170 different beers on tap represented by 50 breweries from as far east as Ontario and as far south as California. All were here to share their golden nectar with over seven thousand beer lovers over a two day event.

Friday started with a media tour at 2pm that showcased a local Victoria brewery, Canoe Club, a brewery from Penticton, Cannery Brewing, and an American brewery, Silver City Brewing. The festival Director, John Rowling, explained how some of the breweries, such as Silver City, have no commercial purpose for attending as their beer is not distributed in Canada, but they were here simply to celebrate the art of brewing. John also spoke about the history of Camra Victoria, (the CAMpaign for Real Ale), and how Gerry Hieter and himself started the festival out of purely selfish reasons. Being unhappy with the local offerings they decided that they needed to do something serious to educate the local drinkers and improve the quality of beer available to them in their market.

At 3 o'clock, John blew the airhorn to let everyone know that the Great Canadian Beer Festival has started. It was time to let in the crowds and the breweries to start serving samples. With 170 beers

to try, it would be impossible to do if served in a Pint glass. So beer is served in four ounce glass allowing you to taste as many beers as possible. Friday's event ended at 8:00 pm as the patrons spilled onto the streets to explore local brewpubs and drinking establishments. There was a reception held at Canoe Club for the exhibitors on Friday evening. Having several beers pouring there, the best was probably the cask ESB. After that many festival attendees and exhibitors ended up at Swans to finish off the evening.

Saturday event started at noon and shaped up to be an incredible day. With the weather clearing up and the sun out, Saturday saw over 4200 people attend and they did their best to finish off the rest of the beer. Some brewers had already sold out of certain popular flavors beer on the first day and some had different beers for each day. Crannog Brewing (BC) had different versions their Bansidhe Organic Fruit Ale on each day. Crannog Brewer Brian MacIsaac added different fruit to a few different casks of beer providing a surprising and unique beer for each day.

Some of the beers that really stood out this year were Yaletown Framboise, Steamworks Grand Espresso Stout, Silver City Basilsner Pilsner, Silver City Imperial Stout, Central City Imperial IPA, and Central City Thor's Hammer.

Those who volunteered for the event, giving up four or more hours of their time, had an invite to

the volunteer party. The volunteer party is a way of rewarding the volunteers for their time and hard work. A fabulous buffet and the need to empty all of the kegs so that the brewers can take them home empty seem to be the main focus of the event. It did not take me long to discover that the best way to experience the festival was as a volunteer. And as a volunteer, you receive a pass for the weekend, a festival t-shirt, and admission to the volunteer party.

Many people in the brewing community

throughout Canada and the USA consider this THE beer festival to attend. With each brewery having its own booth and being able to hock their wares, and the brewers on hand to talk about their beers, this has become the event in the Pacific Northwest. Whether your beer is available in our market or not this is the event to attend just to celebrate the brewing arts.

As a fan of beer, a brewer, or a single women looking for men, this is the place to be. This is the event for all beer lovers to attend. I've attended most beer festivals from BC to Oregon and I have to say that the Great Canadian Beer Festival is by far the best festival in the Pacific Northwest. If you love beer or even simply like beer or are even beginning to appreciate beer, this is the only festival you need to place on your calendar.

Cheers. Warren Boyer. Past president CAMRA Vancouver and IPA lover.

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Leeds Festival 2008 Highlights

by Ira Hunter

Rage Against the Machine – Photo by Kez Hedges

Tenacious D – Photo by Kez Hedges

The Leeds and Reading Festivals are put on by mega-promoter Festival Republic every year in the UK. Some recent past headliner highlights from this three day event include Iron Maiden, Metallica, NOFX, Marilyn Manson, Rancid, The Strokes, New York Dolls, Iggy and the Stooges, and Slayer... just to name a few. The events take place simultaneously over the August bank holiday sharing the same bill of bands at both locations. The Reading Festival is actually the world's longest running music festival with its roots reaching way back to the early 70s.

It was a devastating journey from London to Leeds involving a festival traffic jam of legends and a bus seven hours late already when I finally abandoned ship and hiked it. Denied access because it's like 3 a.m. by the time I arrive and press area is closed. Camp in the solitude of a medieval forest. Next morning I started out on another ten mile hike to the actual gate I'm supposed to be at. After setting up my tent and laying out the *Absolute Underground* banner, I found myself backstage enjoying some much needed beer and punk rock.

Day 1

The Dropkick Murphys got the day started with a true Boston bang. Bagpipes for breakfast anyone? The crowd was with them from the start as they blasted through all the anthemic, sing-along celtic street fighting songs they could. The amount of flags from all over the world flying proudly in the audience was truly a sight.

Avenged Sevenfold – Skipped it, way too much mascara for me!



Slipknot – Man down! Slipknot had to pull out of Reading and Leeds because drummer Joey Jordison broke his ankle.

Tenacious D – This was the highlight of the day for sure. Lizard vs. Wizard! and The Man of Metal. Satan! Every good song under the sun was sung with absolute hilarity and the rabid crowd knew every word. Jack Black and Kyle Gass verbally sparred, broke up and then got back together just in time to defeat Satan in an ultimate rock off for the control of Gass's virgin ass during the epic, "Beelzebass". Tears ran down my face and I knew I had just bore witness to a miracle.

Metallica – This was the big show of the first night and no expense was spared on the fireworks and explosions during the lengthy set. For me it all went to shit with the radio influenced Black Album and that stupid video for Enter Glam-Man. For me Metallica are the God That Failed. Sad but true, they remain The Unforgiven.

Day 2

Avoiding the early Main Stage acts and boring bands with lame names like Taking Back Sunday. Instead I spent the majority of my time at the

Lock-Up stage checking out a smorgasbord of wicked punk bands.

Anti-Flag – These political punks from Pittsburgh actually played two entirely different sets on this savagely sunny day. Early on the Main Stage Anti-Flag performed a bunch of newer songs from latest release *The Bright Lights of America* then later on the Lock-Up stage they delivered and set consisting of older material from the *Die For Your Government* era. Near the end of the set, the drummer, Pat Thetic, broke down a piece of his kit and set up shop in the middle of the mosh pit



where he continued to hammer away, engulfed in a sea of people, to show-stoppers "Turncoat", and "Drink Drank Punk". Now that's a circle pit!

The Briggs – One of the best bands of the day hands down. Anthems to end all anthems but with a pirate feel. With sure fire hits like "One Shot Down", "Bored Teenager", and "Song For Us" the songs are geared to get you singing along. You can't help but get caught up in a Briggs live show, whether it's your first time seeing them or your 20th. The Briggs also played tons of new tracks off their new album, *Come All You Madmen*, which totally rules and doesn't suck at all.

H2O – Glad to see this influential N.Y.C. hardcore crew is still in effect. An insane energy comes streaming off this band. The guitarists are still jumping around like teenagers and vocalist

Toby Moore spent the entire set moshing and singing in the circle pit. They covered material from all their releases including gems like "Faster Than The World", "Everready", "Guilty By Association", and a Black Sabbath rendition of "Family Tree".

The Unseen – With his trademark mohawk down and out under a black toque, (or whatever Americans call a toque), lead screamer Mark Unseen got in the youthful crowds face screaming his message of street tough self-reliance and

civil disobedience. It was a rowdy set with all the songs I love moshing to like, "Are We Dead Yet?", "False Hope", and "Explode".

Tiger Army – Credited with introducing psychobilly to North American Tiger Army is a teenage goth girl's wet dream. Pretty boys with neck tattoos and over-sized instruments. Crooner Nick 13 looks like a real weirdo, I really find it hard to look at him. They dedicated a heartfelt rendition of newer track, "Afterworld" to their producer Jerry Finn (Rancid, Vandals, AFI) who had past away just days before this show.

Goldfinger – L.A. Ska pioneers, Goldfinger, really got the teeming crowd going nuts to their pop-punk radio anthems like "Superman", and "Here In Your Bedroom" and a finale of fan favorite cover "99 Red Balloons".

Less Than Jake – A little ska/punk blast to revitalize serotonin levels after a long day. After 15 years on the road rockin' shows these Gainesville, FL, flunkies know how to put on an energetic show and are always fun. Raucous, rowdy, and rebellious, this is music to uplift and inspire some skankin' good times. I was stoked they played lots of songs like "Automatic", "Johnny Quest" and

"Sugar In Your Gas Tank" off my favorite album *Losing Streak*.

Pennywise – Even if you've seen them like eight times at every Warped Tour ever, fuckin'-motherfuckin'-Penny-mother-fucking-Wise will of course be headlining the festival you attend half way around the world! Pennywise ripped through songs off their new album *Reason To*



Believe mixed with predictable mainstays "Perfect People", and "Fuck Authority" and like clockwork they finished the night with the eternal tribute to their fallen band-mate, "Bro Hymn".

Rage Against the Machine – After the years and years of hype building their elusive live shows up to legendary status, I found myself thinking several times during the show "This song is way too fucking long and it sounds exactly like every other song they've played!" But I will admit Tom Morello's unique guitar work and style was infectious on hard hitting tracks "Testify", and "Bullet in the Head". At the very end I got caught up in the crowd for Rage's coup d'etat, "Killing in the Name". The mosh exploded like a forgotten land-mine in a third world country and me and seventy-thou-



sand other casualties of war screamed along to the anthem of 90's rebellion "Fuck You I Won't Do What You Tell Me!!!"

Day 3

Fucked Up – That's right everyone, happy naked-ass man is back again. Ever had the urge to have a furry fat man scream in your face while spitting and sweating all over you? Well, this is your chance, come on down to the front row and meet Pink Eyes for a taste of the magic. With epic energy levels from all involved it's always a treat to get fucked up even when you end up with skid marks on your underwear and your eyeballs!

Cancer Bats - Cancer Bats really taught everyone in attendance a lesson in owning the stage by letting loose vast amounts of vocal thunder and technical guitar wonder. Throw in lots of jumping around, frantic pacing, and an ass-load of head-banging and you get yet another sick throwdown for the history books. Hail Destroyer!

MXPX – A Christian pop punk band? Next!

Flogging Molly – Celtic punks Flogging Molly from Los Angeles really got the crowd going like a pack of mad bastards. With seven people in the band playing everything from accordions to tin whistles, and fiddles to banjos, there is a lot to take in visually, including frontman Dave King's

eye candy wife, Bridget Regan, on the violin.

Thrice – Two words... The worst.

Alkaline Trio – Even worse than the worst. The uber worst.

Bullet For My Valentine – More tolerable than Thrice and Alkaline Trio if you can believe it. At least they had fireballs and one of the guys in the band tries pretty hard to be metal despite the fact he's in a teen-beat girly band.

The Killers – Death would have been more appealing. It was like tuning into the radio station you are forced to listen to at work every day. They seriously made me want to execute everyone around me with a semi-automatic and then top myself with a hatchet to the temple.

Gallows – Gallows are the revitalizers of UK Hardcore and this was their night and their festival. They've dragged themselves from mere cubs in the pit at festivals like Reading and Leeds, to the top of the food chain. All their momentum led them to this stage, on this night. You could feel the heavy anticipation in the air as the feral crowd screamed for their date with the hangman. The "Ginger Panther," aka frontman Frank Carter, came onstage with a Union Jack flag held high and instantly jumped the barricade into the surging mosh. Blood would be spilt this night as Gallows, no longer boys in the pit looking up, had now achieved musical manhood. There was nothing left unthrashed by the end of this absolutely earth trembling set. The drum kit was fucked, the guitar was smashed, the amps were taking heavy fire and one amp stack even got thrown into the crowd to be devoured by the hyenas – kindling for a rager of a bonfire later, I'm sure.

Then with all said and done, it was over. I had survived three days of camping in the mud aided by Tuborg beer boozing, Sheffield homegrown rolling, Scottish hash smoking, festival food from all over the map, and 12 hours of music a day. There were a ton of big British radio bands that I missed completely over the weekend but from what I heard I wasn't really missing much. Never Mind the Bollocks!

(Leedsfestival.com, Readingfestival.com, Festivalrepublic.com. Special Thanks to Lewis at Hall or Nothing.)

Farewells

For me this was the end of a long journey that began at Wacken Metal Festival in Germany, followed by a journey North to Oslo, Norway for Øya Fest and great times at Rock In metal bar. Back down to Copenhagen and the free-town of Christiania in Denmark. Back through Hamburg and Berlin on the way to one of three stops in Amsterdam. Rode the rails again and finally got to use by bi-lingual Canadian abilities and absorb some culture in Paris. For the final leg I found myself in London exploring street art down every tunnel and alley and hanging with the punk rockers in Camden who were stoked on the SNFU shirt I was wearing. Ending on a bang at Leeds Festival with a final stop in Amsterdam to smoke a victorious goodbye joint of this killer weed they have there called "Cheese." Top Notch!

(P.S. It really does taste like cheese. I hide a big joint of it buried outside the train station when I left for England. It was still there when I returned a week later, I guess it was Cheese aged seven days. Gotta love it!

Thanks to Norwegian Mike, Swedish Eric and the Oslo "Rock In" crew for the crash pad. Extra thanks to Karen, Chris, Gin and Juice in Amsterdam for the incredible hospitality. And to all the others we rocked with on *Absolute Underground's* epic quest to conquer Europe... Hails and Horns!





19th Annual Wacken Open Air 2008 - Harder, faster, louder

By Erik Lindholm

WACKEN IST KRIEG

There was a sense of building momentum as the crowds gathered at the Hamburg Hauptbahnhof. Everyone had waited so long and travelled so far. Things were out of order; unstable, energetic, aggressive. Tightly packed rucksacks and Slayer shirts outnumbered suits and briefcases. Becks outsold Starbucks. Conversations focused on black metal, not stock markets or global affairs. Cries of "WACKEN! METAAAL!" erupted from the crowd as more and more metalheads left their connecting trains and joined the horde.

The last step of the long journey is the bus ride to the isolated farming town of Wacken. Invaded every year by thousands of metalheads, the town loves the attention but hates the cleanup. The queue for the bus was backed up and the wait was four hours. Going into a holding pattern waiting for the bus, the *Absolute Underground* crew (Ira, Crystal and Yours Truly) took fine advantage of the public drinking laws and met some new friends from Australia and Germany.

This was just a sample of the nationalities attending. Over four days we met Canadians, Québécois, Mexicans, Israelis, Brazilians, Norwegians, Swedes, El Salvadorians, Irish, Dutch, Ghanaians, and Japanese. Professions ranged from soldiers, fire-fighters and carpenters to accountants and oil executives. They came by train, plane, bus, motorcycle and many hitchhiked. They all had the same goal in mind: the biggest metal show in the entire world!

"YOUR PAPERS PLEASE MEIN HERR"

We arrived! Wacken Open Air beckoned... The town of 1800 embraces the festival wholeheartedly – they don't have much of a choice! A walk down main street with our gear showed beer-and-bratwurst tents set up on front lawns and camping kit cheaply sold at the hardware store; it was all catered to the ragtag band of music fans. Elderly folks waved to patch-vested Danes and offered them crackers. The crowded streets somehow stay under control – this has to do with the irritated and well-armed Polizei

Photo by Nuri Jawad



around every corner with their ATVs. Upon entering the festival grounds, the tent city is a post-apocalyptic mess of run-down, stickered cars and tarps, couches, fridges, generators and national flags. People pass out and puke and piss absolutely everywhere – in the middle of roads or in concert areas themselves. 80,000 people living like dogs and loving it – all that matters is the bands and beer.

The festival has a myriad of other activities between bands. Full Metal Poker, mechanical bull-riding, rare metal collectibles and clothing, topless dancers (female ones, thank you very much), weapon and armour merchants in the medieval market, beer tents a-plenty, a soccer tournament and random mud-wrestling. If you're bored at Wacken, the problem ain't the festival – the problem is you.

HALLOWED BE THY NAME

As for the bands themselves, the four stages are scheduled for constant action and bands play back to back to back to back 14 hours a day. On the first day, Girlschool kicked it all off and the legends still have it. Nashville Pussy screamed and southern-rocked the crowd into a memorable finale, as Ruyter the hot guitarist climbed high into the rigging and invited the crowd to kiss her ass! Next, Airbourne blew it up. These guys take Bon Scott-era AC/DC and keep it dirty and hard. 'Diamond in the Rough' and 'Girls in Black' were very well received by the rockin' females in attendance. They just hit your town on a North American tour – did you make it?

The final band of the day was the one and only Iron Maiden. The first band to play the large True Metal Stage, they set the bar for future bands to follow. The Somewhere Back In Time tour showcases the whole gamut of material with, "Revelations", "Rime of The Ancient Mariner" and yeah of course, "Hallowed Be Thy Name". Bruce Dickinson is unbelievable, running about and shouting his

trademark "Scream for me (insert city here)," at every opportunity.

THE HATECREW ASSEMBLED FOR SATAN

The second day is when things got really rolling. Festival headliners Iron Maiden had played and now all the other bands had to step up their game. First up was Cynic, the incredible prog-death metallers.

They aired new material from the upcoming album and captivated the crowd with their unique, mystic sound. Things were going smoothly for the festival, and the metal gods had decided it was too easy. It started to piss down rain, just as Uearth started. It did not stop them one bit and they worked the crowd into a massive muddy circle pit with clods of mud flying in all directions. The singer Trevor Phipps split the crowd for a vicious wall of death with 'This Glorious Nightmare' and urged everyone to keep going. This was the great metal energy we had all travelled for.



Finland's kilted-folk metallers Ensiferum had some energetic tall tales to tell and beer steins were held high! Truly a European band, very enjoyable and showing the diversity of the festival - metalcore to folkmetal. Then an over-hyped Kamelot, Headhunter, Sabaton and Sonata Arctica gave us enough Euro-power-metal energy to slay three dragons, carry a trunk full of jewels a thousand miles, and please a harem of princesses. After five hours of that it was time for a stylistic change and Sweden's Opeth fit the bill. Playing songs from all their albums and the newest 'Watershed', the deft-melodies threw the crowd into a trance.

After some beers and sandwiches in the press area, Children of Bodom showcased their chops to a rapt crowd. They opened with "Sixpounder" and closed with "Deadfall". Awesome. As night fell, The Haunted took over The Party Stage. The crowd was ready for the new material from the upcoming *Versus* and ready for aggression. Singer Peter Dolving laughed it off and got the crowd chanting "HATE... HATE... HATE..." before they lit into back to back renditions of "Hatesong" and "Bury Your Dead". It sent crowd surfers catapulting towards the stage and fights breaking out in the circle pit. High energy and a certain highlight of the festival.

At two in the morning, Satan himself, also known as Gaahl, took the stage with Gorgoroth and half a dozen naked sacrificial victims tacked to crosses. Between bloodied goats heads, inverted crosses and fiery explosions, the crowd took in the most Satanic black metal performance of the festival. Shellshocked and drunk from Gorgoro-



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th, the crowds continued partying backstage and around the festival. Howls, breaking bottles, burning fires, random German screaming and Nordic battle horns echoed until sunrise.

REVENGE IS A VULTURE

The third and last day kicked off right with Vancouver's 3 Inches of Blood. All Canadians at the festival reported for duty, hoisted flags and sang the national anthem to welcome the only Canadian band.

It was the full-speed ass-kicking you know so well. Exodus followed with blinding fast riffs and super stage presence. Singer Rob Dukes cursed out and demanded action from a waning crowd. Two days of beer, mud and insanely loud music had taken its toll. He got his energy. "Piranha" was wild!

Afterwards, Danish crowd favourites Mercenary lit into an acrobatic musical set. Hatebreed and Obituary played at the same time on opposite stages and both were outstanding. Hatebreed managed to get the crowd shouting those catchy hardcore choruses and no one could really catch what exactly Obituary was singing over the PA so they screamed and moshed instead. As I Lay Dying and Killswitch Engage were cute compared to the true headliners of the festival arriving next...

Carcass absolutely ripped the stage in half, being joined halfway through by Angela Gossow of Arch Enemy to sing on, "Incarnated Solvent Abuse"... words fail to put forth the intensity and importance of this band. I was on stage right, standing next to Ken Owen as the band revisited their grind years. Bassist/singer Jeff Walker jokingly said, "It's been 15 years since the last shows, we'll see you again in 15." So, it's not clear what the future holds but they've got a worldwide tour on the go as this is written, so fingers crossed for new material. "Keep on Rotting in the Free World" chaps!

At the Gates had the stage next and made praise to Carcass. This is truly the end for them, and they aired material to a fiery crowd from each and every album, ending with "Kingdom Gone". The grateful singer Tomas Lindberg thanked the crowd for remembering them and with a sly smile lit into the encore, "Blinded by Fear". A gripping final suicidal performance by one of death metal's most influential.

Photo by Nuri Jawad



Kreator just took it all in stride and put a close to the festival with a journey through their sizable catalogue. They performed the songs perfectly and at a faster than normal tempo sending the home-country crowd into an extremely aggressive (!) frenzy. Mille Petrozza is an amazing frontman and gave us the classics "People of the Lie", "Betrayal", "Flag of Hate" and "Pleasure to Kill". He implored the German crowd

to throw away racism and racist music, which was met with applause and cheers from a new generation clearly trying to move forward from a haunted and difficult past. Under a haze of feedback and smoke, Kreator left the stage.

Europe's version of Gwar, hardrock-jokers Lordi played last, but could not get much from the crowd. You can't follow Kreator with fake warts, platform shoes and a plastic axe and hope to win.

VIOLENT REVOLUTION

70+ bands, 80,000 people, insane tent cities, millions of litres of beer. A great energy and sense of international camaraderie. This is metal at its best - this is Wacken. See you next year thrashers...



Photo by Nuri Jawad

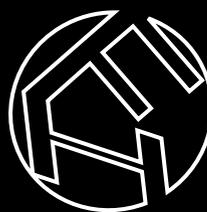


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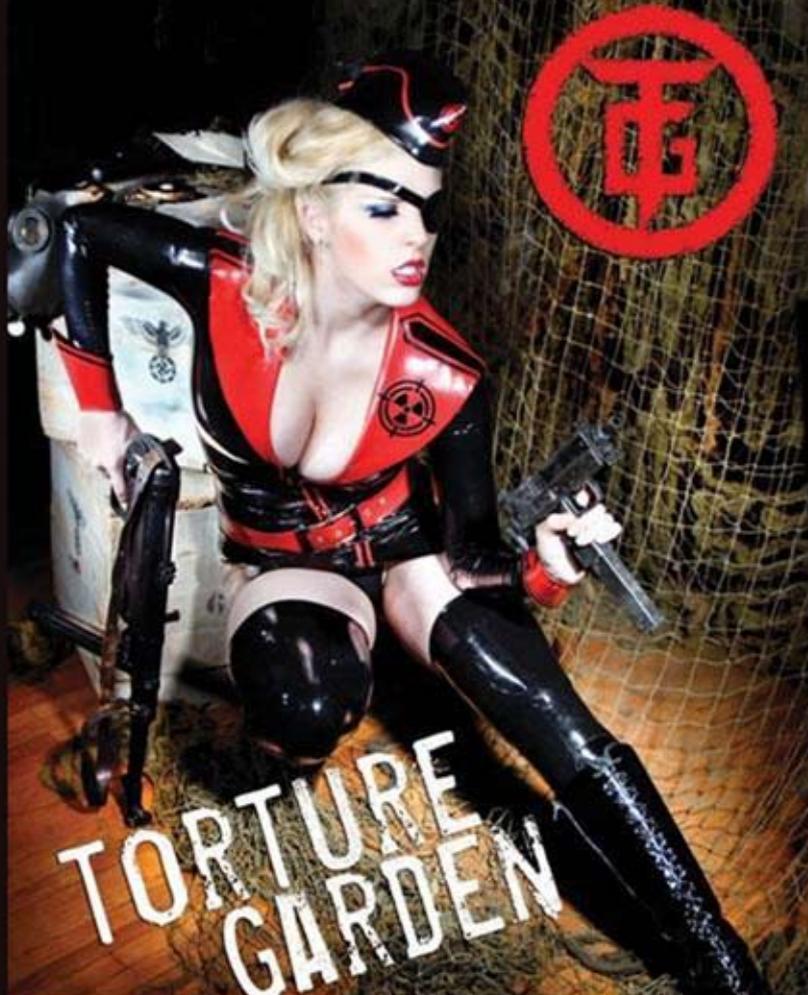


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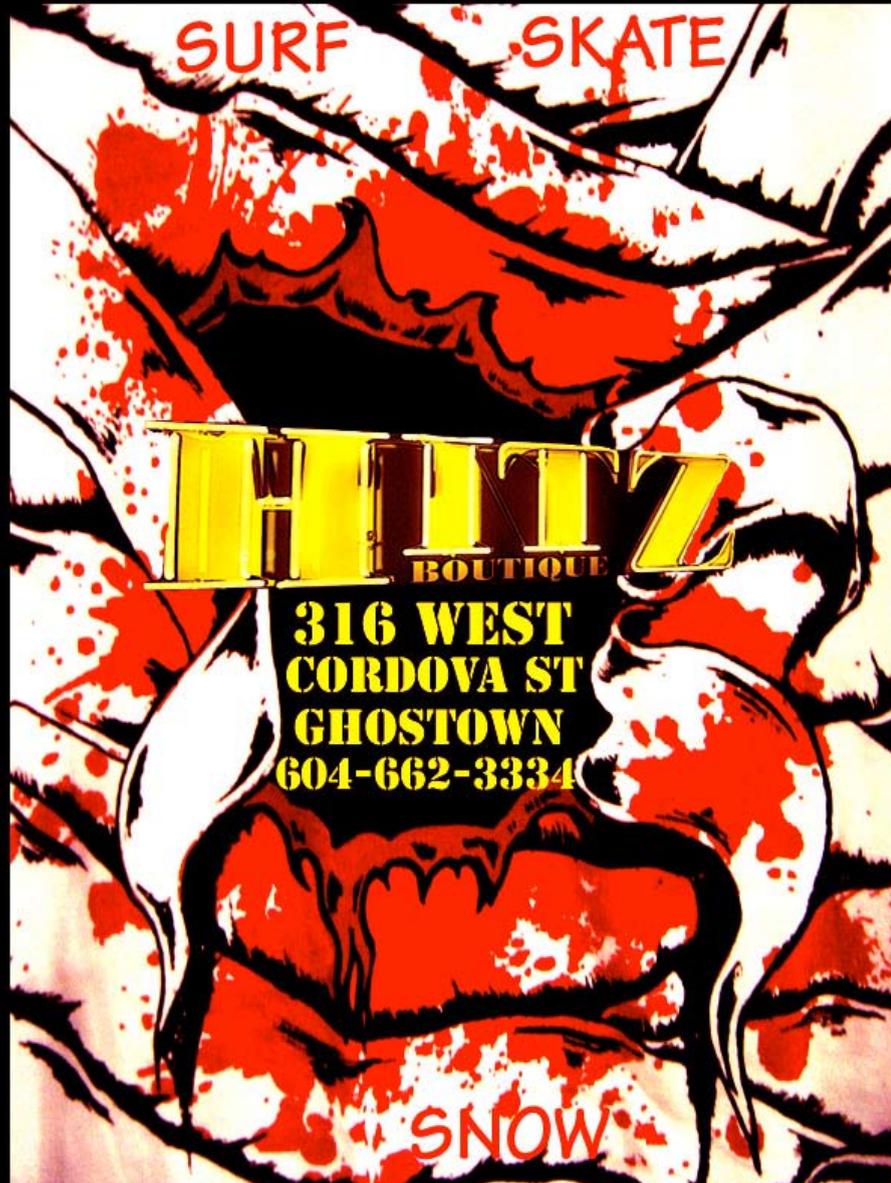




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Nearly Famous Music Festival "New Indie Fest Rises from Guns"

Vancouver's independent music underground jumps into the spotlight like never before with the annual Festival of Guns now re-born as Nearly Famous Music Festival. Taking place from November 13 - 16, 2008, the buzz surrounding Nearly Famous Music Festival has the potential propel the Vancouver scene to a new level comparable to Eastern Canada staples such as NXNE, Pop Montreal and Halifax Pop Explosion. Respected Vancouver promoter Sean McKay (SPM Music) has partnered with acclaimed event producer John Donnelly (Donnelly & Associates) to expand on the infrastructure and legacy of Festival of Guns and create a fresh new approach to celebrate and share independent music. Nearly Famous Music Festival will present the many new faces of West Coast music and feature the best of indie, punk, rock, alt country, hardcore and metal scenes from across the Pacific Northwest.

"We are truly excited about this new festival and are looking forward to bringing musicians and fans together with colleagues and partners in the local music community to expose new talent and help strengthen Vancouver's live music scene," states fest producer Sean McKay. Over four days, with 60 bands scattered in ten seasoned venues throughout Vancouver's downtown core, the Nearly Famous Music Festival will unleash a powerful package of brave new music. In true urban festival style, venues are selected within walking distance and wristband entry will allow for easy access to all shows.

We met with Co-Producer Sean McKay known to many as "SPM" to pick his brain and get the lowdown on the new fest.

AU: What's up Sean? How are things going?

SPM: Really good. Extremely busy but excited so it's all good!

AU: So this is a big shift with Festival of Guns... what's the story?

SPM: Yeah, no kidding a big shift, basically my former partner Brad Damsgaard had shut down his beloved Nerve Magazine after an exceptional ten year run and although committed to working on the event with me as we have for the last six months... for all intents and purposes, Brad had a career change and became way too busy. So I essentially continued on with the fest and after much dialogue with various media partners and other players we need to get involved to take the event to the next level, we came to the conclusion that it was time to change it up. John Donnelly agreed to partner the event with me and we made the switch to Nearly Famous Music Festival.

AU: Cool. What's the name supposed to mean?

SPM: Besides being a little tongue in cheek, I suppose. It's just another way to summarize the constant struggle musicians and bands go through to get their ideas out. Nothing comes easy in this business, and a band's reputation is everything, so while we're out there trying to get our names plastered on billboards and skyscrapers... we're all at that stage where we're... well... nearly famous.

AU: So what has changed from Festival of Guns to Nearly Famous?

SPM: To me it was important to keep the same mandate, which is kick-ass bands filling local venues and clubs. There are a lot of great bands that people should really know about 'cause these bands rock! Also I wanted to keep it a rock n' roll festival in attitude, at the very least! I suppose it is now a broader picture. It may not be as heavy as some of the past Festival of Guns, but it is a relevant snapshot of what's been happening here lately.

AU: So what can we expect next?

SPM: Just more music. We're working on releasing a sampler CD this year and we're working on a speakers series for next year. We're always working toward increasing awareness and looking for ways to extend the exposure across the city.

(The festival runs from November 13-16. For more information visit nearlyfamousmusicfestival.com)

Rifflandia Music Festival

By Ryanne Ginger

In a city devoid of festivals for the past couple years, there were a lot of tongues wagging with excitement and speculation about the Rifflandia Music Festival before it even started. Even *Pitchfork* was writing about it, recognizing its innovative line-up. This wasn't going to be your average big outdoor festival with mud and hippies and overflowing shitters. Rifflandia was three days of shows over the Labour Day long weekend, held at five different venues scattered about the downtown core, all for the cost of one \$60 wristband.

Day One - It all started Friday afternoon at Element, as local bands Dreamboat and Cobras Cobras warmed up the fans who came out in large numbers to see Man Man from Philly, one of the biggest buzz



bands of the festival. Dressed all in white with war paint and a mess of instruments on stage, Man Man stunned the crowd with sounds that made their stated influences of Yeti Mating Rituals and Boar Hunting Expeditions really make sense. The flood of people leaving after the show were totally blown away and some were already rearranging their line up for the evening in order to see them again during their evening set. "Where to next?" became the question on everyone's lips over the course of the weekend and with four different venues going Friday night, it wasn't an easy choice to make. Luckily none of the venues were ever too lined up, so it was never an issue to cherry pick your bands and venue hop.

As people streamed into the pews of Alix Goolden - an old church turned music hall - the excitement grew. This being the first night of what most hope could be an annual festival, there was a palpable buzz in the air.

A beer garden was set up outside in the courtyard of the conservatory, serving up Rifflandabraü, the festival's very own beer brewed by local favorites Phillips Brewery. The beer, an easy drinking summer Pilsner, was being served at every venue and was being downed by the boatload by attendees who guzzled 3500 bottles over the three days of the festival!

By the time Black Mountain took the stage the place was packed and they blew the roof off the place, showing people the meaning of Rifflandia with their heavy riffs and soaring psych howls. After Black Mountain, with The Walkmen, at Sugar, and Man Man still to perform their second set at Lucky, there was still plenty of fun to be had.

Day Two - It started in the afternoon with impressive sets from local band Bloody Wilma and new Vancouver band Lord Beginner, which features some familiar Vic faces. Fat Daddy's BBQ was serving up delicious pulled pork sandwiches out front and it made for a great afternoon leading into a blistering performance from Pride Tiger and another festival favorite Blitzen Trapper from Portland.

Meanwhile people arriving early to see Polaris Prize winner Final Fantasy at Alix Goolden were completely blindsided by the surprise hit of the festival, Inuit throat singer Tanya Tagaq. Crowds then split to Sugar to see Brother Ali or to Logan's, where it was lined up down the street with people wanting to see the mighty Bison B.C. Luckily everyone made it inside by their third sweaty, thrash inducing song.

Day Three - Sunday was more of a mellow one, with mostly hip hop groups and DJs wrapping up the weekend. The highlight had to be DJ Z Trip who had the dance floor on the rooftop busting to capacity his entire set. The 1900s and Tim Finn were a perfect wind down for the folk rock set and the Beatnuts closed it all down at Element in classic form.

All in all Rifflandia was an incredible, exhausting and memorable weekend to say the least. Those who were there can't wait to do it again next year and those who didn't are idiots, ha!

(Rifflandia.com)

Defiler Two-Day Show

By Krissi-Steele

Nanaimo's music scene has a heartbeat and it's smudged black with nail polish and eyeliner! Recently the city was host to Defiler's two-day long showcase of local bands, Friday and Saturday, September 19-20, 2008.

AU: Who are you?

Nateburger: I am a double pedaling grill-core drummer, a promoter and a sound tech who is known as NateBurger, of Defiler Productions, in the Nanaimo music scene.

AU: What the hell do you do?

Nateburger: With a love for all things roasted on a spit, Defiler Productions brings the heat to the crowd. I have hosted 19 shows in three short years and I am working on a Halloween freak show right now.

AU: Which bands played at your two-day show?

Nateburger: **Friday night's** bands were Systematic Dream/Valhalla/The Dastardlies/Detective Collective/Imagine Maxwell/Rorschach/The Perfect Trend/Chasing Satellites. **Saturday night's** lineup was The Scarlet Vendetta/My Daughter the Ranger/Killer For Slood/Subterra/Meat whistle loogy/Barbecueationer/Buried Beside Her/Ninja Spy.

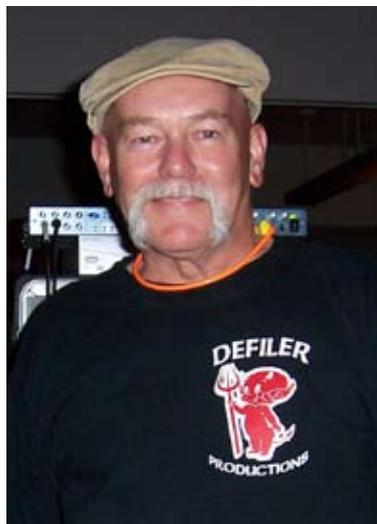
AU: How did it work out with eight bands each night?

Nateburger: Every act brought out their own style of dipping sauce for the crowd. 300 people packed the dance floor each night to pay homage to a variety of local bands.

AU: Explain why you do these all age shows?

Nateburger: I felt that the local music scene needed more shows for local acts to help expand their fan base.

Without fans, a band is kind of like a tree falling in an empty forest-no one gives a shit!



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CALGARY BEER CORE

“BEER CORE RISING: AN INTERVIEW WITH MARK RUSSELL”

By Jim Martin

The Calgary Beer Core is a collection of bands working together for the purposes of putting on shows and promoting the local music scene and it's been an exciting year for the CBC – for all the usual reasons. Lately, they have been running themselves ragged with a lot of new projects and directions. I wanted to sit down with booking manager and promoter Mark Russell, and get an understanding of what they're up to. Charmingly modest, Mark



made sure to have me note that he is by no means the driving force behind the CBC. Without Kristin, Elorps, Big Ugly Jim, and Davey Wasted (not to mention the bands and the fans) he would be nowhere.

AU: Where did the idea for the CBC movie come from?

Mark Russell: I was watching *Metal: A Headbanger's Journey*, and thought I should do something similar but different to shed light on our scene. Our purpose

is to support one another and do what we can to show off the bands here, and this seemed like a great way to do that.

AU: Was it a labour of love?

Russell: I loved it, but it was fucking labour, that's for sure. It was just me, Ben, and Frank, and it was so much work. The shooting was the easy part, but the editing took forever.

AU: So does that mean it was a one-of project?

Russell: Nope. I'm working on a horror movie right now with Benny Baines, and we're planning another CBC movie. This one will be more scripted, have an actual budget, and hopefully include a road trip with some bands.

AU: I hear that you guys are going to release the DVD soon...

Russell: There's no timeline for that. We released the movie at the Globe, and that was fantastic, but for the DVD we want to clean a few things up and really load up the extra features. We want live band footage, interviews... We want to really do our job and showcase these guys. That's going to take some time, so we're not saying when it'll be released, but we do know we're going to have two parties, one at the Stetson and one at the Distillery.

AU: At this point, the talk turned to the recent Awards Show.

Russell: We saw a few of the people starting to take things for granted, and we wanted to remind

everyone that this is something special, something to spark their interest again and give them something to work towards. I think some people thought we were joking, and then thought it was a bad idea, but two years running this has been an incredibly fun night.

AU: So who were the big winners this year?

Russell: The Press Gang surprised everyone to take Best Band... We Found the Body swept up quite a few categories including Best New Band...

AU: How about Oh Shit? They win lots?

Russell: Shut up. Actually, we didn't win anything. It's funny, this year we started referring to the



awards as Corries, but maybe next year just to see our name in lights we'll call them Shitties...

AU: What's next for the Beer Core?

Russell: We're starting to focus a lot more on booking. We're trying to book shows a year in advance, getting more big name bands out, and trying to get some of the bands to slow down their booking. We want CBC shows to be

meaningful, not something that happens three times a week. Plus, we have our regular charity shows. Rock for Tots this November will be seven shows with 35 bands, and then there's April's Rock For T&A. We're talking about adding a third charity series, but we haven't decided yet if that's a go, or what charity we'd be supporting.

AU: Thoughts on extending the Empire?

Russell: That's a big goal this year, to go national. We want to start some distribution, and we want to see local versions of the CBC erupting in other cities following our model to support their scenes. We can turn this from a few bands playing shows into a national resource for underground music. That sounds like a bullshit goal to some people, but everything we've done so far, people said the same thing. As the Reverend Pitt from Dry Fisted once said, "They will bitch and swear, but when it starts to go somewhere, they'll be all over it."

AU: So as a final question, are there any bands you want to push heavily this year?

Russell: Yeah, there are. Every one of them. We push, and they always come through. I won't touch any band that doesn't put the effort in. I have a lot of heart in this thing, and if you don't, I'm not wasting my time with you. I'm not going to go pointing out one band or another. Then it becomes a contest instead of a crew.

(Calgarybeercore.com)

Distillery

October

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 Fri 3 - BLACKTOP 5 w/ The Gaze
 Sat 4 - BLOATED PIG w/ Hellsmen, Meggido & Cast in Stone
 Sun 5 - RA the RUGGEDMAN w/ guests
 Thurs 9 - ASHLAND COURT w/ guests
 Fri 10 - HEECION w/ As the Romans Do & Magnum Opus
 Sat 11 - THE MAHONES w/ Press Gang & 3 Good Men
 Thurs 16 - SAM HATE & THE JACKALS
 Fri 17 - DEAD JESUS w/ Reverend Kill & Kataplexis
 Sat 18 - WINTERMITTS w/ Greenbelt Collective & Axis of Conversation
 Thurs 23 - NOSIS w/ guests
 Fri 24 - CHAKOBSA w/ The Fedora
 Sat 25 - THE DUPED w/ She Kills Me & Obey the Fist
 Fri 31 - A BEERCORE HALLOWEEN!!!
 THE SWEATHOGZ! THE FROSTBACKS! OH SHIT!
 WE FOUND THE BODY! BACK ALLEY BOOZERS!

November

Sat 1 - STEEL HALLOW-FUCKING-WEEN!!!
 SWITCHBLADE VALENTINES! SCORCHED BANDITOS! THEE NIGHTSTALKERS! PRIMITIVE SCREWHEADS! GROUND UP!
 Wed 5 - DISMEMBER w/ Exit Strategy
 Fri 7 - EXPLODING PIGS w/ guests
 Sat 8 - 5th ANNUAL CALGARY BEER CORE ROCK FOR TOTS feat. SCORCHED BANDITOS, Deadman's Hand, The Gronos & Rigormorticians all door proceeds go to Toys For Tots
 Fri 14 - THE GREAT ORBAX SIDESHOW!!!
 Fri 21 - Inforlife w/ guests
 Fri 28 - CHAKOBSA w/ guests
 Sat 29 - CALGARY BEER CORE ROCK FOR TOTS feat. DEADNECK FURY, Cold Decker Freefall, We Found the Body & Oh Shit!

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Set Foot

Driven by Black Metal

Interview w/ **Matt Bowen, guitar, and Giles Roy, vox**

By Pauly Hardcore

Photo by Leigh Righton - www.myspace.com/leigh_righton

Vancouver's Set Foot are Giles Roy, Matt Bowen, Zenon Shandro, lead guitar, Matt Jolliffe, bass, and Naoyuki Harada, drums. *Aging*, on CopperLung Records, is one of the heaviest albums (both musically and lyrically) hardcore or otherwise, that I have come across in a long time.

AU: So how did Set Foot form and what the name is all about?

Matt Bowen & Giles Roy: We started in 2006; it's not an interesting story. Naoyuki thought up the name and we all kind of went along with it and didn't care. Since then, though, I've come to use the name as a sort of motto, both personally and musically. Meaning I think we've spent the past two years ... "setting foot" trying new things that we'd normally be afraid of, treading as much new ground as possible. I think that's come out in the lyrics.

AU: Today's hardcore movement seems to be steeped in the tradition of youth/crew and straightedge bands...

Matt & Giles: We've found ourselves caring less and less about "the scene" as we've progressed. One of us straightedge, maybe two of us listen to youth crew, one of us barely listens to hardcore, period. I think there's a deeper unity within this band than you'd find in most bands that have being drug-free in common.

AU: Who do you look up to - respect and draw influence from?

Matt & Giles: It's getting pretty trendy to say this, but I think we take a great deal of influence from black metal as a whole, speaking mainly in terms of atmosphere and themes. And I don't even want to mention the influence Cleveland hardcore has had on us. To make myself sound cool, I think I'll mention now that Phil Elverum has probably had a greater influence on us than any aggressive band.

AU: Tell us about the album, *Aging*...

Matt & Giles: *Aging* is about what it sounds like. Most of the songs relate to change. Accepting it, needing it, fearing it, or forcing it. When we wrote those songs I was losing people in my own life, and I became more wary of losing others. But by the time we wrote the last song I had become incapable of caring about anyone but myself. It was a rough couple months and I write weird fucking lyrics, leave me alone.

AU: Your songs, after reading the lyrics are deeply personal. Why do you think this type of music lends itself so well to these issues?

Matt & Giles: I don't think it does more than any other type of music. I used to think hardcore and punk were more personal by nature, but I spent a year and a half yelling shit because I didn't want people to actually hear what I was saying. I think it takes more balls to be honest in your lyrics when you know every word is going to be clearly heard. I'm speaking very literally here.

AU: How was your VIHC Fest experience this year?

Matt & Giles: Amazing. Which is weird, since you wouldn't expect to have much fun stuck on a dinky island overnight. But something about Victoria is no matter how shitty your band is they love you. In 2006, VIHC was one of our first shows, and it was definitely the first time we got any sort of response. Playing Vancouver feels awful after that. I guess they just have a greater appreciation for any sort of live music, as they aren't flooded with it like we are.

AU: How did your association with Copperlung Records come about?

Matt & Giles: Anthony lurked us on MySpace. At the time, we'd had a couple other offers from some other labels that were just as small. He hadn't even put anything out yet when we agreed to it, but we could tell

HARDCORE ALLEY

he was going to do things for us no one else could. And he has. He has an enthusiasm for helping his bands that I don't notice coming from other smaller labels. He's over two thousand in debt right now and he's still trying to help us. Everyone go buy that *Gray Ghost* record and help him out.

AU: Any touring plans forthcoming?

Matt & Giles: Next year, before we break up, we're going to try the California thing, maybe go east from there, and we're definitely planning on hitting Winnipeg again. Even touring western Canada is an eye-opening experience. Did you know there are hardcore bands in Regina? Good ones!

AU: Nope, I did not know that. So any parting words?

Matt & Giles: Listen to Bodyguard.

(Myspace.com/bodyguardnv or Myspace.com/setfoot)

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Absolute Album Reviews

AMON AMARTH - Twilight of the Thundergod

Metal Blade

The band's Viking lyrical themes and vitalizing choruses have clear vocals with every thundering beat... almost coming off with a twist of power metal. You can envision everything... the sharp cliffs, the heavy air; you can feel the water splashing on your face and hear the battle cries. There are tons of guest contributions on this album from Entombed vocalist Lars Goran Petrov on "Guardians of Asgaard", to Roope Latvala of Children of Bodom on "Twilight of the Thunder God". They don't travel far from their signature sound, the tandem guitars of Olavi Mikkonen and Johan Soderberg is out there and illustrious. With the epic tormenting atmosphere that comes with each song it seems to still go a new direction and you become a Viking even if it's not in your blood. FIRE!!

- Demonika

ANCESTORS - Neptune with Fire

North Atlantic Sound

Slaves to the riff take heed, the debut album from L.A.'s Ancestors is here and it wants your soul. Of course, you'll gladly give it over when you hear this riff-laden psychedelic opus and its multi-layered, thick, progressive doom that's been culled straight from the 70s and blasted through every essence of your being. Conceptual in its construction, this immersive aural experience consists of two tracks (clocking in at 16:41 and 21:39 respectively) which meander from one riff to the next with fluid grace and effortless timing. Reminiscent of stoner doom bands like Sleep, Green Milk from the Planet Orange and Sons of Otis and although elements of doom metal are present this album is not predominantly "doom" in nature. By fusing styles and genres, *Ancestors* owe more "props" to Pink Floyd than Black Sabbath, with their organ and vocal work giving this album a modern classic feel. The pure enjoyment of riff soaked nods to the past and breathes new life into a genre set adrift by speed and repetition.

By Grimm "Bongwater" Culhane

BABYLON WHACKERS - Happy Days with... The Babylon Whackers

Rebel Alliance

Several years ago the UK punk band the Filaments called it quits, about the same time fellow UK ska punks the Foamers called it a day. I was pretty bummed out when these events occurred as I was just getting into both of these bands. The Filaments put out two awesome albums, played a lot of shows, and were in the vein of the Clash and Rancid, but with a small horn section. The album is a masterpiece of two-tone ska and dub reggae. The lyrics are positive and upbeat and the music is amazing. Although this album lacks in faster tunes, the two it does have, "Rudeboy", and "March-

ing Blind" are absolutely phenomenal. The keys and horns on this CD will attract fans of bands such as the Specials instantly. Anyone who enjoyed the ability of the Clash to branch out into dub and ska will also enjoy this album, an overall amazing ska/dub/reggae album with a punk rock flavor thrown in for good measure.

-Chuck Wurley

BISON - Quiet Earth

Metal Blade Records

After the announcement of the signing to Metal Blade this past summer, Vancouver's Bison have wasted no time in recording their debut for the legendary label. With a sound comparable to metal giants Mastodon and keeping a jam-band atmosphere to their tunes - they have delivered an enormous sounding album. Their moniker suggests something larger than life and that is exactly what you get with these eight outstanding tracks spanning 45+ minutes. Back are the days when a heavy metal song told a story... and you were actually interested. Front to back this is one of the more enjoyable albums to come across my path in a long time.

-Pauly HC

CARNIFEX - The Diseased and the Poisoned

Victory Records

When the media dubs you death-core your music better live up to the title. I have to say I am not a huge fan of applying genres and labels but this one is fitting. Carnifex have crafted an album insanely aggressive to the point where you feel like smashing faces and sticking that knife deep into the body cavity of those that wronged you. There's nothing really fancy going on here, the lyrics are delivered with ferocity and split between guttural screaming/growling and blended harmonics. Using the term heavy doesn't capture the true feel of the album - it is beyond heavy and bordering on the insane. This album my friends - in the words of Dethklok's Nathan Explosion - would be "Totally Brutal" and a worthy addition to your collection.

-Pauly HC

CROWN THE WOLF - Primer Ride

Independent

Rock n' Roll Thunder. If I were to describe this album in a few words those would be them. Think Nashville Pussy mixed with Lynyrd Skynyrd, an 18 pack of Lucky Lager & a half-ounce of the sweet cheeba and you're pretty close. Stripped down and cranked up to 11, these local purveyors of chug-a-lug riffage and down-home rhythm are ready to fucking rock you. Standouts include the fist pumping, "Captain Easy" and they really get you moving with, "Bells and Whistles". By the time you get to "With the Mountain" you have been converted.

-Pauly HC

D.O.A. - Northern Avenger

Sudden Death Records

This year marks the 30th Anniversary of D.O.A., wow! That is a long run for a band. Especially a punk rock band. So for 2008 Joey Shithead and the boys put together an album of all new material. The result is *Northern Avenger*, an up and down, but overall solid album. After 30 years of putting out music it is nice to see that D.O.A. can still write decent songs, still have something to say, and still have ferocious energy. The good songs on this album are really, really good, and the not so great songs are probably still better than a lot of other bands out there. The absolute standout tracks on this disc are, "Golden State", a hilarious mockery of California, "Poor, Poor Boy" a fun ska number that tells a sad tale of a young man from the Lower Eastside of Vancouver and, "Mountains That We Climbed", a song that tells of where D.O.A. has been over the years and what they have encountered.

-Chuck Wurley

GHOSTLIMB - Bearing and Distance

Level Plane Records

The follow up to one of the best debut hardcore albums I have heard comes with a few pre-conceived notions. Rather than resting on their laurels Ghostlimb have delivered a truly unique album, bridging numerous genres and sculpting out a sound for themselves that is one of a kind. There's no drawn out intros, breakdowns or solos - whatever they have to convey with each song they get it to you in just over a minute with a scorching fast rhythm section and accompanied by some of the most intense guttural vocal stylings to date. Touching on topography, demographics and the human condition with angst and unbridled rage that is hard to ignore, this album delivers on all cylinders and leaves you gasping for air.

-Pauly HC

GOJIRA - The Way of all Flesh

Prosthetic Records

One of the things I love the most about Gojira is how earthy and organic they sound, even though they are serious progressive death metal. The songs evolve from the familiar to unfamiliar in a matter of seconds... just when you are reminded of a sound that is completely them from a previous album, the listener is thrown into a new dimension of rolling, pulsing, rhythms that bounce from side to side. Each song flows into each-other with consistent sounds until you get to tracks like "A Sight to Behold" and the title track, "The Way of all Flesh", and "All the Tears" (with guest vocals by Lamb Of Gods Randy Blythe) where it's something completely new and distinct from the others. Vacuity is the single from this album that's been released for the masses to enjoy.

-Demonika

GRAVEMAKER - Bury me at Sea

Think Fast Records

Their long awaited Full-Length debut doesn't pull any punches. From

the get go they draw you in with their brand of emotional, heartfelt and brutal lyrics combined with a punishing sensory assault and near flawless execution and recording. The three tracks from their *Demolition* EP are here, re-recorded and accompanied by eight new tracks that flow together seamlessly. It is apparent that a lot of thought and planning went into this record and their amount of drive and dedication is admirable. In a world of hardcore by the numbers GraveMaker are colouring outside the lines.

-Pauly HC

HADDONFIELD - Trick or Treat

Independent

Dirty, decaying, horrifying and naughty lyrics combined with psychobilly bass and punk rock rhythms make up Haddonfield's terrifyingly wicked sound. Songs with hints of murder, death, love, and the undead are what they sing, making bad little girls and boys crave more. Gaining popularity at an increasing rate, which is a testament to their sound and success. You can't have Halloween without Haddonfield.

-Lilly Von Tease

MAN MADE MOUNTAINS - Man Made Mountains

Independent

Genre jumping is nothing new. Blending heavy riffs and vocals with dialogue clips, keyboards and ambient noise may highlight a band's imagination, but pulling it off with finesse and leaving a lasting impression is something else entirely. Meet something else entirely, the self-titled debut from Vancouver's Man Made Mountains. With feet planted firmly in primordial metal, Man Made Mountains blows the lid off the Mixmaster with an aural load of crunchy riffs, floaty keyboards and dual vocals pureed into a diverse blend of classic and progressive metal. The brilliant guitar and vocal work displayed here helps validate this claim considerably. Visions exemplary of Pelican or Isis come to mind on the track "Sleep Drowning (On Your Chinterlude)", lulling the listener into a false sense of security before bombarding them with sonic thunder.

-Grimm "There's Gold in Them There Mountains" Culhane

MELVINS - Nude with Boots

Ipecac

I consider myself a hardcore Melvins fan, so I was thrilled to hear there was a follow-up to (*A*) *Senile Animal*. *Nude with Boots* has a reminiscent sound of

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the *Houdini* days, with each song being THAT GOOD. It opens up with an intense rush with and continues to thump onto itself through out with its two drum combination. Not as heavy as some albums, but more 70s-eque with the quiriness, randomness, and sludginess we Melvins' fans love. Creeping out of the middle of the record there is a surprise cover of the theme for the Shining, "Dies Irae", stretching it even longer than the original. King Buzzo vocals echo throughout the album in the best way, eerie at times, snarly, snappy and preachy at others. The Melvins are one of the most influential bands in the American underground; there is a reason why they have legions of loyal obsessive fans.

-Demonika

PRIMITIVE SCREWHEADS - Pure Hot

Independent

Calgary's schlock-rockers have put out a highly entertaining album. The sound is similar to that of bands like the Vandals with a touch of the Misfits & the dress-up fun of Gwar. Tracks like Wake me up before you Wendigo make you want to dance around w/ the ghoul of your choice & Evil-ution takes a hilarious stab at the degeneration of society as a whole. Fun songs about Yog - monster from space & Boomstick! With the only words being "Boomstick! yeah your all fucked!". Aside from the 9 studio tracks you get 3 live tracks complete w/ stadiumsque

crowd noise & for the most part - a solid capturing of their live sound. It is apparent that they are having a blast & truly enjoy the themes presented in their music. For what it is it is highly enjoyable and truly engaging - I'd totally check them out live if I had the chance, Pure Hot is Pure Gold!

- Pauly HC

SUREFIRE MACHINE - Surefire Machine

Independent

And the crowd goes wild! The canned audience at the beginning of this CD made me laugh, but luckily that was the cheesiest thing about the album. Surefire Machine is a straight up, no gimmicks rock n roll band from Toronto. They have names like Rail Road Wilson, Bones Bowman and Jonny Fantastic (who lives up to the moniker) so you know they can't be bad. A catchy chorus here and a mean riff there, this album is alcohol fueled with dreams of fast cars, and raunchy bad girls. Just listen to the song 'Hot Leaded Woman' and you'll understand. It's an eight-song affair, but still runs over 30 minutes. Production is clean, and the album looks pretty professional. Who'd o' thunk it when all the songs are about guzzling whiskey, dirty girls and driving fast cars? I'm hoping at least one of these guys drives a bitchin' El Camino.

-Denis Maile



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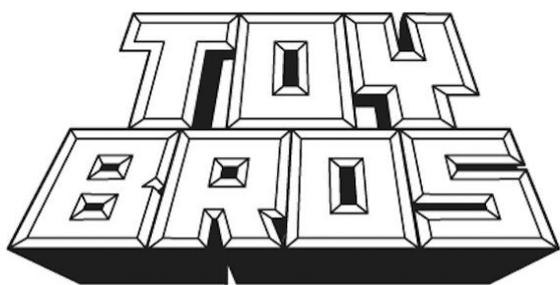
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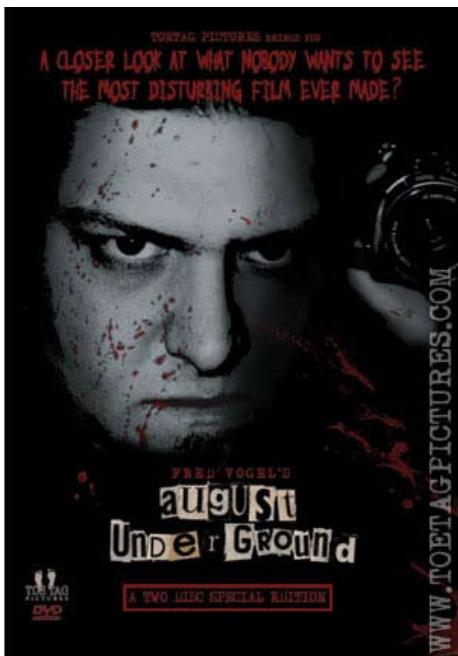


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August Underground

Interview w/ Fred Vogel

By Ryan Dyer

There comes a time when every gorehound wants to see just how far the genre can go without getting into actual footage of people getting executed, falling out of buildings, and other *Faces Of Death*/news-style footage that anyone can find on the net with ease. Drenched in virgin-clean labcoats Fred Vogel's *August Underground* series pushes the limits of the genre's boundaries, being as close to snuff as you possibly can without hatcheting up somebody while filming it yourself. In home video style, we are given a fly on the wall view of a killing spree that only gets more sadistic as the films go on. It would be hard to see a flaw when critiquing these films, if one can successfully suspending disbelief, as every second is set just enough in reality to have you wondering how the fuck they slit someone open in front of your eyes

with no camera cuts. When trying to get into Canada for the 2005 Rue Morgue convention, Vogel and company were stopped and had their products confiscated. Vogel was put in jail on the charge of smuggling obscene materials into Canada, but was released ten hours later after the products went under "further investigations." Based out of Pittsburgh, Vogel and his Toe Tag Pictures have also released aside from his snuff-related films, *The Redsin Tower*, which isn't your average tale of possession, and plans on more releases under its umbrella in the future. But for now be the guinea pig, have your thresholds tested and kiss your nerves goodbye.

AU: What was your goal initially in creating August Underground? The home invasion in Henry: Portrait of a Serial Killer comes to mind as a key influence, also the home video style of Cannibal Holocaust.

Fred Vogel: I wanted to make an anti serial killer movie. My goal was to show people how nasty violence really is and with my budget restraints the home video aspect was a perfect match. Other films like *Man Bites Dog* from France and *Henry* were key influences but I wanted to make *August Underground* even more realistic and mean spirited.

AU: The series has since gained the notoriety of such similar films in the Guinea Pig series, and I couldn't help but see a "Charlie Sheen" incident happen one of these days, have you come across any incidents in someone believing your films are indeed real?

Vogel: I was arrested in Canada back in 2004 because of my films and many people believe that the AU movies are real. This shows that we did our jobs on creating the closest thing to an actual snuff film.

AU: What are the more difficult gore scenes to pull off? The gut scene in Penance particularly looked authentic, with the air escaping from the exposed viscera... how long did you study



the human anatomy to get these scenes perfect?

Vogel: I've studied anatomy for almost 20 years just as long as I've been into special effects make-up...they kinda go hand in hand. Jerami Cruise who is the mastermind behind all the gore in my films has

the same background, so we both know how the viscera should look.

AU: How did instructing at Tom Savini's make-up school harness your ability and prepare you for film making?

Vogel: Being an instructor really helped me become the best make-up artist I could be and at the same time made me want to stop doing make-up and focus on directing.

AU: Who are the live bands shown in the films?

Vogel: All the bands featured in the AU films have been friends ours. In *August Underground's Penance* we got the Murder Junkies to be the musical act and it was a lot of fun working with those guys.

AU: Mordum started as a music video for Necrophagia, at what point did you think you should make it into a full length film?

Vogel: I think it was when we noticed that we had over two hours of footage. We showed the early footage at our own film fest called The Festival of the Macabre, back in 2002, and it really freaked everyone out and that's when we knew we had something special.

Absolute Horror

AU: What kind of movies influenced you when you were younger, and when did you realize you wanted to make extreme horror?

Vogel: James Whale's *Frankenstein* was the movie that made me fall in love with horror and *The Texas Chainsaw Massacre* put me on the path to finding extreme horror.

AU: Why did you decide to switch to a more "digital" style for Penance, was it an obvious transition to go along with the times and make it feel more modern?

Vogel: It was 2007 and I wanted the look of the film to not be as grainy. I bought a new DVCAM camera from an electronics store popped a tape in and started shooting. This is why it is in letterbox. I thought the characters would have just stolen a camera and start shooting.

AU: Having done work with Necrophagia and Ravenous, who are more of your favourite bands and will you be assisting any furthermore in the future?

Vogel: I like all kinds of music; I really dig a band called Clutch. I'm also into 50s rock n' roll. If the music is good and I think I can do something creative visually... I'm down.

AU: How do you feel about the resurgence of extreme horror in the mainstream, with films such as Saw, Hostel, Wolf Creek, etc.? Do you feel as if you've influenced this motion?

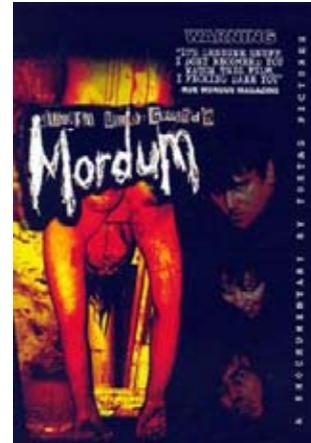
Vogel: I'm not a fan of the new wave in horror. I believe the underground influences mainstream cinema. It's been that way for years even with music and

comics, they just don't like to admit it.

AU: Any last words?

Vogel: Thank you very much to all the TOETAG FANS for your support through the years. Stay Sick.

(Toetagpictures.com)



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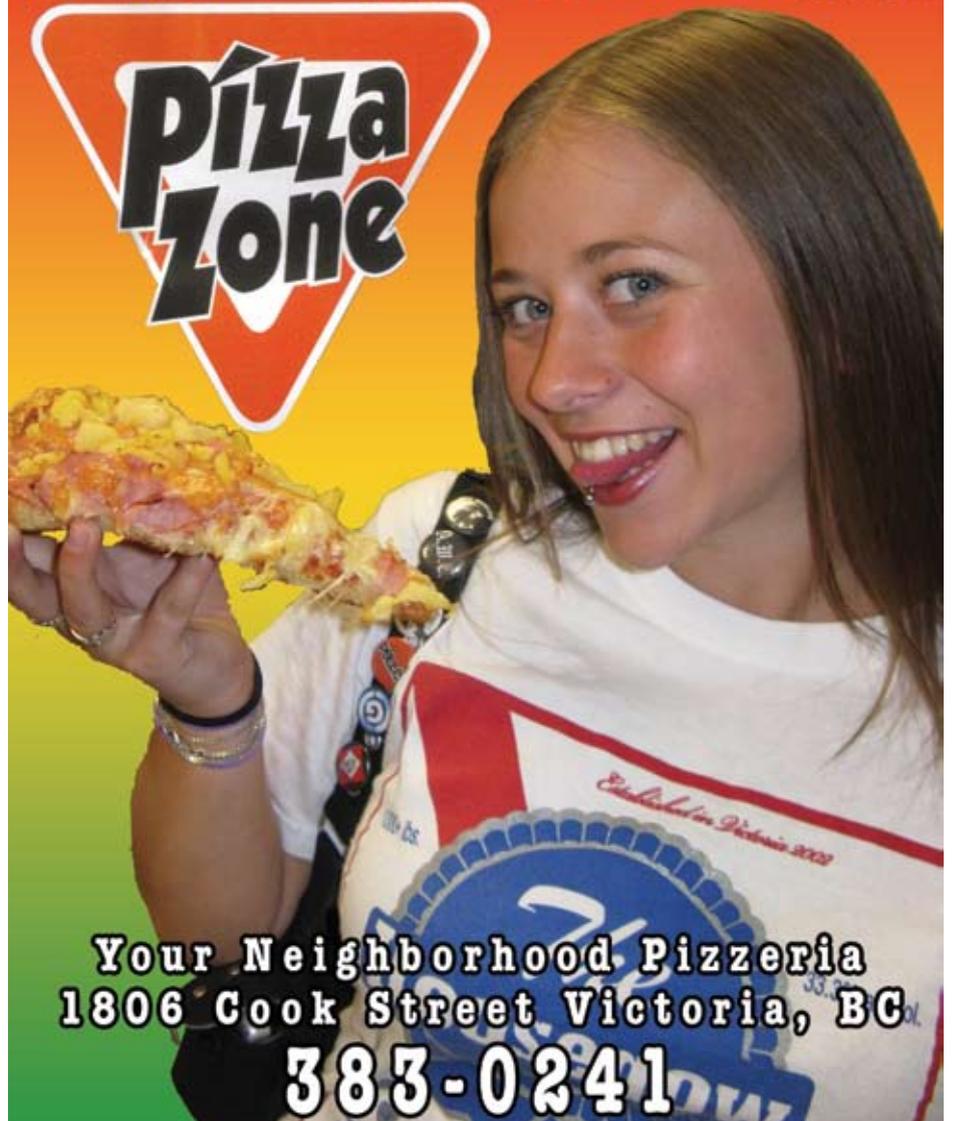


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Gutter Demons
"Children of the Damned"

by Chuck Wurley

I saw these guys play at Lucky Bar several years ago. They were on tour across Canada opening for the Vibrators. The Vibrators were amazing live, but these guys definitely came in a close second. I had no expectations for them as I had never heard them before, but they blew me away! Over the last couple years I have started listening to them more and more. Amazing psychobilly from Montreal. Whether you like psychobilly music or not, check out the Gutter Demons, they are head and shoulders above a lot of other bands.

AU: When did you guys form?

Flipper: We started as the Gutter Demons in the winter of 2002. Before that the three of us were playing in another band called Rosekill (with a female singer and a second guitar player).

AU: When did you as individuals get into rockabilly/psychobilly?

Flipper: I've been into it since the late 80s. I know I'm an old man.

Johnny Toxik: About ten years ago.

Custom Pat: 50s rock n' roll and old country were

always a family favourite, I just got into it more and more in the mid 90s.

AU: Major influences as individuals and as a band?

Flipper: As individuals we've always been able to appreciate a great diversity of music. Neo-rockabilly, psychobilly, ska, 80s goth, street punk, some new school punk, country, 50s rockabilly, some metal. As a band we have always tried to combine 80s psycho with new school psychobilly. Which means we always use the punk energy without forgetting the "billy" element. Just because you have an upright bass in your band doesn't mean you are a psychobilly band.

AU: Is there a good punk scene in Montreal? Is there a rockabilly/psychobilly scene included in that?

Flipper: The punk scene in Montreal is pretty big. Lots of shows... Obviously the rockin' scene is way smaller and they don't necessarily mix with the other one.

AU: How many albums do you have out now?

Flipper: 2002: six song EP. 2003: *Enter the Demons* CD, and *Human Remains 7"*, 2005: *Room 209* CD, and split 7" with Adam West, 2008: *Misery, Madness & Murder Lullabies* CD (in the spring).

AU: What do you guys do for fun when you are not playing music?

Flipper: Listen to a lot of music, watch movies, TV, motorbikes, old cars, fix stuff, weed, Labatt 50, parties...

AU: What influences your lyrics? Movies or books? If so, which ones?

Toxik: No books or movies in particular, just general things. Twisted stories in the newspapers, fucked up people and crazy girlfriends. I use to be very inspired by horror movies in a way, but I didn't want to copy their scenarios, so I always went for the character's point of view, a "what

be in September 2008.

AU: What bands have you guys toured with other than the Vibrators?

Flipper: We haven't toured with a lot of well known bands but we have shared the stage with a few. Misfits (3x), Rancid, Reverend Horton Heat, Nashville Pussy, UK Subs, Danko Jones.

AU: Most memorable moments while on tour?

Toxik: Tour stories and memories cannot be told here for legal reasons hahaha. Lots of crazy parties, girls, dope and booze and a big rumble with the Japanese triad outside a club one night and maybe the crack whores from the lower East Side looking like real life zombies... lots I totally forgot actually, I've only been sober for a year now, makes me pretty damn quiet now.

AU: What is the most memorable show you have ever played?

Flipper: The one with Rancid at Montreal Spectrum, the last show we played with the Misfits and definitely the psychobilly festival in Calella, Spain. This festival is one of the biggest in the world for psychobilly and playing in front of 500 people was just perfect.

Toxik: All the shows had a little something for sure...

AU: Who are your favourite bands at this moment in time?

Flipper: Meteors, Frantic Flintstones, Quakes, Mad Sin.

AU: Any heroes?

Flipper: 50s rock n' roller pioneers, late 50s early 60s bikers in England, P. Paul Fenech.

Toxik: All my heroes are dead!

AU: Favourite Ramones songs?

Flipper: Right now, probably, "The KKK Took My Baby Away"

and "Beat on the Brat".

Toxik: "Pet Cemetery".

AU: Anything else you guys would like to add?

Flipper: Thanks guys. Keep your eyes peeled for our up-coming album: *Misery, Madness, & Murder Lullabies*. (Myspace.com/gutterdemons)



would I do if..." kind of approach.

AU: You tour across Canada every year, is that correct?

Flipper: There was actually a lapse of two years between our first tour with the Vibrators and the second one last spring. Our intention is actually to tour Canada every year and the next time should

Absolute Live Reviews

VAN ISLE HARDCORE FEST IV

July 12, 2008 - The Norway House, Victoria, B.C.

A huge thank-you to Troy Lemberg and The Action Index crew for making this event happen. 17 Bands from the Capitol region and beyond descended upon Victoria and a healthy gathering of people out to have an amazing time and share in some heavy music and positive attitude. Arriving just in time to catch Vile Style's set, I was treated to a display that harkens back to the days of early hardcore – ultra fast circle pits, gang pile-ons and super positive group vocals. Also some random dude who was heavily intoxicated ripped the mic from Hunter after they played Tony Goluza Rules! and forced them to play it again. Hilarity. Up next were Vancouver/Seattle soccer themed HC act Foul Play who came out in matching soccer Jerseys and distributed inflatable whack bats and mini soccer balls. They had the crowd do an obligatory Wall of Death and duke it out in the pit while they thrashed their unmistakable blend of two-step hardcore. Slingshot from Vancouver brought the pain, a sound comparable to the early 90s hardcore/punk explosion like that of Good Riddance. WA's Sunset Riders laid down a tasty set of in-your-face hardcore. President Kennedy is Assassinated had one of the best sets of the fest I thought, it was insane! Victoria Legends AK-47 were up next and all the kids were in a tizzy for Tony Goluza. Amazing songs about positive choices, fucked-up social situations and a disregard for authority. Vancouver's Set Foot followed; there was a huge buzz generated about them before they played and once they ripped into it – it was easy to see why – fucking BRUTAL! Absolutely punishing songs that make your spine feel like it is about to separate from your neck and explode into the air. WA's Shook Ones hit the ground running with a super tight set. Pushing the curfew with one band left to play was inevitable but luckily the show went on; Quick Said the Bird played with a very tight style more on the metal-crossover side, full of passion and a desire to destroy what they were creating on the spot. Eventually, the majority of the crowd had petered out – obviously exhausted from an event going on nine hours. -Pauly HC

NINE INCH NAILS / CRYSTAL CASTLES

July 29, 2008 - Pengrowth Saddledome, Calgary, AB

All the might-haves and the could-have-beens. Seeing NIN at this point in time brings forth a lot of different emotions for me. I know we are going to get the old favourites for nostalgic purposes. There will be "Closer", "Head Like A Hole", "Hurt" and "Wish". After that, it's up in the air for any of the material that I had attached myself to as a young lad. "999, 999" melted into "1, 000, 000", an easily digestible way to begin the show. With the first few songs being from *The Slip*, I became interested in what was to come. What exceeded expectations early on was the video/light show, which became mindblowing after the ferocious old favourite "Gave Up" caused the usual transition in a NIN concert. Here, a screen came down midway into the stage with NIN playing in front of it, minus the drummer. Then they suddenly turned into a hipster electronica act à la Ladytron, with seriously impressive video visuals. A few *Ghosts* tracks and a jazzified "Piggy", with screens in front of the band, behind the band and everywhere in between. Finally, a flashlight wiped the slate clean off the screen, and "Pinion" made it known that the next few songs would be the biological humanoids playing instruments on stage and nothing much else. A bulk of the show now consisted of *Ghosts*, *Year Zero* and *The Slip* material, making even With Teeth songs feel like old classics. When starting their last batch of songs for the night, with a confusing touch screen video display during "Echoplex", something fucked up. Trent stopped the song, saying he couldn't bullshit us. But the tour just started so there's obviously some kinks still to work out. After this small form of humiliation, and humility, they began again, getting it right. This made me think back to Woodstock 94, where a corrosive, explosive performance needed no videos or post modern gadgets to engage the audience. Although visually over-impressive, I always prefer my nails to be rusty. -Ryan "hope and Vaseline" Dyer

TERROR / THE WARRIORS

July 30, 2008 - The Sweatshop, Vancouver B.C.

Arriving late (I had to guess when the show started, as the promoter failed to include that info on the poster or on the Online Listing) I wound up missing one of the only bands I was truly enthused about. Trapped Under Ice, Easily one of the coolest (pardon the pun) band names going. Missed CDC but can't imagine I missed much – not a fan. Unfortunately I walked in on the last couple of songs from Death Before Dishonour. Those Boston HC vets tore shit up from what I could tell. The Warriors were up next and had an enormous presence, getting the crowd fired up – albeit their brand of HC has progressively incorporated more and more of a rap influence in the vocal styling. Headliners Terror closed the show and I have to admit Scott Vogel's incessant battle cries for "more stage dives" "massive circle pits" and "hundreds of scissor kicks and pile-ons" got tired real fast. But he still insisted on bemoaning for them in between every song and usually during each song as well. C'mon now, we get it already but I suppose that is his shtick. I'm personally a fan of just watching it happen and letting it materialize on it's own – let the music do the talking. -Pauly HC

METAL MASTERS TOUR / JUDAS PRIEST / HEAVEN AND HELL / MOTÖRHEAD / TESTAMENT

August 13, 2008 - Molson Amphitheater, Toronto, ON

Nice to know exactly what to expect from a show. Every band on the bill has had a hardcore fan base for at least 20 years or so. You'd figure it should be a big-ass blast from the get-go. It was. The first band, Testament, kicked off the event at 5:30 p.m., blasting their way through a well-received and polished set showcasing classics and tracks from the incredible new album, *The Formation of Damnation* that left the fans wanting way more. The seats were all full by the time Motörhead got underway. Alcohol chugging deviants rejoiced in unison as their heroes, led by the legendary Lemmy, charged ahead full-force. Those in the Amphitheater were treated to an audio assault the likes of which have never been experienced there before. The notoriously loud act proved once again that they still got it. Before you knew it the intro music for, "The Mob Rules" started playing, at which point the crowd went nuts. God-like riffmeister Tony Iommi has not lost a step over the years, but gained some new ones. His execution of all the songs was a work of art, a thing of beauty. Without a doubt, one of the best guitarists alive. With the evil gnome himself (Ronnie James Dio) belting out tracks from the albums *The Mob Rules* and *Heaven and Hell*, he was at his elfish best. A lengthy, but solid drum solo came at the tail end of the set, a must for rockers of this era. Priest kicked out the jams with a fine selection of their huge catalogue. The cougars in the crowd scrambled for a better view of twin axemen Tipton and Downing. Appearing to have aged surprisingly little over the years, they shredded with ease and precision. Rob Halford's vocals were right on the money on all the songs as much of the crowd tried (without success) to sing along to. The all-important encore revealed another couple of classic songs (as if any of them are not classics) to which the audience responded with the most deafening roar of the evening. Yes...METAL LIVES!!! -Jimmy Lynch

SUMMER SLAUGHTER TOUR

August 21, 2008 - The Warehouse, Calgary, AB

The Warehouse was barely a third full before any bands had begun – due to the show in Calgary being 18+, hundreds of potential headbangers, moshers, and ninja kickers would have to sit out this seven hour dirge of heavy. Compared to some of the other places on this tour, the crowd would be small, but hopefully drunk. Common Grave was up first. From Regensburg, Germany, they took advantage of their early set by giving out several dozen free demos, which is great for people who forget what they sound like by the end of a nine band gauntlet. Not being core enough for deathcore or technical enough to be swooned over for great musicianship, Common Grave lies in a place which is good for a cathartic let loose. Maybe Dead Jesus without the dead things, or Jesus. Divinity, on their first tour as part of Nuclear Blast Records, played as if they would soon be headlining one of these

shows. Always coming strong with the dynamics and showmanship, it's only a matter of time before they become the next Kataklysm or Strapping Young Lad. We in Calgary are already having some "remember when" moments while speaking of the small show days with these guys. Veil Of Maya I honestly knew nothing about. With such a floral name and non-intimidating looking members, they managed

to generate some harsh breakdowns for the two or three throwdowners in the audience to lap at like a dehydrated dog licking up a dropped ice cream cone. Whitechapel sounded like a thunderstorm, with a three guitar attack thundering over an extremely pissed off looking vocal surgeon – seemed worthy for crime novel documentation. Tonight the chapel walls were spattered red. Being that this tour was cheaper

to put together when including mostly Canadian bands, rather than getting a bunch of U.S. bands over the boarder, the native portion of the concert continued with Neuraxis, Into Eternity and Beneath the Massacre. Neuraxis performed a mesmerizing tech/death set. As mesmerized as one could be with the metronome on fire. Into Eternity was something amazing, another dementia of elation from these marksmen who showed just why they've been on tour with greats like Megadeth. Beneath the Massacre in a live setting will have you taking their name literally. The contradicting, paradoxical guitar work combined with vicious groove brings a weight, akin to your dead friends smothering you alive. The only way to be triumphant is to eat your way out from beneath the massacre. Performing as a three piece, Dying Fetus would lose no steam in creating a polished murder scene. A controlled frenzy, the crowd started stage diving as the Ron Jeremy looking sound guy ran to and fro to try to stop them from being up there for longer than three seconds. One guy started shouting into the microphone and was dragged the fuck out like a flailing bird in a cat's mouth. Necrophagist was something a little too streamlined and mathematical for me to properly indulge on disc, but live, their demons sprouted out of the ground like turnips, something was conjured that was menacing and fit to educate. Everyone was too full of liquor by then to take notes, besides some who came unbearably late to the dance. As I was slowly dismembered throughout this entire day, they were slaughtered on arrival. -R. Dyer

SUMMER SLAUGHTER

August 25, 2008 - The Commodore Ballroom, Vancouver, B.C.

Billed as the most extreme tour of the year the event lived up to the hype. The first time the tour has spilled Canadian blood and it was certainly a bloodletting. Ravaging cities across the country the tour's final stop was Vancouver and the masses were ready for a lethal dose of metal in all of its forms. Black, death, thrash and grind – all took the spotlight this night. With nine bands on the bill it was a showcase of metal from around the country and beyond. Headliners Necrophagist made the trek all the way from Germany. Speaking of zee Germans, their performance was near flawless in my opinion. No encore though. Seriously? Just a, "thank you Vancouver, we'll be back next year." Dying Fetus followed and put on a great show – tight sounding set – although the stage seemed empty with them being only a three piece. Into Eternity put on a fantastic set, even though I have to admit I'm not a very big fan. Their new album seems quite ambitious, it's a concept album devoted to "the incurable tragedy" that is cancer, with "Fuck Cancer" emblazoned on their merch. Great to see from this type of music – taking a proactive approach and, during the set, having the crowd join together for a raucous "FUCK CANCER!" Obviously, about a third or more of those in attendance have been touched by that monster in some way, shape or form. Cutting their chops at the Cobalt (nice to see him give props to Wendy Thirteen who was in attendance) Neuraxis unleashed their power and played a really solid and tight set. Beneath the massacre/hardcore infused metal was a lead singer that looked straight out of the WWE or the NFL, the friggin' guy was a monster! WhiteChapel had a super short set but their brand of death metal – dubbed deathcore by the media – was a crowd pleaser. I felt the vocal mix was way too low, either that or the vocalist couldn't translate the album tunes into the live experience. Caught the last few songs from Veil of Maya, who weren't bad at all but missed Divinity and CommonGrave although I heard good things. Even the mighty Gene Hoglan (drummer from SYL, Zimmers Hole, Dethklok, Death, Dark Angel and so many others) made an appearance and couldn't resist the lure of these many outstanding acts sharing the stage. I left – ears bleeding and mind melted – completely obliterated and loving every minute of it. -Pauly HC

BRUTAL FEST W/ GROSS MISCONDUCT / ABRIOSIS / CHOSEN / ACANTHA

August 30, 2008 - The Cobalt, Vancouver, B.C.

The most unapologetically harsh metal show (that was actually worth going to) in awhile! Put on by Jennine, of Brutal Entertainment, this is thought to be the first

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of many such metal festivals. Despite some puking fans and small technical difficulties, anyone who missed this show should be ashamed! From Edmonton, Acantha was first to hit the stage. Touring without any album out, or really even any Myspace material, no one knew what to expect. A good mix of thrash/death/progressive metal, these guys surprised everyone. I quickly got sucked into their duelling guitars and heavy melody. Worth the price of admission. Then was Chosen, these are the guys who moved here from Ireland, minus a vocalist. Well, after a summer of successful searching this was only their second gig in town, but it didn't show. Likely remembered for the ridiculous amount of cymbals and the hardcore-style vocals, Chosen was an odd sight. Definitely something different, that could prove contagious given some time. Abrisosis! These were the guys many of us came to see. Bringing some very heavy death style, they also have a certain "groovy-ness" to them. Harsh at first, after a couple minutes you'll probably be begging for more! Headlining the show were local giants Gross Misconduct. They play pretty often, but that isn't any reason to miss one of their shows. Sometimes a bit too technical for my taste, these guys still tore the place a new one. As always, their good humour and sportsmanship are well appreciated. Overall the first Brutal Fest was a success. Hopefully next year will be even better! -David Warren

SOUND AND FURY

August 31, 2008 - The Commodore, Vancouver, B.C.

Like a bat out of hell, Toronto's Sound and Fury stormed the Commodore stage and fury was certainly unleashed from the minute the first chord was struck. Kicking off with the track, "18" from their self-titled debut the boys were eager to show Vancouver what's going on out east. Former Age of Electric bassist John Kerns was front and centre, sporting a mohawk and sweating like a motherfucker as he pounded out his thumb thumpings on a classic Rickenbacker slung low with Lemmy mic positioning intact. Classic. Their newest member, rhythm guitarist Daz from New Zealand, is their own version of Angus Young and rightfully so, as was evident the AC/DC influence that has stricken them, but in a good way. Lead vocalist/songwriter Luke Metcalf even sports the AC/DC "Powerage" logo (tattooed on his right arm) as his took aim at spitting beer at the receptive crowd. The boys went from a punk paced freak show to a boozy blues and rock feast and the crowd got drunk off the energy. By the time the boys reached the track, "Bad Touch" they even had those 45 and over in the crowd pounding their fists in the air. Easily one of the best (20 minute) shows I have seen at that venue. The boys struck a chord with the locals with "Night of the Ghouls" (referring to crackheads and junkies), which he mentioned having seen here in town. Needless to say, Vancouverites were amused. Even more amusing was the semi-mosh pit that developed during the punk fuelled tracks and watching the visually stunned older crowd getting knocked around and losing their overpriced cups of draught. The band heads to Europe next for a string of dates supporting Airbourne and they should make a major dent on the UK crowds once they arrive. Unleashed, Canada's newest rock gods should cause some sound and fury overseas and we can't wait to assess the damage. Oh... and as far as the other two bands that played go, I was asked to leave the venue once they'd left the stage. Thus, no need to name names. -E.S. Day

FINNTROLL / WARBRINGER / TROLLBAND

September 6, 2008 - Sugar, Victoria, B.C.

Opening up was a folk metal band from Vancouver: Trollband, who were showing a lot of promise singing about trolls, Vikings and beer and featuring fiddle and accordion. The live performance was up and down as the band seemed to go through phases of energy, which might have had something to do with alcohol consumption... whatever, good show either way. Warbringer was the highlight of the night, U.S. thrash band now on Century Media. Although they're not the most original band, vocalist John Kevill delivered killer stage presence and lots of awesome metal poses that made my night. Everyone I talked to agreed they were worth seeing again, check out songs, "Combat Shock" and "At the Crack of Doom". Finntroll played black metal with Finnish polka (humpa), a combo that can't go wrong. The band put on a great show and current vocalist Vreth did a superb job,

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check out the video for "Nedang". One of the best shows I've seen in a while as all three band kicked ass, turnout was good and everyone seemed to really enjoy the show more than I can say after seeing Cryptopsy and Origin.
-Slayerdave

BAD RELIGION / THE BRONX / REBEL SPELL

September 14, 2008 - The Commodore, Vancouver, B.C.
When Bad Religion busted out their first song, "21st Century Digital Boy" they must have felt the same as Paul McCartney did singing, "When I'm 64" when he was actually 64. How ironic! Anyoldie, the show started off with the hardest working punk band in Vancouver, the Rebel Spell. I missed them because I had to wait for Ira, who had the tickets and was riding a ferry that was firing on one cylinder. But I can guarantee the Rebel Spell was fantastic and I was disappointed not to have seen them on that stage - they deserve it. Straight-up, fast and furious punk rock with serious afterthoughts, they spend most of their time on the road. There are lots of bands that proclaim they want "all the touring time they can get" and few, like the Rebel Spell live that creed. So Ira finally showed and we headed inside for the Bronx. Holy shit. Is this band for real?! They had more energy than it took for the guys of Apollo 13 to re-enter the atmosphere. I wanted them to play for eternity. Super tight, loud and aggressive musicians with a fu-man-chu 'stache thrown in like icing on the turbo grease cake. They tore the stage apart with rock n' roll hardcore at its genuinely punk fueled, canister-gas-fire best. I would have sex with all of them. I'm just saying. Bad Religion was solid. The crowd was buzzing from the Bronx and I was concerned that the geriatrics on stage wouldn't be able to capture the younger generation. But then I forgot they are the purveyors of that generation. The crowd turned into a pulsating heart for this veteran punk band who delivered the goods, taking the energy of the night and running with it for a strong, loud, powerful fun and anthemic performance. Everything you'd remember from when you listened to them in Grade 8. They've stayed relevant and loud, and bless 'em for that!
-Emy Winehouse

ALICE COOPER / ECONOLINE CRUSH

September 18, 2008 - The Centre in Vancouver for Performing Arts, Vancouver, B.C.
This was the first stop on the Coop's "along came a spider" tour and shit did this guy deliver. Opening with "It's Hot tonight" from the 1977 *Lace and Whisky* album, he assaulted the audience with a barrage of old classics! "Be My Lover", "Under My Wheels", "Dwight Fry", "No More Mr. Nice Guy", "Is It My Body", "Dead Babies", and some serious surprise punches in the form of "Halo of Flies" and "Cold Ethyl" kept the audience pumped for the entire two-hour set! His back up band was killer as always. Gone is Ryan Roxie, but the new cats more than made up for it! Chucky Garrick was still there pounding his bass to shreds, with Eric Singer delivering a smoke show behind those fuckin' drums! (He drums in Kiss as well). The new material was simply amazing live with standouts being, "Vengeance is Mine" and "Dirty Diamonds". His daughters were all present playing various demonic nurses, and they also had a pretty big part in hanging their old man during the, "I Love the Dead/Killer" medley. As always the best parts of any Alice concert is when the fuckin' tracks from *Welcome To My Nightmare* get laid out! "Black Widow", "Department of Youth", "Stephen" and the always pleasing title track have always been a steady part of his act since their release in 1975, goes to show that Dick Wagner and Stevie Howe wrote just as timeless rock riffs as Glen Buxton (R.I.P.) and Michael Bruce of the original band. This guy will be doing this shit till he croaks, make sure you do yourself the favour by paying him a visit before he does. Oh, and buy his last three releases, *Eyes of Alice Cooper*, *Dirty Diamonds* and *Along Came A Spider*, especially if you were a fan of the early material! Remember the Coop!
-Dustin Jak@Gordon Head/Cormorant Point 2008

CRYPTOPSY / ORIGIN / THE LAST FELONY / DIVINITY

September 20, 2008 - The Underground, Calgary, AB
Tom Green's *Freezer Burn* after party trumped my seeing of Divinity this time, but I'm sure they'll forgive me. Ask anyone who went to this show and they'll tell you they slayed anyway. The Last Felony from Quebec has adopted that Despised Icon look; short hair and earplugs. I guess you could say it's the Helmet look, but no one who listens to deathcore likes Helmet. They used the hardcore gimmick of playing on the floor rather than the stage, blissfully unconcerned for close by headbangers prone to have a drive by beer spillage on their instruments. Three hundred pound vocalist James Lee of Origin smelled like a five-year-old, never washed sock when I walked past him later in the night, but the stench is forgiven for the tectonic plate shifting set that Origin put on. What many deemed was worth the price of admission initially, Origin hit the motherfucking spot with a death grind puncture that burst through the sternum like Giger's Alien. Dual vocal duties, used to death by many deathcore bands were ruthless and piston like in delivery in tracks from Antithesis. High fives and a gallant applause were given on their departure. Like Jason Newsted of Metallica, Cryptopsy's new vocalist Matt McGachy seems to represent the youthful change in their approach. With Load-like haircuts, the new material keeps the brutal but adds that wild card that has had some fans stuck on a crossroads - clean singing. While I heard nothing but brutality at this concert, and I must remark on McGachy's ability to successfully imitate vocal styles on older songs such as, "Slit Your Guts", I missed the menacing presence that Lord Worm had, whom among all of Cryptopsy's vocalists is the unspoken king.
-Dyerbolique

CARCASS / SUFFOCATION / 1349 / ABORTED

September 22, 2008 - Commodore Ballroom, Vancouver, B.C.
I have a poignant and peculiar hard-on for Carcass. Leftists! Limeys! Coroners! Vegans! Inventors of, I dunno, a dozen metal sub-genres?? Work commitments aborted my chance to see Aborted, but I caught 1349 - a fast, flawless, goat-raping Norwegian black metal bamboozle. Corpse-painted, of course, with shrieker Ravn stomping about projecting sour thoughts. I'm not much for BM, but I pondered three points: 1. Bassist Seidemann looks and moves exactly like Kerry King with a big steel muzzle instead of a beard. 2. Triggered drums aren't my bag (especially live). 3. Speed-drumming requires so much efficiency, you lose the thwacks! Punishing stuff, nonetheless. Suffocation! Death metal originators. Despite a poor prior awareness, I was gleefully chainsawed into understanding. Growler Frank Mullen is a charming, energetic, wild son of a bitch, shaking head and hands like triggers, shouting funny garbage like, "This one's for the ladies. I want to slice you open, pull out your intestines, and rub 'em all over my face!" "Entrails of You" was my fave, coincidentally, with its stumpy vomituous breakdown and masturbatory bass-slides. Suffocation skipped the classics, but I didn't care. Ruthless, manic, technically unapproachable torture-candy! Now, fans still quarrel over Carcass' crowning achievement. Symphonies of Sickness? Necroticism: Descanting the Insalubrious? (best title ever?) Personally, I think *Heartwork*, Carcass' "commercial" album, purified and magnified the grind-gore blueprint when they discovered a knack for impeccable songcraft and serious groove. Live, though, I expected all albums to get equal mic-time... I mean, why not?? It's been 12 years. But they stuck mostly to "newer" stuff: *Heartwork*, *Necroticism*, a couple *Swansongs*, plus a few oldies and assorted ofal. The sum? Rad riffs over big speed, though Steer still attacked his old-school throat barks with aplomb. RRaaaarrgh!!! Jeff Walker's Liverpoolian stage banter was hilariously indecipherable. This savage Monday night finally ended with the deathly cool drum/bass intro of "Ruptured to Purulence" bridging into "Heartwork". Spellbound, I banged. We begged for an encore but they didn't come back. Please come back.
-Dave Bertrand

ZIMMERS HOLE / GOLERS / KILYAKAI

September 29 - The Underground, Calgary, AB
In what would be a hefty improvement from the opening act last time the Hole came through Calgary at the Republik, Invader Zim retrieved local heavyweights Kilyakai and B.C. crust thrashers The Golvers, for this intimate venture into Calgary's white hot devil's mouth. Kilyakai, now minus keyboards, defrosted everyone for the stove, while The Golvers seasoned with a stark 20 minutes before their mics cut out and they fucked right off. "It was too short," remarked Gene Hoglan on the band's appearance on this summer's Monsters Of Rock festival, a show which saw 90 per cent of the people either not arrived at the stadium yet or still tailgating in the parking lot as they played. Also short were a few of their props, save the gargantuan vagina that the Heathen bore on that hot summer afternoon. Tonight, the law would be followed. The cheese, the fista corpse, the fleas. A crowd on the fringes of moral decency ate up the metal like a \$1.39 double cheeseburger from McDicks. Some of the girls, the little sluts that they are, just ate the Heathen's dick. Well, according to the seventh rule in the *Bound by Fire* booklet: Thou Shalt Suck It. Suck It Up. Suck It The Fuck Up. You Fuck.
-Dyerbolique

AGGRESSIVE TENDENCIES TOUR W/ BARONESS /

GENGHIS TRON / BISON

September 30 - The Underground, Calgary, AB
The promoters of the Aggressive Tendencies Tour finally got the lineup right this time; three bands equally as good as one another rolled up into a pocket sized, jailbait package. The crowd itself is always a kicker. Last time with decimating bands such as The Locust and Despised Icon, there were only a few flash in the pan moments of human aggression in the crowd. Everyone stood like drones; it seemed they were almost afraid to show emotion because they were worried what their art-fag friends would think. Same thing happened tonight, besides the couple of head bangers for B.C.'s finest sludge metal industry, Bison. Meat and fucking potatoes were served. No streamers or Ultimate Warrior frills; Bison were on like a spill on a slow day at the glue factory. Genghis Tron brought some trippy looking NINish lights to their mathematical Nintendo grind. The three-piece would fare better with a live drummer and some of the choral sounds they put into the albums don't come out exactly refined live; moreover, keyboard batteries had to be changed in the middle of the show, prompting a "drone" instrumental as the audience did just the same. Nonetheless, Genghis Tron is something everyone who likes their metal experimental should see, even if they look like angry Nintendo nerds. Baroness was something very impressive; they never run out of ways to make their music more sonically diverse. Singer John Baizley looked as if he was out on a day pass from the psych-ward. Soothingly explosive, his band met with the prior performances but did not exceed them, making the threesome bill fit better than thinking any of the bands actually headlined. Their tirades of nonhuman noise rounded out the night, as The Underground staff rounded up the kids and sent them out like cattle as the Jagermeister after-party began...
-Dyerbolique

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MARVEL ZOMBIES

Deadtime Stories

interview w/ writer Robert Kirkman and cover artist Arthur Suydam

by Ira Hunter

It started with a flash in the sky, then a strange tear in the skies unleashed a deadly zombie plague consuming humans and heroes, including Wolverine, Iron Man, Hulk, and Spider-Man, alike. The hunger needed to feed and feed it did, until the Marvel Heroes were no more. They were replaced by soulless monsters, driven only by an insatiable craving for human flesh. After they ran out of food, the Marvel Zombies devoured the Silver Surfer and Galactus providing the zombies with cosmic powers, and cosmic hunger. With no food left on Earth they set their sights for the stars, for space... and the universe was never the same. This is no world of Marvel Heroes. This is the world of **MARVEL ZOMBIES!**

AU: For the lame man at home that doesn't read comics how would you describe the comic book *Marvel Zombies*?

Robert Kirkman: It's the marvel characters as zombies and they eat



each other. They eat the entire world.

AU: Where did this idea first come from, the *Marvel Zombies*?

Kirkman: That would be, Mark Millar and the *Ultimate Fantastic Four*.

AU: Why didn't they get him to write the limited series?

Kirkman: I don't know. I didn't think he wanted to write it, he didn't think it would be a successful book. So he's been kicking himself ever since, ha ha ha.

AU: What do you think of Arthur's covers?

Kirkman: Arthur's covers are fabulous. It's at least 25- 40 per cent of the success of the book. Maybe 50. I mean they're not selling my script on t-shirts at Hot Topic. Arthur is a very big part of the success of that series, so it's very exciting.

AU: How did artist Sean Phillips get the job penciling *Marvel Zombies*?

Kirkman: I don't know they asked him to do it and he agreed. I wasn't involved in that process they just told me Sean was drawing and I was like, sweet, that's awesome.

AU: Was there any ideas you had that they wouldn't allow?

Kirkman: No. No I even wrote the script trying to come up with things they would make me change and they never made me change anything. I think they were just lazy, but that's just me.

AU: *Marvel Zombies II* just ended. What's in store next? *Marvel Zombies III*?

Kirkman: We're letting it rest for a little bit right now. But eventually... the second series was open ended, so...

AU: How did you first get approached to work on *Marvel Zombies*?

Arthur Suydam: Basically the concept came within Marvel where we thought, hey, maybe it wouldn't be a bad idea to try a comic book where we have some zombies and some of our mainstay super heroes mixed together. Well, I had gone into Marvel Comics with some samples of some pretty dark paintings and I had also spent a lot of years working with cadavers, studying them and sketching them at the medical universities in New York City. I don't think anyone except for me thought the series was going to be popular. I thought it was a very good idea. I thought if the writer did a good job on the series it could be huge. It turned

out to work out well.

AU: Did they make the right choice, with Robert Kirkman?

Suydam: Oh, I think he's great. One of the writers around that I really enjoy working with so yeah, I think they for sure made the right choice in writer.

AU: And you're old friends with Frank Frazetta. When did you first meet him?

Suydam: Yeah, he was a huge influence on me. I met him

back in the 70s. I see him about once a year. I take some work with me, drawings and paintings and comic pages I'm working on and he shows me some stuff he has sitting around in his closets. One of my unofficial instructors.

AU: What's coming up?

Suydam: I'm now the official series cover artist for the *Moon Knight* series. I'm doing *The Punisher* covers as well. I'm working on *Savage Tales* for Dynamic Forces. I also have my own zombie mini-series coming out with them. I've been working on it for ten years.

AU: Are you doing all the interior art?

Suydam: Yes, and I wrote that as well. I've done a lot of that sort of thing but not for the mainstream publishing companies. I do it for little out of the way unknown publishers that nobody knows about.

AU: Would you be interested in doing a cover for the *Zombie Jesus* comic book?

Suydam: Never heard of it but it sounds good already. Sounds like a good concept.

AU: So maybe there could be a *Marvel Zombies vs. Zombie Jesus* in the future?

Suydam: I don't know if Marvel would go for that, they seem to shy away from sex and religious content in their books but it sounds good to me, I like high concept.

AU: Final words for the children scared under their beds?

Suydam: Stay under there.



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Absolute Book Reviews

Stalefish: Skateboard Culture from the Rejects Who Made It.

Sean Mortimer (Forward by Tony Hawk)

Chronicle Books

By Grimm "Goofy Foot" Culhane

Skateboards, shady friends and punk rock are all any self-respecting twelve year old needs. Parental units will undoubtedly pitch a fit about how you're "wasting your life" on a "toy," but don't let this deter you and your buddies from building ramp after shitty ramp in the back yard. Whether it's "going to" or "escaping from," what "toy" can possibly take you to where a skateboard can? The toy that created a revolution, a cultural movement and endless hours of parental angst is examined in Sean Mortimer's new book, *Stalefish - Skateboard Culture from the Rejects Who Made It*. Sponsored skater himself in the 80's, this former editor of Skateboarder Magazine and co-author of *HAWK: Occupation Skateboarder* and *The Mutt: How to Skateboard and not Kill Yourself* (with Tony Hawk and Rodney Mullen respectively), brings together

stories and perspectives from those who's love of skateboarding helped shape a cultural phenomenon unique from any other. This fascinating look at over 50 years of skateboarding comes right from the mouths and pens of skateboard's elite. Lance Mountain, Daewon Song, Stacy Peralta, Rodney Mullen, and Richmond, B.C.'s own Kevin Harris are only a few of the four-wheeled fanatics who share stories of life, ulcers and punk rock as seen through the eyes of professional skateboarders. Sean Mortimer's dedication and perseverance in collecting these stories and photos are what really makes *Stalefish* exceptional. Tracking down elusive skaters and getting them to open up about personal victories and all too personal defeats couldn't have been easy, but Sean succeeds brilliantly and brings together skateboard's past, present and future in this one amazing book. Insights into the hierarchy of skate parks, crazy neighbours setting ramps on fire and stories of fame won and lost share equal time with a vast assortment of jaw dropping photographs. Throw in a forward by Tony Hawk, a skateboarding timeline, plenty of history and humour and this has all the makings of one classic and extremely compulsive read.

Funeral Forest Vol 1, 2, 3

Dan King

AU: This book is very dark, please tell us your inspiration for this project.

Dan King: Horrific, unending blackened angst.

AU: How did this turn into artwork for you?

King: Conservatism is a plague. I claim to be nothing more than the cold whispers in the forest wind, the images that come to mind when removed from all humanity. Like the serpent's skin rippling beneath the ocean as it crests, bizarre and gargantuan like desire. My creativity blooms in dark photos and poetry.

AU: What is the meaning behind the moniker, Forest?

King: Do you not feel the majestic isolation and beauty of our northern wilderness? The coves, the slow carve of streams over stone reaching deep into dark places? And we ruin these things. It's not an argument that I've originated, I just use this atmosphere of such a grand place for inspiration and realization. When you reject

commercialism, religion and procreation you have come to a place that is under the lean of tall pine and dying spruce. Corpse paint and souls of those who have come before. Here is my poetry and the burn of a falling October sun reaching into the teasing frigid womb of autumn.

AU: What has been the reaction of this new release?

King: It is an underground art, mostly people into darker things seem to appreciate the cool images and lustful atmosphere. Also the fact that no one else is doing what I am doing. The printing place people think I'm fucked... so buy it while you can, haha.

AU: Some last details of the new book?

King: 120 pages, half photography and half poetry. One short story in Vol 1. It was big so I did three volumes. Beauty, darkness, lust... bow to no one.

(Funeral Forest Vol 1, 2, 3 is a collection of photography and black metal poetry now available at Black Raven Records, Aces N' Spades and Dark Horse Books in Victoria. Or email toronto1ca@yahoo.com. \$10.)

- Vermis Mystris



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DEADMONTON HORROR FEST

OCTOBER 24 to 26

This October, three sick bastards – Matt Acosta, Derek Clayton and Kevin Martin – will unleash hell on Edmonton! **The Deadmonton Horror Festival**, held at the Metro Cinema (9828-101A Avenue), is a three-day gore-a-thon of crowd pleasing cult classics, new independent horror flicks and new local genre shorts from this city's most depraved filmmakers! Deadmonton also features twisted art, live (well, living dead) music and the strangest sideshow entertainment this side of Barnum!

The mayhem kicks off with our opening night party, October 23 at The Starlite Room (10030 - 102 St.), with a killer live performance by Canada's heavy metal monsters Three Inches of Blood.

Friday night - We present our zombie double feature! First up is the Canadian premiere of the Texas horror feast Bubba's Chili Parlor, followed by our 35mm presentation of the classic, *Night of the Creeps*. This is the first time a 35mm print of *Creeps* has been shown in Western Canada since its release in 1986! In addition, the River City Zombie Committee will be holding its annual *Zombie Walk*, with the undead shuffling their way to Metro Cinema. We'll have prizes for Best Zombie Costume and after the double feature, the rotten horde will make its way to New City Likwid Lounge for a *Zombie Formal*.



Saturday night - We go batshit insane! The fetid festivities include a triple bill of short films from Rue Morgue Magazine's Rodrigo Gudino. Also, we have a nasty little number called *Cold Hard Cash*. Starring two of the lovely Suicide Girls, this boner-inducing exploitation-in-

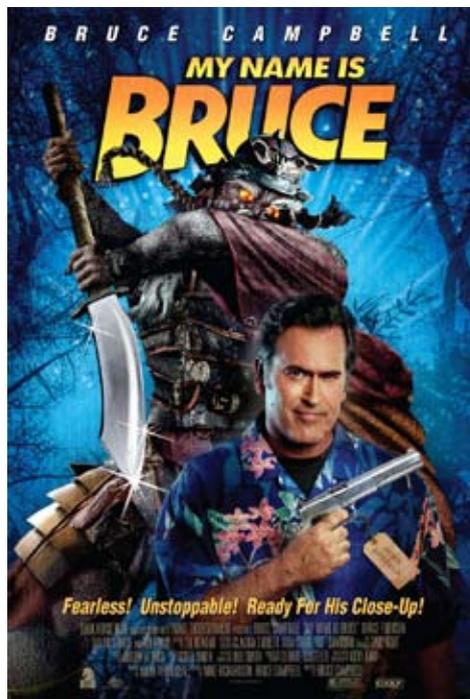
spired short film has enough blood, tits and guns to make HG Lewis proud. We follow that up with our first feature of the night, *Tokyo Gore Police*. Throw *Videodrome*, *Evil Dead*, and *Robocop* in a blender, hit puree, and what you'll get is *Tokyo Gore Police*. This wonderfully demented blend of blood, guts and arterial blood won the Public Award at the 2008 Fantasia Festival, and the Audience Award at Fantastic Fest 2008. Preceding that bloody mess will be a couple of short films that massacre the Christmas spirit. First up is *Black Santa's Revenge*, starring horror icon Ken Foree.

He's Santa, he's black, and he's pissed. 'Nuff said. The second Yuletide short is *Treevenge*. Those insane East Coasters who brought you, *Hobo With A Shotgun*, have outdone themselves this time. Ballsy, gory, and



funny as hell, it's the kind of holiday film you'd get if Lucio Fulci and Ruggero Deodato snorted some coke mixed with pine needles, and went on a three day bender. Finally, we end our evening with the

Canadian premiere of *My Name is Bruce*, the highly anticipated horror-comedy starring and directed by Bruce Campbell!



Sunday - Think you can recover from that? Well if you can't, yer fucked. Because we have a triple threat of depravity for you! We start things off with the lesbian witches of *Wicked Lake*. If Dario Argento's *Suspiria*, *Texas Chainsaw Massacre*, and *Faster Pussycat! Kill! Kill!* had a hot, sweaty and nasty three-way on the sticky floors of a 42nd street *Grindhouse*, the results would be *Wicked Lake*. Featuring a score by Al Jourgensen of Ministry. Next up is the Canadian premiere of *Midnight Movie*. The premise: what if the killer onscreen came to life and set his sights on you? The slasher in this nasty little gem is one of the most badass looking movie monsters I've seen in a long time. We're hoping to scare your shorts brown and chunky with this one. Finally, we end the madness with the one, the only, *Phantasm*, in all its 35mm glory! The terrifying Tall Man, his zombie dwarves, and his flying brain-blending spheres of doom make this trippy 1979 cult classic a must see on the big screen.

(For more information, including our film schedule and ticket prices, go to Deadmonton.net)

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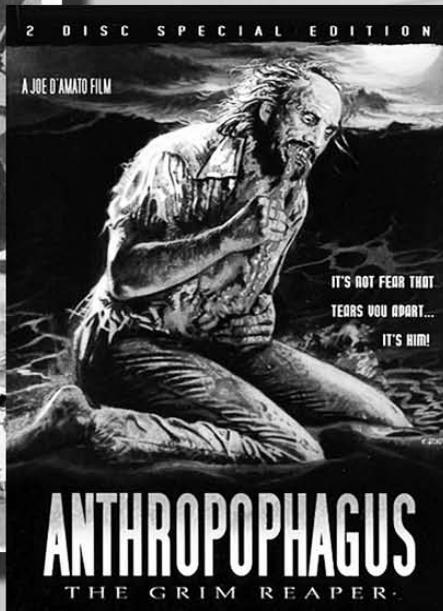
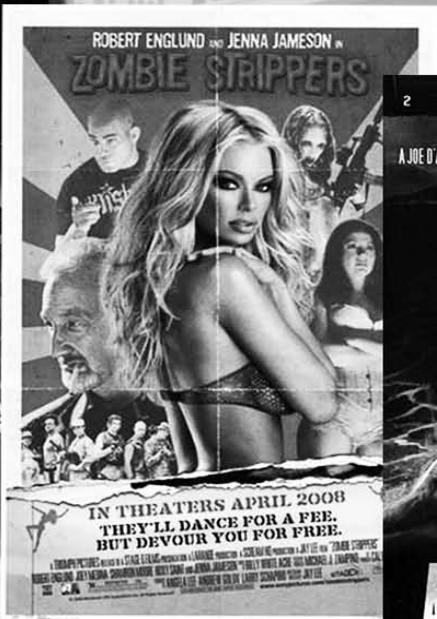
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Absolute Film Review

JACK BROOKS: MONSTER SLAYER

Regardless of how fucked up we become in this life, eventually we all have to face our demons. Some demons are easier to deal with than others however, but none are worse than those faced by the title character in director Jon Knautz's new film. After watching his family slaughtered by a monster as a child, Jack Brooks (Trevor Matthews) has grown into a bitter, resentful young plumber who visits a shrink in hopes of coming to terms with his anger issues. As if that weren't challenging enough, Jack's high pitched girlfriend Eve (Rachel Skarsten) treats him like dirt, his night-school classmates regard him as nothing more than a short fuse and his chemistry professor (Robert Englund) is more likely to reward Jack for his plumbing skills than his school grades. What is a poor plumber beset upon by demons left and right likely to do? Well, in Jack's case, slay them... and slay them well. Trevor Matthews as Jack Brooks is the perfect reluctant hero, working out his angst in the shrink's office as much as he does on demons themselves. Robert Englund gives one of his best comedic performances as the demon heart finding (and ingesting) Professor Crowley, whose transformation into the "Prof Monster" is truly remarkable. Another stand out role here is the ancient hardware store clerk Howard, played by David Fox. His slow delivery and sleepy foreboding is both fucking creepy and fucking hilarious! Not since *Shaun of the Dead* has horror/comedy gotten such a much needed shot in the arm, face, solar plexus and genitals. The first episode of what will prove to be the next big horror franchise is, in Robert Englund's words, "a party movie." With humor reminiscent of the *Evil Dead* trilogy and horror much akin to Dario Argento, this film works by remaining an unpretentious homage to 80s gross-out horror, a decade when they still knew how to scare as much as they knew how to party.

- Grimm "Slaughter" Culhane

FREEZER BURN

The fans were lined around the block as Tom Green arrived at the Plaza to promote his film at the Calgary International Film Fest, a Canadian sci-fi/hockey/Fubarish film called *Freezer Burn*. He arrived via black limo and answered questions on a "black carpet" just minutes before show time. Crispin Glover, was the other top billed star in the film, and was supported by scene stealing former Calgarians Paul Spence and Dave Lawrence, who semi-reprise their classic Terry and Dean *FUBAR* characters. The film centers on Green, a former hockey star who blew his chance in the bigs, looking for his life's purpose in small town Alberta, when an alien species (fronted by Glover) shows up and plans to make earth into a tropical resort with us as their employees. While the mayor and townspeople succumb to these aliens disguised as big business foreigners, Green notices something is awry when discovering an Alien body. It doesn't take long before the *FUBAR* guys get fried, and then you just have to put our foot down and freeze these alien scumfucks. The film is high on the wild ideas but actually plays it straight, making the situations all the more fun, like aliens taking over Corner Gas, or Trailer Park Boys. There's mind control chewing gum, an old man licking Green's face, and crop circles serving as heaters. Green plays a serious and sometimes emotive role of a conflicted former hockey great who has to turn to his past to stop the invasion. Destined to be a Canadian cult classic? You betcha.

- Dyerbolique



HOROSCOPES

What Astrology Says to Wear for Halloween

ARIES

You are impulsive and aggressive. Your ever changing desires are paramount. You make a typical Axe Murderer. The weapon feature of your costume will help when you get into a fight.



TAURUS

You are resentful of change. You are sensual, but prefer a fancy meal to sex. Happy in luxury, you think ethics and spirituality are a waste of time. You make a typical Troll.



GEMINI

You are flighty and shallow. Others see this and that makes it hard to have any influence on them. You make a fine Ghost.



CANCER

Moody and morose, you enjoy finding like minded folks with whom to complain together. Just be your Goth-Emo Self because it is hard to dress up as a Suicide.



LEO

You are bossy and demanding of praise and adulation. You back that up by being vacant and hot. Just wear your Dom outfit and find a couple slaves to crawl after you.



VIRGO

You are passive aggressive to the extreme. If you are not crawling behind a Leo, wear a big Furry Teddy Bear costume. Then you can be a happy wall-flower and wait patiently for someone/anyone to hump you.



LIBRA

Annoyingly positive and social, your desire to please others makes it impossible to be sincere. You make a good Pirate, just because they are popular now, and it gives you an excuse to rip people off.



SCORPIO

You are manipulative and self-centered, and generally feed off others. Be honest and dress as a Vampire.



SAGITTARIUS

You are impatient, ill-mannered, and cannot focus. You see yourself as adventurous, but you are too fearful to take real risks. You make a good current Movie Character, such as Indiana Jones or Batman, so you may pretend to be someone interesting.



CAPRICORN

You are ambitious and mean to people. Dress up Military.



AQUARIUS

You think you are smart, but that is true only in your own odd reality. Dress up as a Demon and maybe one of the ones presently influencing your life will come through and empower you.

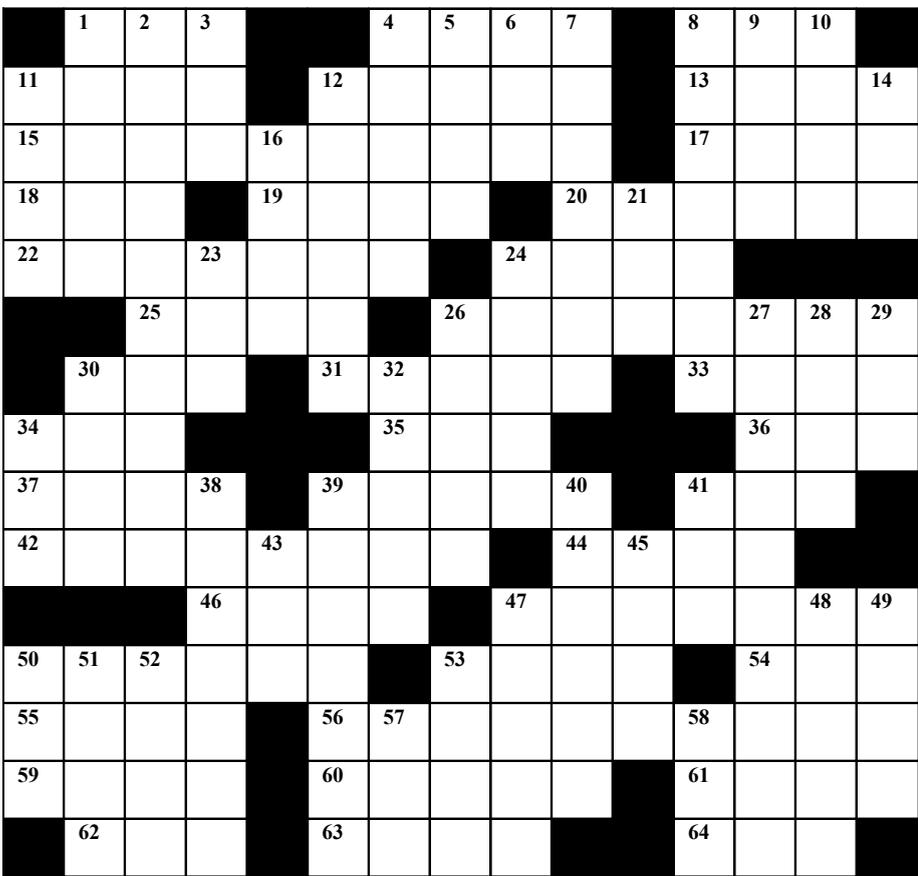


PISCES

You are adrift upon the collective consciousness and easily controlled. A Zombie, mindlessly following the crowd, would work, or dress up Old-Fashioned, so you are less likely to be a slut.

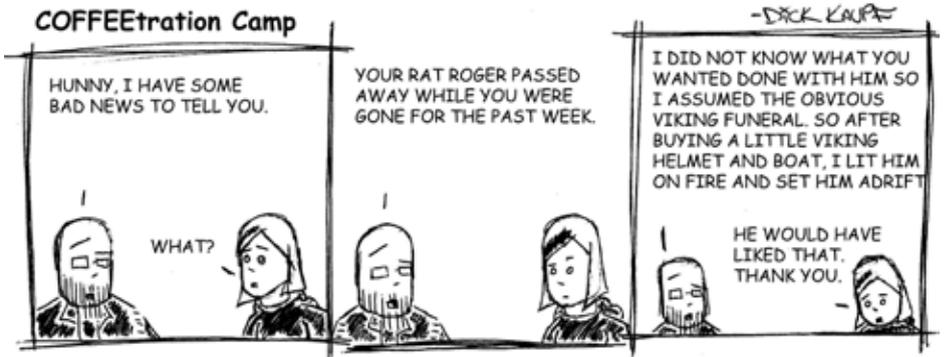


*David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.
www.mysticmountainlodge.com*



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| <p>Across</p> <p>1. Pig leg</p> <p>4. Aussie Ostriches</p> <p>8. Egyptian viper</p> <p>11. ___ and needles (numbness)</p> <p>12. Choice steak</p> <p>13. Civil revolt</p> <p>15. Penicillin e.g.</p> <p>17. Fairytale giant</p> <p>20. Ugandan Amin</p> <p>19. Fitzgerald of jazz</p> <p>22. Measles</p> <p>24. Acquired Immuno Deficiency Syndrome</p> <p>25. Unit of an archipelago</p> <p>26. Guts</p> <p>30. Mom's business partner</p> <p>31. Go down with the ship</p> <p>33. See</p> <p>34. Fedora or Stetson</p> <p>35. Dirty 30's e.g.</p> | <p>36. Right wing lobby group</p> <p>37. Colored part of the eye</p> <p>39. Prefix meaning "connected"</p> <p>41. Information Technologies</p> <p>42. Attenuated viruses that produce antibodies</p> <p>44. Animal welfare org.</p> <p>46. Sounds from a kennel</p> <p>47. Walk erratically</p> <p>50. MBA e.g.</p> <p>53. Gilpin of Frasier</p> <p>54. Unit of a French archipelago</p> <p>55. Icon</p> <p>56. Seasonal malady</p> <p>59. Serious</p> <p>60. Fatigues</p> <p>61. Pool sticks</p> <p>62. Asian holiday</p> <p>63. Nelson BC's valley (abbr)</p> <p>64. Leaky tire sound</p> | <p>Down</p> <p>1. Apu's religion</p> <p>2. Infection fighter</p> <p>3. Mindless Self Indulgence (or More Stupid Initials)</p> <p>4. Deadly African virus</p> <p>5. Mexican marijuana</p> <p>6. Singular prefix</p> <p>7. Area</p> <p>8. Stimulation</p> <p>9. Symptom</p> <p>10. Seaside city</p> <p>11. Duo</p> <p>12. Plowed land</p> <p>14. Balls (abbr)</p> <p>16. One of the big 3 Cellular companies</p> <p>21. Part of MBA(abbr)</p> <p>23. Psychic powers</p> <p>24. Venom "___ With Satan"</p> <p>26. Types</p> <p>27. Like the flu</p> <p>28. ___ d'ouvers</p> <p>29. Genre of The Specials</p> <p>30. ___ chute</p> <p>32. Levesque and Russo</p> <p>34. Virus acquired from wild monkeys in 1959</p> <p>38. Type of fever</p> <p>39. Makes ill</p> <p>40. Texas ball team</p> <p>41. Propane supplier</p> <p>43. Anger</p> <p>45. Soreness</p> <p>47. Prostate secretion</p> <p>48. Driver and MacPherson</p> <p>49. Commies</p> <p>50. Had sex with</p> <p>51. Revise</p> <p>52. Tipper</p> <p>53. Tipper's org.</p> <p>57. Black gold. Texas tea.</p> <p>58. Syringe meas.</p> |
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- By Dan Scum**

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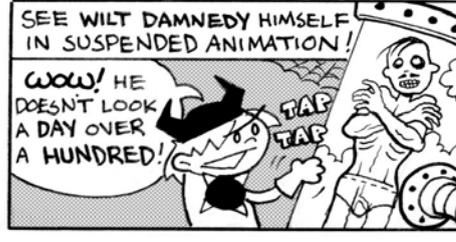
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