

**PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES**

Vol. 5 - #3 Issue 27 - April/May

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# **U ABSOLUTE UNDERGROUND**

## **EVIL DEAD THE MUSICAL**

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# ABSOLUTE UNDERGROUND

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## "November Rising is Reborn"

Interview w/ Chris Finch – guitars, Chris Lawry – vocals and Keagan Soutar - drums

By Erik Lindholm

On a rainy Friday after work, the November Rising gang got together to share what it means to be a progressive band, in all senses of the word. With a new record, member and influences their sound has evolved yet again.

**AU: You guys played two gigs this week. How did they go?**

Lawry: The Evo show was our CD release party, we just released an EP called *And Yet It Moves*. There was great energy and an awesome crowd. Couldn't be happier.

Finch: The V-Lounge show had a different crowd. It's good to get on stage and be able to win the crowd when there are 200 people with their arms crossed. You have to hammer it out and play the same show.

**AU: You are a progressive band, but want to engage people. Did you write the new songs with that in mind?**



Lawry: We want to write songs with the intent of bridging underground and mainstream music.

Soutar: We can write techy, impenetrable material. We've done that. The test is to play material that challenges us and the audience, and is listenable.

Finch: What are you trying to say with the music? You can have the most advanced song or solo – and it's unlistenable. You've got to have a message.

**AU: And what is the message?**

## VICTORIAS LOCALS ONLY

Lawry: The lyrics in *And Yet It Moves* have been written metaphorically enough for people listening to the album to take it personally, and for the songs and the lyrics to take shape and form with different people's lives and personalities. There are large themes: rebirth, conflict, madness. There are many messages,

find your own.

Soutar: No matter you take from the music, it will make you think.

**AU: What's next for the band?**

Lawry: We want to stretch out and cover more of the West Coast and be busy playing music. We're looking to tour, and reach more people.

Soutar: Before you can know you're worth, you need to experiment and travel. Go to a country

bar, go to another country – give them all a chance to judge it. Then you find your worth.

**AU: Any touring stories for us?**

Soutar: We bought a piece of shit van, got to Vancouver, and played our first show there. We met Mr. Chi Pig from SNFU. He drew me a picture. One of his buddies says, "Your Dodge Tradesman, the clutch is finished." We just had the van checked out. The mechanic said it was fine. This guy was hammered, and we said, "whatever man." The next day, we're up the Coquihalla and we're pulling into Keremeos, and BOOM! The transmission grenades. It's finished.

**AU: Last words:**

Soutar: Hopefully, you read this and come check out something new. We're working hard to write with heart and that shows on the EP and when we play live. Check out our website and the songs and get in touch.

([November-Rising.com](http://November-Rising.com), [Myspace.com/november1rising](http://Myspace.com/november1rising))



## Unleash the Archers

Interview w/ Mike Selman, guitars

By Jeff Jones

Mike Selman is guitarist of Unleash the Archers, one of Victoria BC's newest up and coming metal acts fronted by UVIC choir major Brittney Hayes. Combining her haunting power-metal style with the blackened death vocals of Brayden Dzykowski, the band has brought a new flavour to the local scene.

**AU: So you are heading out on tour, where is the first stop?**

Selman: Nanaimo tonight and Friday in Kelowna.

**AU: You are playing a return show too?**

Selman: April 21 at Lucky Bar. It's a benefit for Lyme Disease. Two

metal bands and two pop punk bands.

**AU: You guys are relatively new on the Victoria scene but you've opened for Dismember and 3 Inches of Blood and you're playing with Cattle Decapitation on this tour...**

Selman: The Victoria scene, although diverse, is also tight-knit in a lot of ways and everyone knows each other or knows someone who knows you. Brayden, Scott Buchanan and myself all gigged in metal bands previous to this one, so you get the fans that carry over to the new projects which helps.

**AU: How many songs are on your list now?**

Selman: Ten. But we've dropped six songs that we didn't like as much. Mostly songs we wrote early when we were still finding the chemistry. The newer songs represent us much

better.

**AU: You have an EP available now. What else?**

Selman: Well, it's more of a demo. We're planning on recording a full-length in May, with Adam Sutherland at Infinity Studio.

**AU: You previously played in Meatlocker Seven, what about the other members projects?**

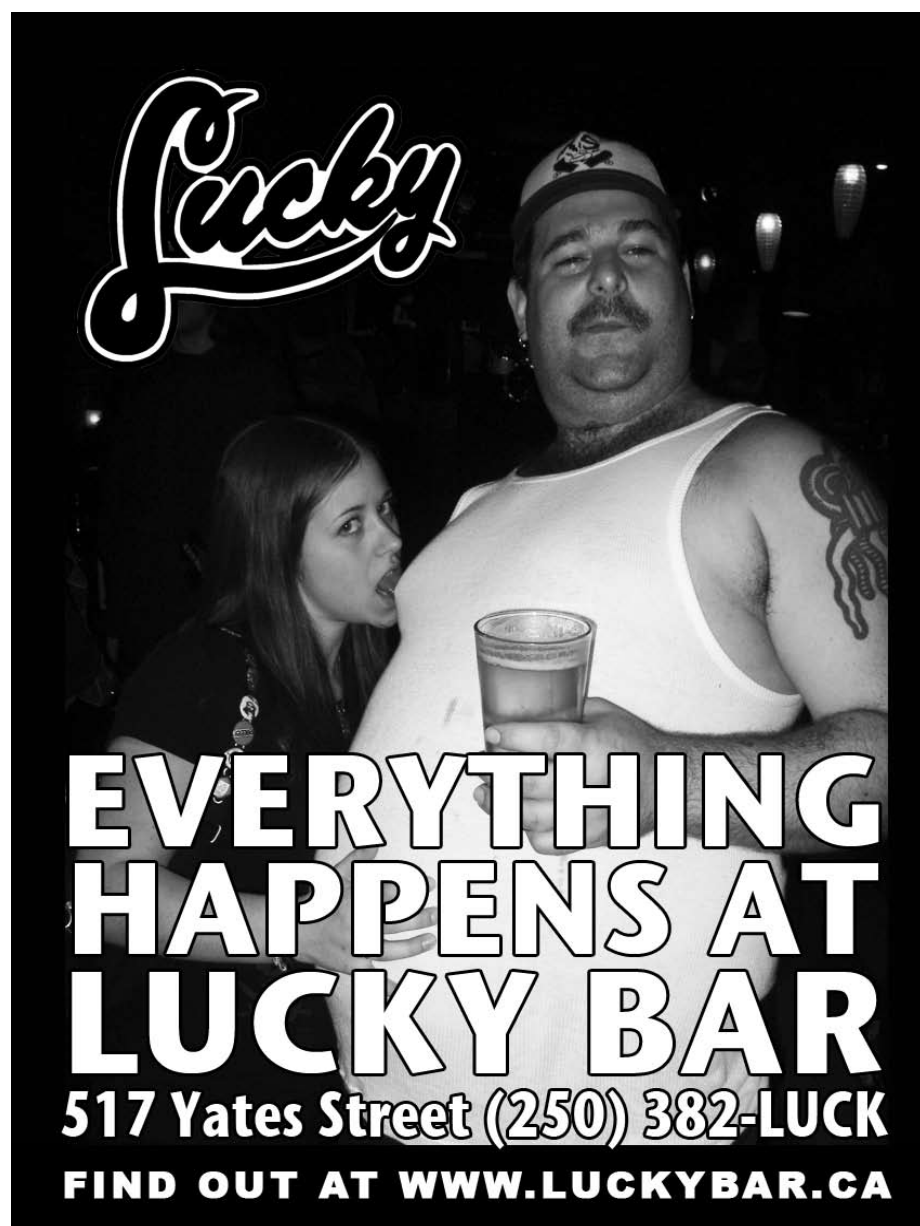
Selman: Brayden and Scott played in From The Shadows, Zahk (Hedstrom) in Tip-TG and Brittney was jet setting around the globe opening for symphonies in Europe and playing 800 year old churches. I don't know the exact details, but she has played farther abroad than all of us put together! It really shows in her performance, she has a lot of confidence and interacts with the crowd well.

**AU: How did you meet?**

Selman: I contacted Brayden on Live Victoria after he posted an ad. We both shared a desire of being in a project that didn't pigeon-hole itself into a particular metal genre. He sent me tabs of songs he had and we got together and hit it off quickly. I had some concerns over where our project would go vocally, but Brayden had been working with Brittney and already had a drummer lined up in Scott, who he had been molding into shape with FTS, so we got together and jammed in my living room before securing a jam spot, then we started auditioning bassists. That's how we met Zahk. He was the only one that could handle our sense of humour. And the only one who showed up!

**AU: Awesome! Best of luck on the tour and in the studio!**

([Myspace.com/unleashthearchers](http://Myspace.com/unleashthearchers))



# The Cobalt

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## Eargoggles

**VANCOUVER'S HARDCORE DVD**

Holmes: It'll be three years in June, and that's not counting The Astoria where I worked for two years when it was ultra cracky. I went there with the intent to go and work with Wendy, during the punk shows, but ended up getting hired on the spot to

that was probably full of shitwater and dumped it on him. Meanwhile it was my wife's birthday and she's watching me flail around in dirty grime on the Cobalt floor. I woke up the next day smelling like Cobalt shit.

**AU: Happy Birthday honey! How much throw up have you encountered in your days at The Cobalt?**

Holmes: There was a night, I think it was Dayglo, and I went to go piss in the can and there was a mixture of broken glass, puke, blood and shit all around the bowl. The worst part was that there was a guy basically lying in it all, puking, and adding to the mess.

**AU: Where do you go number two at work?**

Holmes: I usually try to get that done in the morning. But I've probably had to do it like three times at The Cobalt, and it's been a fucking mission impossible. Go in, push as hard as you can, and get out.

**AU: So back to Eargoggles, why do you do it?**

Holmes: It's fun. I want to support the scene, and I want to support Wendy and the bar. I want to get exposure to all the wicked bands, skaters and independent filmmakers. Plus I like editing late at night when I'm drunk. (Myspace.com/eargoggles)

work the day shift because they had no one. I kept with it and eventually met Wendy, and when she moved back to The Cobalt she took me with her.

**AU: What's the wildest or strangest thing you've seen go down at The Cobalt?**

Holmes: The Cobalt is maintained and run pretty good. We have bouncers so people don't fuck around too much. Not like The Astoria where I'd have to be the bartender and bouncer some nights while people are smoking crack in the bar and stabbing each other out front.

**AU: Wasn't there a story about you, Chi Pig and a garbage can?**

Holmes: That was the *Breakup.com* benefit show. SNFU was supposed to play, but cancelled day of, due to injury. I ended up getting really drunk and wrestling around with Chi. I grabbed a garbage can

Clayton Holmes: One night Wendy was talking about streaming the Cobalt shows live on the internet, but I don't know much about that. So I decided to make DVDs. This way I can cut it down, pick out all the best shit and put it all on one little package.

**AU: Was it trial and error to get the perfect set up?**

Holmes: Massive. One speaker points right at one of the cameras, so it would be shaking like crazy. I've got that figured out now. I also had to make a shitwater shield, 'cause shitwater would sometimes pour into my camera boxes.

**AU: What made you want to turn it into a free DVD magazine?**

Holmes: It just seemed like it should be free. I'd just give them away for free half the time anyway. I hate charging for things.

**AU: How long have you been working at The Cobalt?**

## EARGOGGLES

The free DVD Magazine, featuring bands performances at The Cobalt

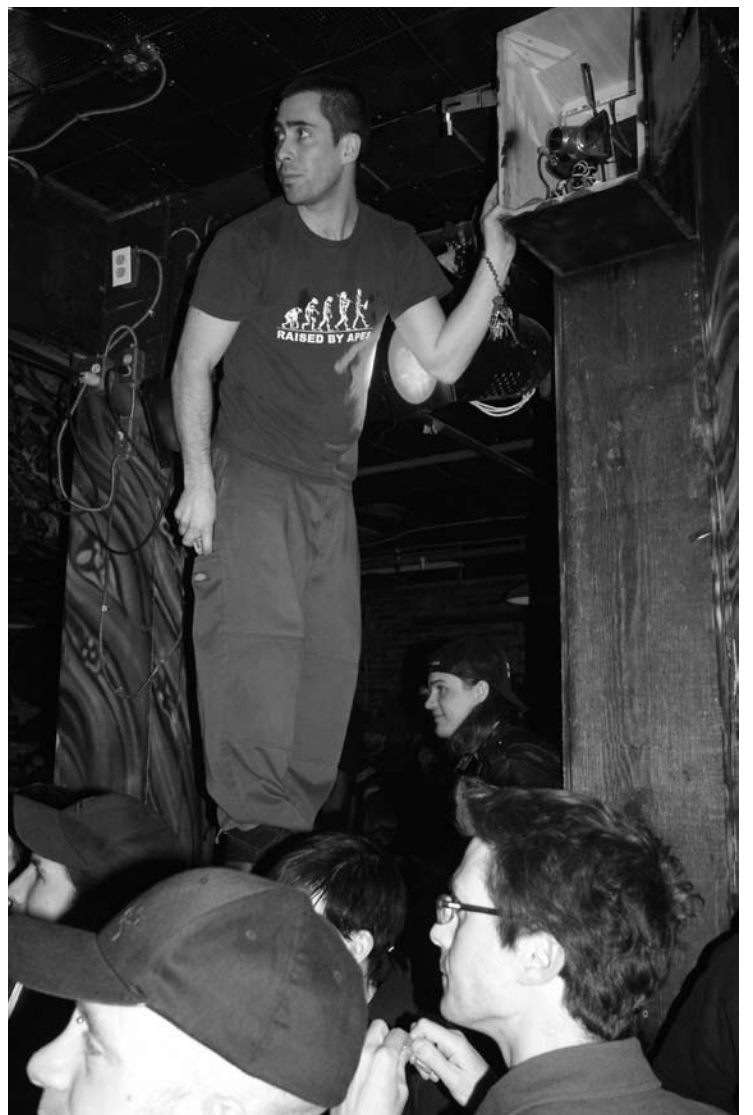
Interview w/ Clayton Holmes

By Denis Maile (Photo by Turf)

Not all film students go on to work on the sets of crappy movies that no one will ever see, while meth-loving assholes scream instructions at them. Some focus on their own projects. This is what Clayton Holmes did in 2003 with his movie *Breakup.com*. After that he needed to justify still having editing gear in his house and came up with the idea for *Eargoggles*. I met up with Clay at his place, and he showed me where the magic happens. Then he showed me his keg.

**AU: How did you come up with the idea for Eargoggles?**

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## Persepolis

## CALGARY CARNAGE

Interview w/ Amir Adeakshan, vocals/guitars/samples/santur/mandolin (pewh!)

By Ryan Coke

**AU: Why such a long hiatus?**

Amir Derakshan: We began tracking our album *A Collection of Red* in the summer of 2007, and shortly after we were faced with financial issues. Mixing, mastering and overall production of the album came about very slowly. By summer of 2008, we were all working and saving up. Another long halt came when we all split up to pursue travels. By late September we finally had the album in our hands, but were all still too busy to get things rolling immediately. So we took our time, and finally here we are.

**AU: What influenced the Middle Eastern flavour you bring to the music?**

Derakshan: I myself am of middle-eastern descent, I was born in Iran and have always admired traditional music from there and neighbouring regions. We are all very much into music from around the world, and bands that utilize those global sounds. As much as we love metal and driven music, we enjoy traditional music and bands like Secret Chiefs 3, Tabla Beat Science, Vas, Niyaz, Dead Can Dance, Shpongole, etc.

**AU: For someone unfamiliar, what are some of the more experimental elements Persepolis utilizes, compared to your contemporaries?**

Derakshan: If we were to be defined in a genre, I suppose the most fitting would be progressive metal. *A Collection of Red* offers fairly basic metal ballads with both clean and heavy vocals and lots of transitions. We use various effects and effect pedals on our instruments and on vocals, and samples to add atmosphere and a range of vibes to our shows. The future of Persepolis will really show our experimental



edge though, many of the new songs venture into very unique fields that aren't commonly used in metal. The songs will still be heavy, but at the same time much more technical, melodic and use many different time signatures, traditional instruments, percussion, etc.

**AU: How did the band come together?**

Derakshan: I was initially in a band with Calder, and he was the drummer. One night Paul came by our jam space and started playing the drums. I jammed along with him and thought it was pretty cool. I told him about a set of demos I had, and we began jamming regularly and dusting them off, one by one, in his tiny ass bedroom. Calder heard the demos and wanted to play bass on them.

**AU: You already have numerous releases under your belt. Will many of these resurface?**

Derakshan: We have several albums worth of really fresh material in demo form and it will all come to fruition and be released in time. As for the older demos and EPs, we don't plan to re-release them, but some are out there still, and some friends and fans have the files.

**AU: Persepolis is a band that could most definitely be appreciated in different areas of the world regardless of language barriers. Have you had feedback from Easterners thus far, or have**

**you contemplated playing somewhere over there eventually?**

Derakshan: We have certainly received positive feedback from other parts of the world. However, it has solely been through Myspace messaging and what not, or friends in different countries spreading the word... We would love to play anywhere around the world, any band would... We really want to make a DVD at the Persepolis ruins, but due to political reasons in Iran, such is impossible.

**AU: What are some non-musical or literary influences on Persepolis' music?**

Derakshan: Our Myspace offers a comprehensive list of our influences, but to expand on it... Nature, culture and travel are a VERY integral part of our inspiration. Trying to emulate the intensity of nature through sound, and integrating the sounds of the world and different cultures are a big part of what we are doing now. Literary influences are vast, from Voltaire to Machiavelli, Kurt Vonnegut to Aldous Huxley.

**AU: Closing statements?**

Derakshan: Really great questions, thank you for the great interview. Thanks to all our supporters and those who have taken the time to check us out. Be sure to check us out live in the near future, we promise you will be blown away!

(Persepolis.com)

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**"What You Learn On An Afternoon with Meshuggah's Tomas Haake"**

By Erik Lindholm

Stepping downstairs into Tom Lee's drum section, there was a healthy turnout for Tomas Haake's signing and meet and greet. I show up halfway through, and a few dozen fans remain to get a photograph and swap some words with the Meshuggah drum master. I meet Tomas, get a poster and a groovy photo and then, signing wrapped, we take off.

We meet Byron from SYL and Ash from 3IOB on the way out, they get put on the guest list and swap some news. We wander down Granville, walking past gangs of metalheads who don't seem to place the guy they are paying to see that night. Arriving at the back of the venue, the back entrance is blocked by the a homeless guy, camped out with all his gear. Tomas looks at him for a moment, passes him some

coins and smiles and he moves out of the way.

Meshuggah soundchecks and drums echo through the whole bar. Cynic soundchecks and plays jazz licks. Finally, the interview begins in earnest. We wind through the backstage and find a green room and after kicking out guitarist Mårten Hagström, who was getting his pushups done, the questions begin. He starts by describing their sound as "A large machine, moving quickly."

Thomas was 14 when he was awarded the winning of the Nuclear Blast "Bleed" drum competition. He laughs when I asked how he keeps this band in time: "It is mostly 4/4 time," he says. "I just play with it. Something is 4/4, like the high hat, and everything else is not. When you have your patterns down, it's okay." Most drummers at home would disagree.

On *obZen*, the latest outing, Tomas says it wasn't a religious revelation or journey for the band to write the record. Thematically, they sought to describe finding peace in a corrupt, busy world: the need for a new religious outlook that suits the times. It's a different take than other Scandinavian bands pushing a more Satanic agenda. Thomas says the reason the band developed such a unique sound is that, from the start, they have little interaction with other bands in Sweden and live out of the city. This is intentional, to keep them on their own path. The social influence, camaraderie and acceptance of the heavy music scene pushes them to keep challenging themselves, and writing and playing unheard of music. To compare, the 2009 Juno awards in Canada gave Rock Album of the Year to Sam Roberts, whereas Opeth, In Flames, Meshuggah, Sabaton and Milencolin rounded out the the same category.

There was a hopeful pause when asked if a split record with Cynic was possible. "Sean [Reinert] is a big drumming influence and we used to listen to "Focus" all the time," he says. "It is such a great record. Our sounds are different, and it is unlikely".

To close, he's asked what he wishes all human kind should know? "Oh wow..." he replies. "That is a big one. There is not enough time for that. We would need three more interviews. Be well."



PRESENTS

# CALGARY

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## Static Thought

### Interview w/ Eric

### Urbach, guitar/vocals

By Chuck Wurley

Two years ago, East Bay punk rockers Static Thought played a show at Logan's in Victoria, a gig that singer and guitarist Eric Urbach said was one of the best shows of the tour. They're looking forward to coming back to play, on May 1st, at Lucky Bar with the Rebel Spell, and Start With the Cobra.

**AU: We're looking forward to your return.**

Eric Urbach: AU: Victoria is a beautiful city, the skate park was really fun, and everything about it was awesome! We met a lot of cool people. We can't wait to come back! We can't wait to come back to Canada in general; it should be even more fun this time round!

**AU: The new album, *Motive for Movement*, sounds very different. It has a lot of rock n roll and old school hardcore influences, not just**

**straight up punk rock.**

Urbach: We love all styles of punk, we love all styles of music, and we like to try and incorporate them all into our sound. I feel that playing music of all styles together will not only make your band sound more original, but it will bring more crowds together at shows, and it will unite more people in general. Which you don't notice; till it actually happens.

**AU: You stand for positive change, and you are very opposed to some things and really speak out on those matters, which is really awesome! Sexism is one such thing.**

Urbach: Sexism is something that exists in pretty much any group of people or subculture. There are always people who feel they have the need to womanize. The way I see it is, punk rock is a place for everyone to be accepted. People come here because they need an escape from the outside world, or an escape from whatever they are going through. They go to shows with friends and experience the whole vibe; it is a positive reinforcement that it is ok to be who they are. I have been told that it is just such a common

occurrence; that women don't want to talk about it. Somehow it has become normal behaviour at shows, which to me is the most frustrating thing I could ever think of.

**AU: You guys are from Richmond, California. I interviewed Jesse Michaels the other day and I have been reading an Aaron Cometbus anthology. They are both really awesome guys, I wanted to get your opinion on them.**

Urbach: Those people are legends in the East Bay punk scene. They have been there since before Gilman St. even. Having people like them give you a starting place to go from is really cool. Especially Jesse, with Operation Ivy, such a world-renowned band. You think, this was happening in 1987, 1989, and it had this kind of impact on people. It is very inspiring, and it is even more inspiring to see him coming out and playing again. I recently saw him actually at Gilman, and it was really cool to see a guy who is almost in his 40s still playing punk rock. It makes me think, maybe when I am that age, I will still be doing the same thing.

**AU: The acoustic intro on "Conquest of Saints", that is pretty different!**

Urbach: At first when we were doing acoustics and the harmonies, the harmonizing metal shit at the end, I didn't think we could get away with it. But we didn't care, because it sounds sick! I think it is important for musicians in general, if they play punk rock, to grow. I want to keep my sound growing, bringing in new influences. Make something more interesting, because in the long run it is going to stand out more, and I will be more proud of it.

**AU: It is so important now, with so many bands out there.**

Urbach: A lot of bands just find a sound they are comfortable with and keep making the same record. If you are a big band like Bad Religion, people like that, they know what to expect. But I think, even with a band like Bad Religion, with their next record, they are going to do something different. Some people don't like that, they take that as selling out. I think it is just growing as an artist. Every artist throughout history has done that.

(StaticThought.com)

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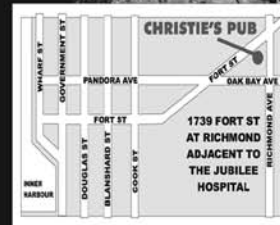
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## W I T H D R A W A L



### Withdrawal

### "The Glory of Going Down in Flames"

Interview w/ Adam Eldritch, vocals

By Pauly Hardcore

Due to undisclosed reasons, Winnipeg's

Withdrawal has asked to remain semi-anonymous. Consisting of Adam on Vocals, Joel and Ross on Guitars, Gord on Bass and Jeff on Drums they have been storming the HC scene, dishing out blasphemy, havoc and an overall sense of Chaos in their year together as a band. Blending technical and precise guitar-work with fierce, uncompromising vocals, blitzkrieg drumming and some catchy bass hooks and breakdowns they live up to their metallic hardcore billing. Now they've got their sights set on purveying rage upon the masses.

**AU: For those who haven't heard you, describe the sound you are aiming to achieve.**

Adam: Our sound is very aggressive and abrasive. Cathartic. I guess if you wanted to classify it would be metallic hardcore in the strictest sense.

**AU: Whats the HC scene like in 'peg?**

Adam: Winnipeg, at least in my experience from the touring I've done, is by far the best scene in Canada. The shows are always packed with real, honest hardcore kids who aren't just there to climb the social ladder or put up some sort of front like they actually enjoy hardcore. It's very diverse too, you have your mosh-metal

bands, tough guy NYHC style stuff, 80's style hardcore, just about every base covered.

**AU: What facets of life do you draw influence from?**

Adam: Difficult to say, but Musically we have a broad spectrum of influences ranging from classic 90's Cleveland hardcore like Integrity, Ringworm, One Life Crew to more shoe gaze-y and psychedelic music like My Bloody Valentine,

Slowdive and Cave In. A lot of black metal like Enslaved and Watain. Lyrically we're esthetically we're influenced by everything from King Diamond, to H.P Lovecraft, to Stephen Kasner, biblical passages and folklore. I find that if you limit your influences to just the genre that you are footed in, you end up sounding uninspired and a pale comparison to your influences. Your influences need to be influences - not source material.

**AU: Do you heathens have any recorded material yet?**

Adam: Currently we just have a demo and a self-released Cassette Tape, but we just put the finishing touches on our debut 7-inch *Unknown Misery* which will be released early summer 2009 by Canadian Indie powerhouse Wendigo Recordings. We'll be touring on that pretty extensively.

**AU: What are you looking forward to the most about touring Western Canada?**

Adam: This is our third Western Canadian tour this year, but our most expansive because we'll be hitting all the way out to Vancouver this time. I'm looking forward to the primal release that touring offers night after night, I'm also looking forward to playing with Horizons and Set Foot, whom are two of the best bands in Canada right now. I can tell you what I'm NOT looking forward to - driving nine hours between shows.

**AU: Who did the demonic looking artwork w/**

## WRETCHED WINNIPEG



**the beheaded Christ?**

Adam: The "Butterface" Design, aka the "Christ on a stick" design was drawn by an artist out of Maine named Ryan Eystone. He is amazing and he's doing the artwork for our 7-inch as well.

**AU: HC shows have been known to get rowdy, anything interesting happen at a Withdrawal gig?**

Adam: Our local shows have generally reached miniature Haymaker-Esq level of violence. No real casualties, though there exists video of is playing, "The glory of going down in flames" where I was particularly blasphemous towards God, and right at the apex of the "I prayed for many years" end part all the power in the building went out... Like Martin Gore said, God has a sick sense of humour.

**AU: Indeed, any last words?**

Adam: Holy Terror MMIX, release the fiend. Listen to Crucified. Never pose.

(Myspace.com/withdrawal13)

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## "A small round-up of what's what with the big smoke on the water"

By Uncle Anus

First off, a legend has died. Warren "Spider" Hastings was one of the original punks. A DJ in London, England during the late 70s he was hired by the Sex Pistols to keep the record label executives around the club long enough to see the band. But, on that fateful night, something else happened. He saw punk for the first time and never looked back. After moving back to Canada he kept his punk lifestyle intact and hosted over a decade's worth of Punkfest parties. These parties hosted thousands of bands from around the world, some bigger punk acts from overseas as well as many local bands getting their first crack at a stage (and free admission to the parties). Spider single handedly influenced a plethora of people with his eccentric charm and powerful voice. Canadian punk has lost a friend: "The Pied Piper of Punk." (Warrenhastings.com)



# TORONTO TRASH

SNFU came for a pajama party a couple weeks ago. The show was fun as always. But the true fun always happens after. Some rumours...

1. Has anyone else seen Chi's new teeth? Or just a mouthful of poly-grip?!
2. Chi and the Cheap Drunk sign on his back?
3. Shane getting caught red handed?
4. Goonie smokin' like he has a plane to catch and too big a bag.
5. Dennis... well... he slept through it all ... what's new?!



The 3-Tards are calling it quits. Internal combustion has hit the fans and after the smoke cleared and the dust settled, there was nothing left for them to do but go out with a mongoloidal mumble. Everyone is invited to boo them one last time Saturday, July 18 at the Cathedral.

Lyombo Jak has joined Maximum RnR. The former frontman for the Dayglo Abortions has already played a few shows with the band. (Maximumrnr.com). I'm off to see the UK SUBS at Sneaky Dee's. Can't wait to see Charlie and the boys, should be a good piss up. Ab Irato and a shitload of locals like the Terminals, Fucknuckles, and G-Men.

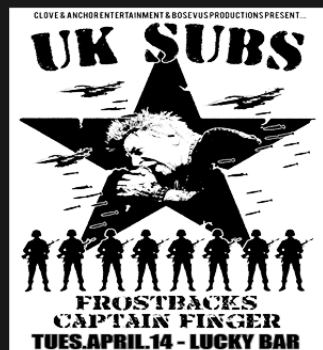
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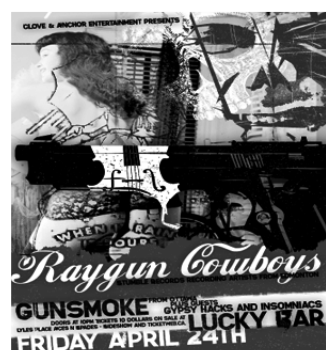
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MONTREAL

# MONTREAL MASSACRE

by Shawn Central

I guess I've exhausted any and all mentions one could possibly say in regards to SoundCentral. So, what's really going on beyond my store walls? Well a lot! It's not for another two months but everyone's loosing their shit over the fact that Amebix will be coming through. The show's already sold-out at the Sala Rossa.

(Casadelpopolo.com)

So the promoters (SizeEmUp.com) have decided to relocate to show to the legendary Foufounes Electriques (Foufounes.qc.ca) which will capacitate an additional 250 people or subhumans if you will. Man, I hope the ventilation system don't breakdown that day! In dog we crust! So this also has started a pool as to see if there'll be a riot or not. We just had one last month during the anti-police brutality demonstrations. I'm not sure if there's any irony in that. Let's just say we tend to riot for the lesser reason. Examples: Riots bust out when we win

the Stanley Cup, not when we loose. We go apeshit when Guns N' Roses play a shortened set. Maybe more deserving but once again we've turned streets upside down when a bunch of old wankers failed to make the border crossing some years back. I'm referring to the now infamous "Exploited Riot". So bets are on!

In other news - can you say METAL! Jesus it's 1995 all over again. Between now and let's the end of summer we've every possible heavy hitter in extreme metal coming through. For example, you have Brutal Truth, Napalm Death and Toxic Holocaust, Suffocation and The Haunted, Kreator and Exodus, Cannibal Corpse, Absu, Obituary and Krisiun and The Berzerker all coming through! ARRRRRGGGGHHH! Not too mention on a hardcore tip the Old skool is representing as well. Madball, Sworn Enemy, Rise Against and Rancid, Misery Signals and Earth Crisis are all expecting the some floor punching madness from us. Not too mention the grand

daddies of punk are also making a retro spin. U.K. Subs, S.N.F.U, No Use For A Name and The Vibrators are still keeping the torch alive. So who else? Hanson Brothers, Real Mackenzies, Acid Mothers Temple, Neurosis, Lamb Of God, Mastodon, Opeth, Wolves In The Throne Room, just too mention a few. Hope you have enough cash y'all. One thing's for sure most tickets are most likely over 20 bucks. Ahhhh the downside of downloading... On another note, the Montreal Roller Derby tournament is back and picking up serious clout. Now recognized internationally the MTLRD (MtlRollerDerby.com) can expect to be the talk for most of this summer. Nothing better than watching a gang of tattooed babes smashing the shit out of each other while sipping on some suds! So the snow's gone and the skirts are back. It's a good time to be alive but for how long. Again with the amount of shows coming up, you can you're your liver goodbye!

# FATHEAD



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## 21 & Under w/ Archer

By Alxs Ness

(Photo by Scott Alexander)

Santa Cruz based hard-rock/metal band Archer have been getting the attention of the metal community since their inception in 2005. With their debut full-length *Doomsday Prophets*, they have proven that not only do they have a profound respect for the classic metal sound, but they are dedicated to keeping this style of music alive. Currently on tour with Black Label Society and Dope, Archer's Dylan (guitar/vocals) and Issaiah (bass) took some time out of their busy schedule to chat it up with our interviewer on the spot, Without Mercy vocalist Alxs Ness.

**AU: Where are you guys from?**

Issaiah: We're from Santa Cruz, California.

**AU: How did you guys get hooked up with this tour?**

Dylan: We had met Zakk a few years ago, gave him our CD and shit... Didn't think anything of it then we got a call in September saying that one of the other opening bands wasn't going to come out to some of these Canadian shows and they asked if we wanted to come out and open. So we were like "of course!"

**AU: How has the tour been so far?**

Dylan: Amazing.

Issaiah: It's a living dream.

Dylan: We're just Black Label fans like everyone else so to be out here playing with them is just unbelievable. All the guys from BLS and Dope and the sound crew and the stage guys have all been really, really nice, you know. So we're all getting along good.

**AU: So tell us about Archer. What are your guys' influences?**

Dylan: We're just a trio. Issaiah plays bass and I sing and play guitar and then we got the drummer [Duke T.McB]. So, we worked really hard at filling out the sound. Influences wise, I think we've all come from kind of the similar stuff you know, of course like Metallica, Guns N' Roses, Van Halen. My favorite band is Black Sabbath.

**AU: A lot of old school roots.**

Dylan: A lot of old school, yeah. I'm not so much into modern metal. I told somebody at a show last night, "We're a trio. We probably sound like King's X or Cream on steroids or something like that."

**AU: What are your plans after the tour? You have a new album in the works?**

Issaiah: Basically, yeah. Going home, writing. We haven't been able to write for years. We've been just doing live shows, trying to spread our last album *Doomsday Prophets* around as much as possible. So now we finally get a chance to come off this tour, get in the studio and just write, write, write. Then we're going to be doing this show called Rocklahoma in the middle of

summer. Hopefully by the end of the year we can have an album out and start touring on that.

Dylan: Yeah, we're still riding the first album from a couple summers ago, but we should be able to record our follow-up by the end of the year. That would be killer. As far as other stuff, I guess we did put out some new stuff. We've got t-shirts, merch. We had to get some stuff out for the tour. As far as records go, hopefully there will be one by the end of the year.

**AU: You guys have any bands from back home that you think people should be listening to?**

Dylan: Well besides thanking Black Label and Dope for having us out - I gotta plug them. They probably don't need it, but they've been incredible to us. As far as bands back home?

Issaiah: It's hard. Our scene has just dropped off the face of the planet. Four years ago, three years ago, when we started playing shows all the time there were tons of bands out there. Nowadays they're just dropping out. One that we've always played with and love is Trigger Renegade.

**AU: All right well we're going to end it here. Do you have any last words you want to say?**

Dylan: I'm ready to drink a Crown and Coke and watch Black Label Society.

Issaiah: Hell yeah Canada!

(ArcherNation.com)

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### Interview w/ Efrem Schulz, vocals

**AU: So who are you for our readers in Canada?**

Efrem Schulz: Hi, I'm Efrem Schulz from Death by Stereo. I love Canada.

**AU: Remember the time you played in Victoria, BC? That's where the magazine started. It was Logan's Pub, you had some TV sets on stage.**

Schulz: It was in that weird, like in a small pub with a side room next to the stage. I vividly remember the whole thing. I remember we skated that day. That was a rad day, wild.

**AU: So where have you guys been hiding out?**

Schulz: Uh, Europe, we took a long time to write a record. We finished writing it and its coming out in July. It's called *Death Is My Only Friend*. We are doing it on Surgical Strike Records which is Serj Tankian from System of a Down's label.

**AU: I heard a rumour that you guys had broken up.**

Schulz: We are still raging. We were in Calgary on New Years Eve actually. It was the last time that we had been to Canada,



its been a long time. But we are coming back in May for a Canadian tour with Strung Out.

**AU: Nice! What's been going on this weekend.**

Schulz: We came to party. So many great bands, awesome people hanging out and just people from all over the world and a lot of our friends. It's a rad opportunity to play a couple free shows and hopefully stoked out some kids.

**AU: Revolution Mother is who you're playing with?**

Schulz: Yes, they are the best ever dude. The best ever! I love Revolution Mother.

**AU: Been skating with Mike Vallely?**

Schulz: I watched him throw himself through a windshield of a car with a helmet on. It was amazing.

**AU: Tell me the story.**

Schulz: We drove up and we stopped in Tombstone, Arizona.

# AMERICAN IMPORT



They had these people there that re-enacted the whole Doc Holiday thing, it's gonna be online. The actor "Wyatt Earp" He had an old car, like a Hyundai by the ranch and we just bought it off of him and drove it out to the middle of the desert. Crashed it, flipped it, shot it with guns, lit it on fire. Then Mike came running and jumped

for all of April. Then in May we will be seeing you in Canada.

**AU: So who are all the band members, are they the same guys. Dan Palmer?**

Schulz: Yeah Dan Palmer. He's the fuckin' man dude! He's the shredding dude in town. My best friend man, we have been in the band together touching



on ten years and every year man, we have more and more fun.

**AU: Tell me about the song "Fuck Emo".**

Schulz: We are super good



up and crashed through the windshield. Pretty amazing.

**AU: Stoked to be at SXSW?**

Schulz: Yeah man, it's so exciting to be here. I got to see the Bronx, which was a highlight, The Circle Jerks, HR. There are a lot of cool friends here, it's nice. I saw that Mad Ball was here. That's rad. As soon as I got here, I went straight to Mad Ball.

**AU: What are you going to be doing next?**

Schulz: We are playing tomorrow and then we gotta head home. We leave for Europe

friends with the Thursday guys and we always play the song "Emo Holocaust" on our tour. So its been a long on running joke, you know?

**AU: Final words for Canadians!**

Schulz: I'll never have any final words for Canadians cause I am just gonna keep coming back. But what I will say is that I can't wait to get back to see all of our good friends again in Canada and get to play the best shows ever man.

(DeathByStereo.com)



## The Bronx Interview w/ Matt Caughthran, vocals

**AU: Where are we?**

Matt Caughthran: Austin Texas, home of the international playboy. Last stand of the international convict.

Background: International coast guard.

Caughthran: Fuck the coast guard. Fuck lifeguards. Fuck ocean pigs. Keep the government off my body.

**AU: Ocean pigs can't swim, can they?**

Caughthran: It's a term in California for lifeguards who tell you where you can and can't swim.

**AU: Do they look like Pamela Anderson?**

Caughthran: No, they're all dudes and they're dicks. They're like the equivalent of a hall monitor.

**AU: What's with messing with Texas?**

Caughthran: I don't know if we're messing with Texas. I think Texas is messing with us. It's hot and I don't feel very well.

**AU: I have to change my underwear twice a day here, what's it like playing six shows a day?**

Caughthran: I don't even wear underwear anymore. That was our last show though, so it's officially over.



**AU: Tell me about the latest Bronx album.**

Caughthran: I've been horny for a really long time now, all week I've been really horny.

**AU: There are so many hot chicks, walking around with boyfriends and friends.**

Caughthran: Everyone just wants to party. It's a tough situation. Time is so fleeting at something like this because your attention, span and the attention span of others, is so quick. There's so many distractions.

**AU: How was the crowd for your shows?**

Caughthran: The crowd was great. Anytime you can play in front of people it's great and when they actually care about what you're doing it's even better. When there's a shitload of people, it's hard to beat.

**AU: What did you think of Trash Talk?**

Caughthran: Love 'em. We're going out on tour with them. The tour starts here.

**AU: Tell me about the Bronx for those who haven't heard you?**

Caughthran: We exist to infiltrate the houses that have been built before us, rip them apart from the inside out and completely rebuild them with new and exciting methods of architecture.

**AU: Final words?**

Caughthran: We got a mariachi record coming out in two months. It's our band, playing mariachi music. All original songs. Mariachi El Bronx.

([TheBronxxx.com](http://TheBronxxx.com), [Myspace.com/thebronx](http://Myspace.com/thebronx))

## Hot Leg Interview w/ Justin Hawkins, vocals

**AU: Tell me about the Steel Panther experience? You were in the front row - was that planned?**

Justin Hawkins: No no, I'm a big fan, I love Steel Panther. I go to the shows and every now and then they spot me and pull me up.

**AU: Put you on the guest list?**

Hawkins: No, I pay my money.

**AU: You new band?**

Hawkins: Hot Leg. We've played three shows here all of which kicked ass.

**AU: Describe what you're wearing.**

Hawkins: Leather cat suit.

**AU: Describe Hot Leg for the guys at home. It's a bit of a departure from the Darkness.**

Hawkins: It's a departure. More



progressive, more intense. Heavier. Harder. Better. Higher. More guitar solos.

**AU: Final words for Canadians before you cross the street?**

Hawkins: Oh, yeah. I love Canadians. I'm half Canadian.

**AU: The good half or the bad half?**

Hawkins: The French half.

**AU: Ah. Oui, Oui. Do you like the Montreal Canadians?**

Hawkins: Of course I do. I'll see you in Canada soon, we're coming up to Toronto.

**AU: Come out to the West Coast**

Hawkins: Yeah, I'd love to... we want to do a whole of North America.

**AU: The hole - you're going to fuck the world?**

Hawkins: Two in the pink, one in the stink.

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## Child's Play

### Interview w/ Alex Vincent

By Vampire Hunter Ryan D

He burned Chucky to a crisp by tossing his favourite doll into the fireplace; later, he blew the fucker up in a Good Guy Factory. Life must have been traumatic for Andy Barclay, played by Alex Vincent. Now, he's not a kid anymore and he doesn't want a friend to the end. The mild mannered poet gave me a few of his minutes to answer some questions about one of my most beloved horror series.

#### AU: How did you first get into acting?

Alex Vincent: I saw a neighbour of mine on a commercial when I was five, and it gave me the idea to be on TV too. So, my mother took me to her agent and I began auditioning.

#### AU: What do you remember about the filming of the *Child's Play* movies, for example, was the factory at the end of *Child's Play 2* fully functioning?

Vincent: No, the factory wasn't functioning. Most of those dolls in the boxes weren't real. I remember more of the personal relationships I had with the cast than I do actually filming anything.

#### AU: Did you communicate much with Brad Douriff, or was he mostly off the set, doing the voice in post-production; do you still communicate with him?

Vincent: I didn't know Brad too much during the movie, only met him a few times. I've had a few conventions with him in these past few years, and it's fun to see him.

#### AU: Did it scare you watching the films afterwards like many kids, or were you used to the doll?

Vincent: There was nothing at all scary about it to me.

#### AU: Why haven't you acted much since *Child's Play 2*?

Vincent: I stopped getting roles for about five more years of auditioning, and then I just gave up, so I could be a kid. I'll let you know when I'm ready to stop doing that.



#### AU: Do you find horror conventions to be satisfying? Have any opportunities come out

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## YEAR-ROUND FILM FESTIVAL

#### of them?

Vincent: They are a fun time. I enjoy the opportunity to travel and meet appreciative fans. I've had some opportunities come from conventions, but none that really panned out.

#### AU: You have quite an affinity for NIN, have you seen them live yet and/or met Reznor?

Vincent: I've seen NIN in concert 34 times, but I've only gotten to meet Trent once.

#### AU: You have said that you were too young to play the role of the older Andy in *Child's Play 3*. Do you think not playing the role led to the change in mood and direction for the subsequent sequels?

Vincent: I'm not sure if that was the reason, seeing as how the character of Andy was still in the third film. I think it was just Don's decision to change

the direction of the films.

#### AU: If the opportunity came to you, would you play Andy Barclay again?

Vincent: Probably.

#### AU: You recently published your second poetry book, what can you tell us about your poetry, can you give a sample?

Vincent: The book I published recently is called *A Beautiful Destruction*, and it's a small collection of poetry I wrote in 2007 and 2008. The first half of the book is rather political with some apocalyptic overtones, and the second half is about the decay and destruction of a personal relationship.

#### AU: Do you enjoy your low key position or would you rather be in the limelight?

Vincent: I'm not in search of the limelight at all. I wouldn't mind a little more success in my life, but being famous is not something I've ever really wanted.

(Check out Vincent's poetry on Lulu.com)

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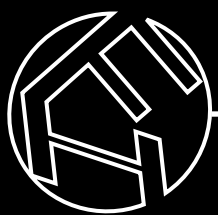
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# TRASH TALK

## "Feed The Bleed"

### Interview w/ Lee - vocals, and Spencer – bass

By Ira "Thrash Hound" Hunter

Trash Talk was hands down the sickest band at SXSW this year. They demolished unsuspecting yuppies all over town with their old school thrash aggression. Epic stage dives, speaker launches, and front flips into the crowd got the blood flowing. Then foot stomps and giant leg smashes were delivered unto the head banging masses with reckless abandon. The front row was a mutant warzone and you could smell the chronic napalm in the air. This was the Thrash of the Titans! Spit filled microphones were bashed into skulls and the blood did bleed some more. If you get the chance, fucking look out for these thrash demons, they come hot and fast, straight from the pits of Hardcore Hell!

#### AU: So what just went down?

Lee: We just played the Pedestrian Walking Bridge in Austin Texas with Annihilation Time and Vivian Girls at like 3 in the morning.

#### AU: How many shows so far during SXSW?

Lee: four out of eight.

#### AU: So how did a band of fuck ups organize eight shows?

Lee: Hey hey now, for the record, we are not fuck ups. We've been doing it for a while, and made some contacts, played the right shows with



the right bands and it all came together really smooth.

#### AU: Where are you from?

Lee: We started in Sacramento CA in my friends basement, we put out a demo and I'd been friends with Spencer our bassist for along time so he joined us just after we started, have had a lot of drummer changes, you know same old story.

#### AU: So, we're from Canada...

Lee: Dude I wanna go to Canada so bad! Been to Vancouver once, it was fuckin' Rad!

Spencer: When we went to Vancouver I asked this girl where the hell the weed was, long story short, I call this number, it's a weed delivery service and we get a bag delivered right to the venue – it was sick!

Lee: After that I went to the best pizza spots I've ever been in my life, It was called Uncle Fatih's. Fuck dude it was unreal, like Chinese Mongolian Beef pizza and shit.

#### AU: Did you try the potato pizza?

Lee: Yeah dude it was awesome

#### AU: How many albums has Trash Talk released?

Spencer: We just put out our seventh release, it's a 7-inch called *East of Eden* and it's on Trash Talk Collective Records.

#### AU: Did you do it all DIY?

Spencer: We've been on a few different labels and now we're not. We've put out three of our albums ourselves.

Lee: It just didn't work out so we said fuck it and started doing our own thing. We have all the control and if we fuck it up there's nobody to blame but ourselves. Every release we have ever done has come out on vinyl, except for our demo.

#### AU: Tell me what Trash Talk is all about. Seems like a big hardcore element, a huge moshpit broke out, I have a bloody nose, crazy shit went down man!

Some guy over there said you were the new Black Flag...

Spencer: Hh, wow, well those are some big shoes to fill.

Lee: Yeah I don't know about that, different time, different era, different place.

Spencer: We try and do some new things and push the boundaries, but we're definitely not part of a revolution or anything.

#### AU: So gimme some crazy stories from SXSW.

Lee: We played Emo's and a huge fight broke out, it was crazy, people throwing trash cans...

Spencer: We're just trying to party, get fucked up and have a good time.

Lee: We stood outside and watched Metallica open with Creeping Death. Also saw Bouncing Souls and Dillinger Four, Cult Ritual and Total Abuse.

Spencer: Little Boots played with Priestess.



#### AU: You should come to Victoria

Lee: We want too. I want to go to Victoria Island so bad, but we have a few problems with the border. We're booked at NXNE this summer.

#### AU: Border problems?

Lee: Crazy story about Canadian Border – We played Seattle, supposed to play Vancouver next night, our first or second tour ever. We roll up to the border in a Station Wagon with gear all over, just looking super sketchy – I was like 16 or 17, we all looked like shit, been on tour for like 15 days, faces are bashed up and knuckles cut to shit. They search our whole shit, 'cuz they don't want us to fuck up nice Canada. They didn't find anything so as we're driving away this guard comes running up, and shows us this sticker that had the rapper Raekwon on it, he's holding a gun to this Elmo doll. Anyway he's looking at our guitar player, 'cuz he's black and asking him why he's holding a gun in the picture, and we all started laughing cuz it is obviously a sticker of this famous rap artist. Just anything to be ignorant and not let us into the country.

#### AU: Final Words?

Lee: I wanna say HAHA to the people taking hours to transcribe this.

([Trashtalkhc.com](http://Trashtalkhc.com), [Myspace.com/trashtalkfu](http://Myspace.com/trashtalkfu))

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## "Talkin' Punk at SXSW" Interview w/ HR, from Bad Brains and HR Band

**AU: Who am I talkin' with and where are we?**

HR: I'm HR, and we're in Austin, Texas at Emo's club.

**AU: And the HR Band just played?**

HR: Yessir, we did.

**AU: Mostly a reggae vibe, and then you kicked it in with some Bad Brains at the end?**

HR: Yessir. We played "Pay To Cum".

**AU: How many times you been down to Texas?**

HR: This is the second time this year. The first time at SXSW.

**AU: Are you feeling it?**

HR: I sure am.

**AU: Who's all in the band right now?**

HR: We got some new members from LA, we got Stuart Casson on lead guitar and Lou Roo on bass and Mr. Greg Garrison on drums, myself on vocals.

**AU: How long you been doing music now?**

HR: Oh man, forty years.

**AU: What were you doing pre-Bad Brains?**

HR: I was in college pre-med. Feeding the mind.

**AU: You didn't play the song "Whose Got The Herb?" you need that in Texas. It's dry down here. Do you still partake in the kindness?**

HR: [laughs] I still partake.

**AU: How do you find the weed in Texas?**

HR: It's most inspirational, sir.

**AU: We're from BC, Canada, come up and we'll treat you right.**

HR: Good.

**AU: Does the HR Band have a new album?**

HR: It's rippin' man. It sounds good. It's a cross between soul, reggae, hip-hop, rub-a-dub groove-on music. It's happening, you're gonna love it. It's called *Hey Wella*.

**AU: What else is on the horizon?**

HR: We got a new selection of publications called the *Barrackoseries*, and it'll be out as soon as possible.

**AU: Anything coming up with Bad Brains?**

HR: We got something cooking up.

**AU: What's the difference between the hardcore of back then and the hardcore of today?**

HR: Well, it's a little faster today. Back then, the tempo was 16, and now dudes are criss-crossing it all kinds of ways – now its 22 or 23. Cycles of beats, you know?

**AU: When you guys came out you were the fastest thing around, eh?**

HR: It's true.

**AU: Tell me your craziest mosh pit story.**

HR: [laughs] Once we did a show with Jello Biafra and he came out on the stage with no clothes on. That was pretty outrageous.



**AU: Are you liking the new politics of America?**

HR: It's starting to take a change. It looks like Mr. Obama has some new improvements and I'm looking forward to his administration taking control of the situation and doing the good thing.

**AU: What's the message you're spreading after all these years?**

HR: We've still got to keep worldwide peace and love.

**AU: Positive mental attitude.**

HR: Yes sir, P.M.A.

**AU: Words of wisdom for the kids at home.**

HR: Don't believe in the exorcist, it's not true, it's just TV makeup stuff. Listen to your parents, do the right thing, stay out of trouble and keep up the good work. More power to you, the power is in the hands of the people, teach people to love eye-to-eye conception. I'll see y'all later, Rastafara.

## HR Band - Part 2 interview w/ Stuart Casson – guitars

**AU: How long have you been hanging out with HR?**

Stuart: Since 1979.

**AU: What other bands have you been in?**

Stuart: There was a band called Dove, another called Red Sea, and then the Meatmen, and a Kiss cover band with Lyle and Brian from Minor Threat. I was Paul Stanley.

**AU: Back in 79 you must have seen the Bad Brains a shit-load of times.**

Stuart: Yeah man. I've seen many a backflip, now I'm here, on the ship.

**AU: So you guys played mostly the HR material, and one Bad Brains song today.**

Stuart: The possibilities are endless. You never know. At this moment, that is how it is. Next time it could be different. I'm excited about the prospect of working with HR.

**AU: What else can you tell me about HR?**

Stuart: Creative genius, no matter what he chooses to do. Period. Over and out, paid for by people for HR.

(Myspace.com/Badbrainssoulbrainshumanrights)



## "Playing Hardball With Cerebral Ballzy" Interview w/ Honor Titus, vocals

By Ira "Head Wound" Hunter

**AU: What's your band all about?**

Honor Titus: We're Cerebral Ballzy and we're all about having fun and skating with every kid we meet.

**AU: What do you think of SXSW?**

Titus: There is a lot of hot chicks and booze and that is all I ask for.

**AU: Have you ever been to Canada?**

Titus: No... well, yeah. But when I was ten. But this year we are playing NXNE and I am looking forward to it.

**AU: What are your songs about?**

Titus: Our songs are about skating, drinking and trains – New York.

**AU: Kinda like the movie Kids, but it's your life!**

Titus: Yeah, Kids punk! [Laughs.] Just



havin' fun, man.

**AU: Did you see HR yesterday?**

Titus: Yeah, we got in yesterday from New Orleans. It was great!

**AU: What else are you looking forward to?**

Titus: Our band is so broke, we had to take the cash instead of the wristbands. Hopefully I can sneak in!

**AU: You'll find a way in, there is always a way in.**

Titus: You know it!

**Cerebral Ballzy Part Deux**

Interview w/ Crazy Abe, drums Abe

**AU: Who are you?**

Abe: My name is Abe, from Cerebral Ballzy, reppin' the New More Switchblades tour from Brooklyn.

**AU: What are you going to tell me that your friend didn't?**

Abe: We're just here man, tired as hell as we've been the road for a few days now, and we've got a few more days on the tour then we head back to New York. We're having fun! Hope you enjoyed the set.

**AU: It was rad! Tell me something you wouldn't even tell your mother.**

Abe: You're digging deep. Too deep.

**AU: What's happened on this tour that's been the craziest?**

Abe: We had a small brawl break out in Virginia Beach – nothing got damaged. Last night, John from Ninjasnik on the floor and cut his ass with a broken bottle. Just endless parties every night.

**AU: No sleep till Brooklyn! How do you feel about the new president?**

Abe: Hopefully he fixes shit. I'm tired of being broke... like where are the jobs? But yeah, were doing NXNE in Toronto, I'll tell you what we think of him then.

(Myspace.com/cerebralballzy)



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## Steel Panther "Death To All But Metal" Interview w/ Michael Starr - vocals

By Ira "Bronze Hyena"  
Hunter

**AU: We come to SXSW every year but we are extra blown away tonight!**

Michael Starr: You just witnessed the rebirth of heavy metal, actually, the afterbirth of heavy metal.

**AU: Rock or heavy metal, you're getting laid right?**

Starr: Yeah, definitely. Its the evolution of heavy



metal. You play in a band, you get laid, you sleep at a stripper's house and wake up and you play in a band, do some blow, and it keeps going on and on. It's a cycle of life man. Like *The Lion King*.

**AU: The Lion King, eh?**

Starr: Hakuna matada... "Can you feel my balls tonight?" (Singing aloud.)

**AU: Any ballads for the Texan women?**

Starr: That's the cool thing about chicks is America, they're really hot and not that smart. That's the last thing you wanna do is hang out with a smart chick cause she will ask you stupid questions like, "Are you gonna wear a condom? Are you gonna pay the rent?" That kinda shit. It's annoying.

**AU: So tell me the origins of Steel Panther and**



**your cover band project called Metal Skool.**

Starr: Well it started out really organically in 85. We had an idea that we wanted to play heavy metal and we played our own stuff for awhile but, metal died. We almost got a deal, then we didn't.

**AU: What was that band called?**

Starr: Since the first day it was Steel Panther. The songs that we played tonight were from 1985. We changed our name to do some cover songs. Now that we finally got a record deal, and we are fuckin' puttin' out the originals again. Some people think it's funny, I guess it could be funny when you give the chick the shocker, but a lot of guys don't really know that the shocker really works. I mean, it really does. Have you ever given a chick a shocker?

**AU: I'm gonna say no for the record.**

Starr: That's okay, cause you probably have a girlfriend. They will not forget the shocker. The shocker is very, very important, especially for older rockers, 'cause sometimes you do some blow and you can't get an erection and you bust out the shocker and girls won't know the difference, you know? [Two groupies enter the room] Hey girls, do you shave your vaginas? Groupies: No! Tee hee! You could be a wrestler!

Starr: I've wrestled with some girls with hairy vaginas, and it's like you're wrestling with ZZ Top.

**AU: Tell us about your take on the power ballad.**

Starr: The power ballad was created to make the

vaginas of women secreted and wet. You have to be careful, because sometimes at our shows the women get so wet that they slip and fall.

**AU: Tell us about your special guest this evening.**



Starr: Justin Hawkins, one of the best guitar players of the 20th century. It was almost as cool as jamming with Eddie Van Halen, or David Lee Roth, when he was 25 – but it was almost as cool as Vince Neil jamming with us when he was in *Shout At The Devil* mode, and all skinny. Justin sang on our record.

**AU: Tell me about**

**the new album!**

Starr: It's called *Feel The Steel* and one of the songs is "Girl from Oklahoma" it's about a girl our guitar player fell for in Oklahoma. She was a 10 for Oklahoma; maybe a four in New York. It's hard to remember what she looked like, her face was in the pillow the whole time. We decided to keep it anonymous because she was under 18. Another one is "Eating Ain't Cheating".

**AU: I know when Metal Skool used to play, younger opening bands would get exposure.**

Starr: What bands have played with us that have become famous? Tom Morello from Audioslave, Kid Rock opened for us... let's see who else, Led Zeppelin, Boston... [Laughs.]

**AU: Any final words for Canadian fans, shivering in their igloos?**

Starr: Women of Canada. Please start shaving your vagina all the way and please buy the Steel Panther record, it comes out June 9. Which is 6/9.

([SteelPantherRocks.com](http://SteelPantherRocks.com), [Myspace.com/steelpantherkicksass](http://Myspace.com/steelpantherkicksass))



## Interview w/ Street Dogs

**AU: Who are you? Where are we? What is going on?**

Mike McColgan: 2009, SXSW, Austin, Texas, Mike McColgan, Street Dogs, and I think they better call the fire department, we just burned this place down.

**AU: Yeah I noticed extra firemen on hand, just in case it got too hot.**

McColgan: Yeah, I got a little experience with fire suppression and emergency management, so if I needed, I am always ready to go.

**AU: So how many times have you been down here?**

McColgan: We have actually played, probably four or five times. Prior to SXSW, at Emo's, and Red 7, Austin has always been great to us.

**AU: Is this some sort of super group?**

McColgan: No, it is actually a group who does it the old fashioned way. It works its ass off, tours relentlessly and is still standing the fuck up, it ain't going away. I am just grateful for every show we get a chance to play.

**AU: You guys ever made it up to Canada?**

McColgan: Yeah, actually on this last run, we played in London,



McColgan: *State of Grace*, with these songs, we try to stretch the parameters of what we do. There are also the familiar anthems, and some of the Celtic tinged stuff. We try to shake things up and not be repetitive. On some level, and trying to say this as humbly as possible; *Savin' Hill*, *Back to the World*, *Fading American Dream*, and *State of Grace*, all have nuances and differences, and we never want to make the same record twice.

**AU: You guys should play with the Real McKenzies.**

McColgan: I would love the opportunity to tour with that band! That would be great!

**AU: What else can you say, for some one who has never heard of the Street Dogs?**

McColgan: Log on to our website, check us out over at Hellcat Records, the necessary Evil Spacebook, and Myspace. Just listen to our music and give us a chance. The best way to catch us is live, cause we are going to leave everything we have on the table.

**AU: Just mention some of the members and the bands they were from.**

McColgan: Well, Johnny Rioux, our bass player, he played with Roger Miret and the Disasters, and The Bruisers. I,

at one time sang with the Dropkick Murphys, from 1995-98. Paul Rucker, our drummer who replaced Joe Sirois because he rejoined the Mighty Mighty Bosstones, he played in Drag the River, and filled in with ALL. Tobe Bean

Ontario. We've played in Montreal, Toronto, and in Quebec. We were actually on the first annual Crooked, Drunken Sons Tour. We had Swingin' Utters, and Shot Baker. I mean, the Swingin' Utters! What can you say? They are one of the best street punk bands in the history of the genre.

**AU: Tell us about your latest album.**

played in Welt before, our rhythm guitarist, our lead guitar player, Marcus Hollar played in The Classics before. Everyone has a little bit of experience that they bring to the table.

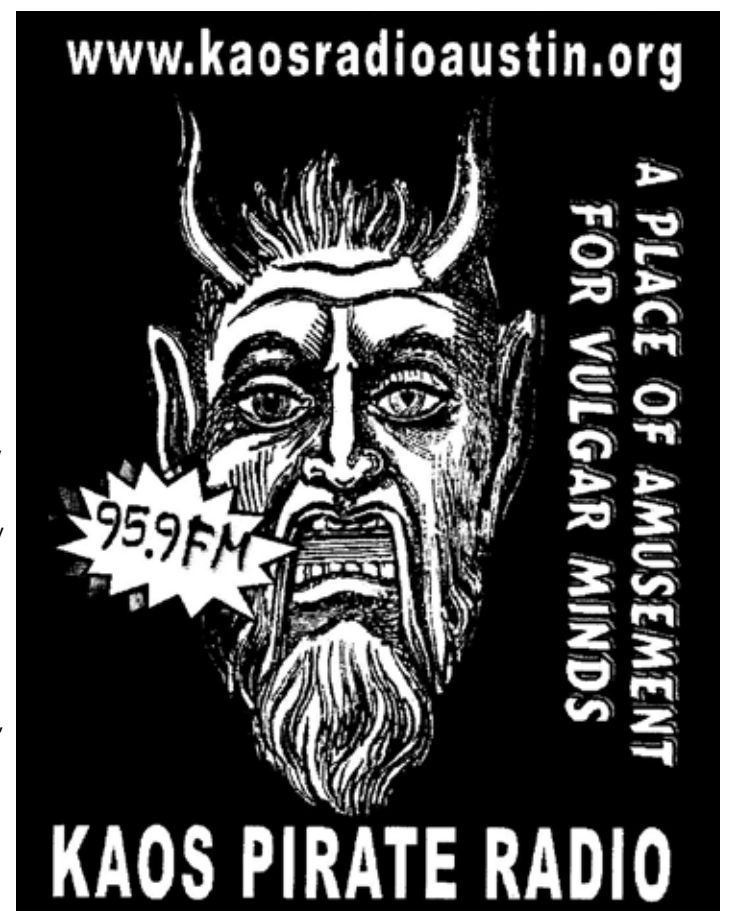
**AU: Final words about Texas?**

McColgan: Austin, Texas, thank you so much for an amazing night. SXSW was great. Punk By Southwest happened at Emo's.

**AU: Riverboat Gamblers going to be good?**

McColgan: Riverboat Gamblers are one of the best bands in this country. They are going to blow the doors off this place.

-Ira Hunter



# Dillinger Four

**AU: What's going on?**

Patty: My name is Patty and I play bass for Dillinger Four and I'm at Red Seven in Austin, Texas. I'm sweating my balls off and for some reason wearing an Adidas track suit jacket, which strangely makes me look like a skin head, which I think will get me free Sparks.

**AU: Have you ever shotgunned a Sparks?**

Patty: I have actually. It sucks, man. Sparks is a fuckin' bummer. I like Tang and I like Whisky.

**AU: What is the worst thing that you have snorted?**

Patty: Actually I've snorted a Twix bar.

**AU: Just the cookie crumble or....**

Patty: No, I broke up the whole bar, I was joking around with a bunch of friends of mine that were straight tweakers. They were all like, "Dude, do you have anything?" and I was like, "I got this!" Oh no! It wasn't Twix, it was a Kit-Kat, and so I broke out one Kit-Kat bar and they were like, "What are we supposed to do with that?" and I broke it up and snorted it all.

**AU: Tell me about the show you just played and the fact that there were little kids in the crowd.**

Patty: Well, we're not really used to that, you know, people who bring their kids to the show. I feel bad cause we aren't really a "family ready" band. I communicated with the childrens. The funny thing is that the kids are gonna learn some shit on the streets, but why couldn't they just learn it at a punk show? All I taught 'em was some fake drug references and some cuss words. But you know what else I taught 'em? Is that the pope is full of shit.

**AU: How did you end up at SXSW?**

Patty: We drove eighteen hours from Tampa, Florida to Austin, Texas.

**AU: Give me your thoughts of your new album Civil War.**

Patty: It's the comeback album.

**AU: Cum on the back album?**

Patty: Oh, you can cum on the front, it's cool by us, there's no text there. You know, it's cool we literally got together and wrote the whole thing in like, five months. I think that people keep talking about it like we have spent six years writing it, we didn't. Its not like we sat around for six years and we were like, "This is our fuckin



White album!"

**AU: Tell me some stories about the Bouncing Souls, who are playing on stage right now, and that we just caught the guys pissing in the alley.**

Patty: Man, I gotta tell you the truth, The Souls are one of those weird bands that we personally have known for like, ten years. These guys are solid to the bone! These dudes are the real fuckin' deal! I mean, they sleep in the van.

**AU: Didn't you sleep in the parking lot last night?**

Patty: Well yeah, we had to, yeah.

**AU: Final words for Canadians, are you coming back?**

Patty: Oh yeah, we are coming back for sure, but you know what? Final words for Canadians? Start sweatin' BYO to do a Stretch Marks re-issue cause I'm really bummed out that you can't get Stretch Marks on CD. That's kinda fucked up!

**AU: One of the original Stretch Marks lives in Victoria now.**

Patty: Really!?

**AU: Yeah, he's gone up on stage for a few other bands recently.**

Patty: Fucked Up is also like totally amazing but, Canada, what the fuck is wrong with you man? Where the fuck is Career Suicide at and, Brutal Knights man? Those bands are the shit! I fuckin love those bands! And I am not sweatin' Fucked Up by any means, to say the truth, their single *Generations*, that shit works like coffee for me. I play that and I am like an anorexic photographer in New York that just did twelve rails, like I'm all hopped up. Gotta cut this short, we have a pallet of booze coming!

(Myspace.com/dillingerfour)



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# EVIL DEAD THE MUSICAL RISES IN THE WEST

By Ryan Dyer

At 12 years old I thought I had seen it all – killer dolls, knifed gloves, sleeping bag kills and chains ripping people apart. At the video store, I scanned the horror aisle not expecting to find another film worthy of being called “horror canon.” On one box, a hand shot out of the ground, grabbing some scantily clad female’s neck, pulling her down into the dirt. I rented it, not expecting much and brought it home. I thought I’d seen everything, but never in my life had I witnessed a

possessed tree spread open a girl’s legs and plunge its branches into her... ahum... bush – this was *The Evil Dead*. An update on his student film, *Within the Woods*, Raimi, along with Bruce Campbell and some other close friends would start a franchise culminating in three films which serve as the holy trinity for many horror buffs. While the first was straight horror and even made it to Europe’s Video Nasties list (which is mostly made up of titles like *SS Experiment Camp* or *I Spit On Your Grave*), *Evil Dead*

2: *Dead By Dawn*, and *Army Of Darkness* would further flesh out Ash’s comedic and alpha-male side, giving the franchise an iconic protagonist and slapstick twist that was missing in the initial 1982 film.

For over a decade after 1992’s *Army of Darkness*, legions of fans were grinding their teeth as they waited for another installment to the *Evil Dead* series. To the joy and surprise of many, a show was finally in the works that would have its own take on the franchise, integrating the three films together – as a musical. Just like seeing the tree rape scene for the first time again, *Evil Dead: The Musical* would be an entirely new page in the Necronomicon.

*Evil Dead: The Musical* was a cult hit in Toronto, becoming the longest running Canadian show of the past 15 years. There were rave reviews from

all critics, the soundtrack even making an appearance on the Billboard charts. With attendance by Bruce Campbell himself, the concept soon took on a life of its own, but after five years of running the same show the Toronto team was, in a word, tired. It had a brief (and not well received) Broadway stint before making its way to Calgary and into the hands of 12 year veteran of Ground Zero Productions, Ryan Lunning.

Among Ground Zero’s other attributes of *The Full Monty* and *Suburbia*, they were the first to take on the *Vagina Monologues* and even created their own male version of the show, *Cock Tales*. A self-confessed deadite who remembers seeing *Army of Darkness* in the North Hill theatre during his first year of University, Lunning, along with his much revered team can now add *Evil Dead: The Musical* to the list. They’re the only professional company in Canada to achieve the rights to put on the production.

“It literally lives up to everything you expect it to be,” says Lunning, “it basically takes the premise of the first two, with the speeches Ash uses from *Army of Darkness* and sets it to music, playing up the genre of classic musicals and musical theatres; even the guys at *Evil Dead* say that if they could call it the *Big Stupid Silly Fun Horror Show: The Musical*, they would.”

Who wouldn’t want a little grease thrown in amongst the splatter-zone up front where six gallons of blood a night will be used on stage and projected into the audience?

Lunning says they have the exact set and props from the Toronto production, including costumes and the giant Necronomicon. The only difference is that Lunning will be using his family of Ground Zero actors.

“The show is deceptively complex; on surface level it looks quite easy – spray some



blood, sings some songs and away you go,” says Lunning.

Asked how the actors manage to perform when the stage is littered in blood, without slipping or getting it all over their microphones, he explains: “It’s absolutely meticulous. When they spray blood, they know exactly where it’s going to spray. If we tried to put this motherfucker together on our own, we’d commit trial and error on our own and it would never work, but we’re lucky we

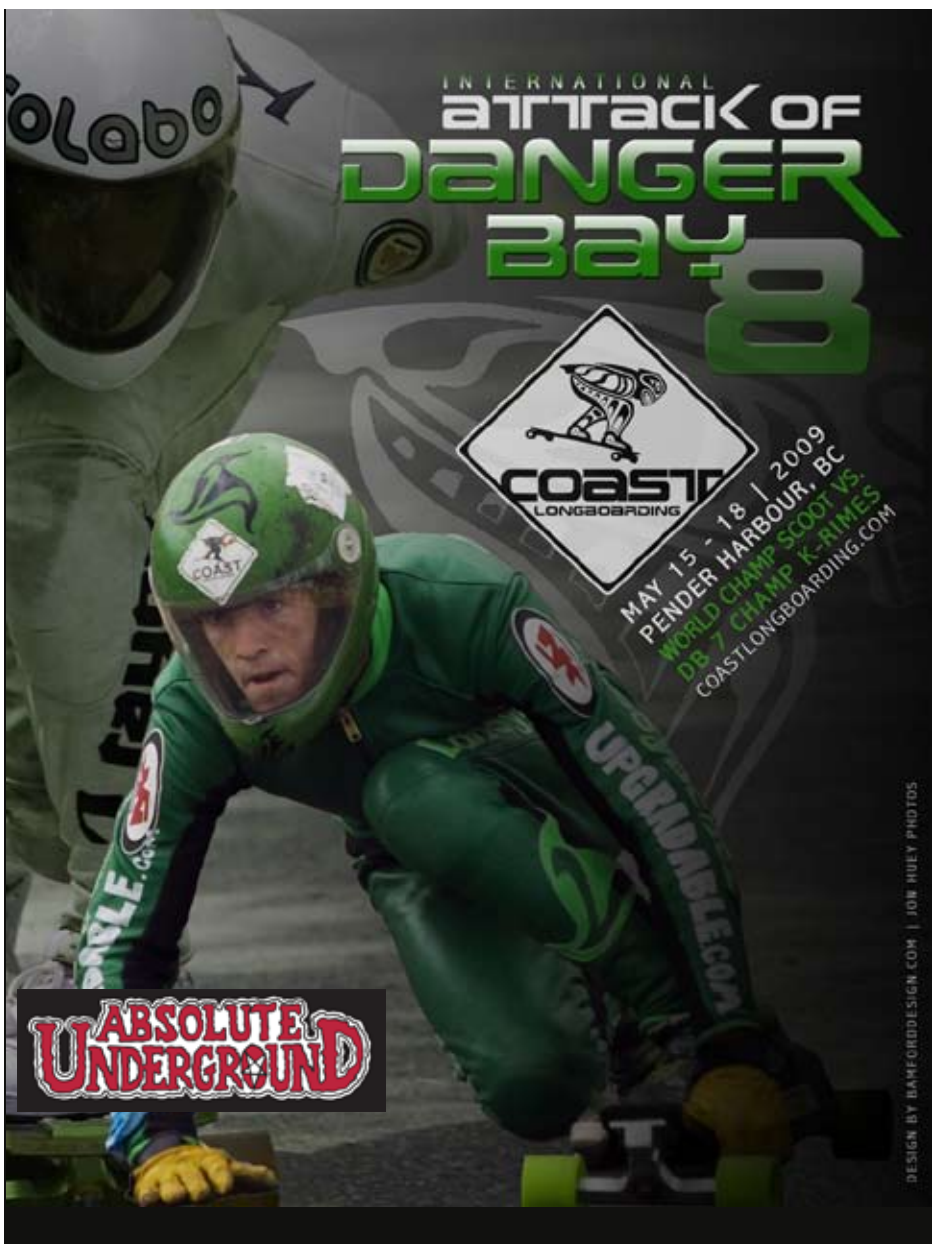
machine after much trial and error, Buffalo’s is as well. He’s drawn almost daily to get to his present skill level. Recreating iconic *Evil Dead* images for his two T-shirt designs and a poster, based off of *Famous Monsters of Filmland* painter Basil Gogos’ work, Buffalo described his experience as a “painstaking, but enjoyable process.”

“I had a friend come over and we dressed him up as Ash, complete with a chainsaw

made from a Kokanee box,” says Buffalo, “he acted out the movie while I took reference photos.” Buffalo was fairly young when he first watched *The Evil Dead*. “I remember the scene where the demon jams the pencil in a girl’s ankle vividly,” he says. “This was only because my Uncles knew I was afraid of it. They would pry my eyelids open; so I was forced to relive

the nightmare over and over.” And you will too - get ready to have your soul swallowed and to kiss your nerves goodbye - *Evil Dead: The Musical* will be running through Calgary from May 28 - June 15.

have some of the tech guys from Toronto on board to help.” As for the show merchandise, you or someone you know probably has a zombie portrait by Tank Standing Buffalo. Doing zombie portraits for longer than he can remember, Buffalo’s craft is an exact one. But just as the musical is a well bloodied





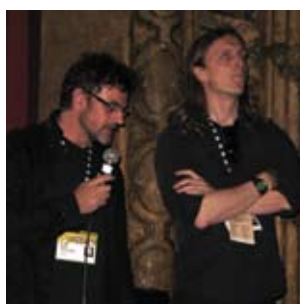
# Flight 666: Riding Shotgun With Iron Maiden and Worldwide

By Ira "Maiden" Hunter & Erik "Wasted Years" Lindholm

It was two minutes to midnight when we caught filmmakers Sam Dunn and Scot McFadyen, just after the premiere of their latest documentary, *Iron Maiden*:



*Flight 666*. The film takes you behind the scenes and into the world of Iron Maiden on their largest and most ambitious world tour ever, with singer Bruce Dickinson flying a Boeing 747 around the world to nations that have never before experienced the band. Nothing like it has been attempted before, and over 500 hours of footage have now been cut into this electric release. Never before in the history of film has a documentary had the audience banging their heads and singing along from start to finish. This movie will give you whiplash! Read on as the *Absolute Underground* crew gets to the heart of Dunn's Canadian roots and find out more about how the groundbreaking film was made.



**AU: How have you chosen to premiere your films at SXSW?**

Scot McFadyen: It's a good place to be for music films. It's a weird one for metal, but a good way to spread word of mouth to other people.

Sam Dunn: We aim to make movies for more than metal fans and this is a music lovers conference. We have people here that are open to films about other styles of music.

**AU: Your first movie *Metal: A Headbanger's Journey* really brought the common man up to date with metal.**

Dunn: We wanted to make a definitive metal documentary. The reference points were *Decline of Western Civilization*, *Spinal Tap* and *Wayne's World*. We were starting from square one. The connection with this film is that Rod Smallwood, Iron Maiden's manager, was one person that really supported us early on, got us the interview with Bruce Dickinson and then Tony Iommi.

**AU: Now it's a lot easier to get a Slayer interview.**

Dunn: [Laughs.] Yeah, it's easier. We can talk to anyone now. We are working on a Rush documentary now, and it's easier when it is band specific. The great irony of course, is this one part in *Flight 666*, with Kerry King, when my backstage pass is better than his.

**AU: Will Bubbles be in your Rush documentary?**

Dunn: [Laughs.] Maybe! We were with Sebastian Bach and he said we have to bring Bubbles into the mix.

**AU: So at the premiere of *Iron Maiden: Flight 666* at SXSW, the guys in the front row were yelling, jumping up and down, and taking off their shirts.**

Dunn: We had the premiere in Rio de Janeiro, Brazil on Saturday, and they were wild. I'm glad to see how animated everyone was in Austin coming from Rio - it's Maiden country - we thought SXSW might be a little more dead. But we were happy.

**AU: Why did Iron Maiden do this tour movie?**

Dunn: It was a historic tour, and in hindsight, if someone hadn't captured this tour, it would have been a real shame. This shows how the whole band and crew go out on a Boeing 747 and it's a bit of a shock.

**AU: In the film Iron Maiden take their families**



on tour...

Dunn: Why we wanted to show that side of Maiden, was to contradict the preconceptions people have about metal. The idea that the leader of Iron Maiden would take his four kids on the road with him is interesting.

**AU: What else are you checking out at SXSW?** There's a Heavy Metal Islam showcase with the Iranian metal band Tarantis from Tehran.

Dunn: Our friend Mark LeVine, who has written a book called "Metal Islam", is organizing that show. Also, Priestess is playing, they are Canadian. It's hard,

we are trying to bring more metal here. We are under Indie siege!

**AU: How many cameras did you have for the concert footage?**

McFadyen: We had five or six depending. We shot all 23 shows and intercut the shows.

**AU: What's up with Bruce Dickinson's crazy flappy leather pants?**

Dunn: I don't know. They are the reptilian rock n' roll pants. I just don't know [shakes head, forlorn but laughing].

**AU: I've heard a future project could be focused on Satan.**

Dunn: Next, we are doing Rush, and potentially Slayer. The Satan one has been kicking around for a while. There are so many angles to approach it. We thought metal was big, but Satan is much bigger.

**AU: Tell us more about the potential Slayer project.**

Dunn: We are talking to Slayer's management and one thing that is interesting about Slayer, they have really stuck to their guns. A lot of bands say they have never sold out - Slayer has really, never sold out. They are the biggest extreme metal band of all time.

**AU: Is it true you grew up in Langford?**

Dunn: Who told you that! I grew up in Oak Bay - I was the only guy with a Morbid Angel backpatch!

**AU: What bands were you in when you lived in Victoria?**

Dunn: Funkus, was a not so metal detour. The first band I ever played in was called Dementia and we were terrible! We are actually in the process of releasing the material from those recording sessions. It's terrible, but what shocks me, is that it's so evil! We were 13!

**AU: What are some lyrics?**

Dunn: I'll leave that to the singer Jason Flower. His next book is about metal in Victoria. *All Your Ears Can Head*, part two if you will. All the bands, Mexican Power Authority, Armouros, Mission of Christ and the other first bands.

**AU: I was disappointed that you touched on being from Victoria, but never mentioned the Ross Bay black metal scene. There could be a whole documentary there.**

Dunn: Well, I used to listen to Slayer in Ross Bay cemetery. I think the whole "Michelle Remembers" thing is interesting. There was a moral panic in the 1980s and Victoria was considered the

epicenter of Satanism in Canada. We have a friend whose mom's attic has a pentagram etched into the floor, and it's right near Ross Bay.

**AU: Aleister Crowley had a house in Victoria as well. Back to Maiden. Was documenting this tour a dream come true?**

Dunn: That goes back to *Headbangers Journey*. Getting to interview Bruce onstage at the Hammersmith-Odeon, in London, that was big and also the start of the relationship with Rod, and then again in *Global Metal* with shows in Bangalore and Dubai at the Desert Rock festival that year. From there we have been led to this film. Maiden is a band, like Rush, that deserve to have films made about them. They've stood the test of time.

**AU: Highlight of the tour?**

McFadyen: We sat with Bruce in the cockpit when he was flying. It was great having a beer and flying with the band.

**AU: I always thought he should come over the PA and say something like "This is your Captain Bruce Dickinson speaking, this evening we're on the Flight of Icarus, we will be arriving at two Minutes To Midnight..."**

Dunn: There were a few moments, coming into airports, where Bruce announces "We are Flight 666, Number of The Beast."

**AU: How many cities, and miles in total did you travel with the band?**

McFadyen: The first leg, 21 cities, 23 shows, four continents, 11 countries, 40,000 miles, 70 band/crew/management and 12 tonnes of gear on the plane.

**AU: Final words for Canadian fans!**

Dunn: Go and see *Iron Maiden: Flight 666* on April 21! That is Iron Maiden day!

([IronMaiden.com](http://IronMaiden.com), [MetalHistory.com](http://MetalHistory.com))



## Interview w/ The Designer Drugs

**Miss Emily**

**Dee: Vox**

**- Rodney:**

**Guitar**

**Dain:**

**Guitar**

**- Juston**

**Speed: Bass**

**Barry Lurker: Drums**

**AU: What brings you here to SXSW?**

Emily: JT and Altercation

Records.

**AU: Do you get a peridium?**

Emily: We were supposed to get paid yesterday and we didn't they were supposed to get paid today but our manager

got drunk and is completely. We haven't seen any money yet. But we're supposed to..

Dain: I didn't eat for two weeks to pay for this trip.

Rodney: I stole from my girlfriend.

Emily: I brought 30 Kashi bars to eat here for food, our sponsorship, we love 'em.

**AU: What's on your rider**

Dain: What's a rider? Don't throw things at us.

**AU: How many shows you playing this weekend?**

Dain: Four. Then we gotta go home.

Emily: We're leaving on Saturday so we'll probably party all day Friday.

**AU: Who do you want to see?**

Emily: These guys who are playing in a few minutes, The Star Fucking Hipsters. There are a hundred bands we'd love to see like Amanda Palmer, the New York Dolls are going to be with Rachel Ray and I don't think we're cool enough to get anywhere near that. The Decemberists -

Rodney: The Food Network lady?

Emily: Yes, she's having a SXSW party featuring the New York Dolls.

Dain: I want to see the Death Set.

**AU: Where did you guys get your name from?**

Emily: It's a New York band kind of name. There's another designer drug band from New York.

**AU: You're riding the coattails?**

Emily: No we were first, they totally ripped us off.



**AU: Who owns the Myspace?**

Singer: We do!

**AU: You win the copyright law. Vicodin, Valium, Adderall. Talk to me.**

Juston Speed: Adderall is fun.

**AU: Describe the effects.**

Juston: Picture you're whole conscienceness being like focused to a needlepoint.

**AU: Is this your drunk manager?**

Singer: No, our bass player. Tell the blue snot story.

Juston: I'm in college and I had a history final the next day. So I was like, 'What am I going to do? Oh I know.' [Insert snorting sounds.] So I show up the next morning and take the test and while taking the test I sneeze, and I do it again and I wipe my sleeve and I'm like gross but I'm in good shape, I'll be fine. I finish my test and hand it off to the professor. I go to the bathroom and see that my face is covered in blue snot.

Emily: He looked a lot like Robert Pattinson, the British vampire.

**AU: Final words for Canadian children?**

Singer: We'd love to come to Canada, Eh.

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# Canadian Music Week... Eh!

By Jake Jackoff

So, it's Canadian Music Week and there's two bands that draw me out – both of which are polar opposites of each other. The first band is SNFU, old school punk that has beat out the likes of the Red Hot Chili Peppers and FUGAZI for most exciting stage show. The other band of interest is the Ting-Tings; a group that, for the most part, caught their fame by having a song featured in an iPod commercial. In the end though, it's the Bleeders and Machetes that impress.

Before I can attend any show it's required that I pick up my media pass at the Royal York. Now, the Royal York is a hotel of prestige even though it still festers with rats and cockroaches. Inside it's a media frenzy, reeking with the stench of mainstream; flowing with the sacrificial spilt blood of DIY bands. I stay only long enough to get my pass and – having somewhat fallen off the wagon – grab a quick rye and Coke.

Off to the Cathedral. I'm supposed to do an interview but it doesn't happen. Whatever! The SNFU show was much like the Ting-Tings: predictable. Chi with his bag of gimmicks but hey, he invented half those gimmicks... and they rawked! Goonie absolutely shredded, and Chis'



mischievous grin. I'm staying at the Reverend B's house, who is apparently takin' in some new borders in need of help. The kid is a handful; reminiscent of a young me, but at the end of the day I'm happy to get out of there and check into my hotel.

The highlight of CMW is without a doubt discovering the awesomeness of the Bleeders and finally seeing Machetes.

The Bleeders, a band from



vocals are unlike any other. The Ting-Tings I enjoyed, but my inner drunken punk is furious at myself and every scenester, scooter-riding fan around me. To avoid, or at least subdue the frustration and contempt I arrive just as the band hits the stage. As I push my way to the front, the audience gives me dirty looks as if I'm stomping babies and kicking puppies, but what can you expect from a crowd that applauds in a fervor of excitement so loud when Katie kicks over the mic stand that she might as well be walking on water. Or turning

New Zealand that has recently moved to Toronto, is in mid-set when I walk in. They immediately catch my attention, the tattooed lead singer strutting around the stage with a confident intensity, like a wild animal stalking its prey. The band is no less intense, and spot-on while backing the singer's every move. They blow me away! Unfortunately, they're the opening band and there isn't yet much of a turn out, though it doesn't seem to phase them any, they put on their show as if the joint is fully loaded. Now on the other hand, the Machetes



play a 2 a.m. set to a packed house at the Bovine. Between the narrow sight lines, and people here to show off their new haircuts and trendy outfits, it's hard to tell who's actually watching the band. Not to slight the girls from Machetes – they look great!! I still haven't decided if they're so damn sexy 'cus they look so fucking dangerous, or if they look so damn dangerous 'cus they're so fucking sexy. If there's a guy in the club without a hard-on he's gay – not that there's anything wrong with that! What's great about the

Machetes girls is that they look hot while walking the walk and talking the talk. Full out punk rock n' roll at its best, easily my new favourite band, seeing them live makes it all worth while.

(Myspace.com/TheBleeders, Myspace.com/MachetesBand)



## Interview w/ Dan Watchom – guitars, vocals

**AU: What did I miss?**

Dan Watchom: You missed a lot of blood, sweat and your tears.

**AU: We interviewed you two years ago. Clear guitars and drums.**

Watchom: We didn't all have clear guitars. We still have the clear drums.

**AU: What's new with Priestess?**

Watchom: We missed last year here, we were busy writing

and recording the new record and hopefully it'll be released this fall.

**AU: Sneak peek?**

Watchom: A lot of catchy choruses, same kind of thing. More complex arrangements. We're playing a lot of the new stuff live so come out and see us.

**AU: Describe what kind of rock you play. Dirty rock?**

Watchom: Dirty rock! The genre thing only goes so far. You can transcend those genres and do whatever you do and play your kind of song.

**AU: It's for guys with beards.**

Watchom: And really, really good looking girls.

**AU: What does SXSW mean to you, is this the big time?**

Watchom: It's one of the steps to getting your stuff out to more people. It's one of the great festivals with bands from every genre. You can walk out and see some country stuff or some black metal. Whatever you feel like, it's all here.

**AU: So, get off the couch and come down to SXSW, stop playing local Montreal shows...**

Watchom: Yeah, and get out and tour. Touring is the necessary step for any band. Bands stay at home and think, 'Why haven't we made it?' it's about getting out and having your stuff played to people.

(Myspace.com/Priestessband)



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## Peelander-Z Interview w/ The Red One

**AU: Who is Peelander-Z?**

The Red One: A guy from the planet Peelander-Z.

**AU: You wear red, he wears yellow.**

The Red One: Doesn't mean anything actually.

**AU: Tell me about the show.**

The Red One: We go crazy and have fun together and doing the party stuff.

**AU: Steak - is that the name of the song?**

The Red One: It's like a food competition. People eating steak and tofu like crazy.

**AU: Tell me about the human bowling.**

The Red One: We just want to have them go crazy.

**AU: Tell me about the Japanese bands.**

The Red One: So many crazy people in Japan.

**AU: What did you think of SXSW?**

The Red One: Lots of party everywhere.

**AU: Get lucky with the ladies?**

The Red One: Haha. Shhhhhh!

**AU: Describe the band to people who have never experienced you.**

The Red One: I don't know how to say, you should



come to the show. More like entertainment.

**AU: Like the Japanese TV shows?**

The Red One: Ah, yeah yeah yeah. Like Monster show. Animation. Cartoon.

**AU: Who else is in the band?**

The Red One: Yellow, Green and Pink. And me the Red One!

**AU: Everyone been good to you?**

The Red One: Yes, we love Austin, it's one of our favourite town. Beautiful.

**AU: What do people think of you in Japan?**

The Red One: We don't play Japan that much. Touring band.

## Interview w/ The Yellow One

**AU: Here's Peelander Z - can you say a few words to Canada?**

The Yellow One: AAHHHH! Alright Canada! Yeah! We want to go to get the fishing over there because I love fishing! Fishing is best! We are crazy! We are not the human beings, we are Peelander-Z! [much impossible shouting] Peelander-Z my boy!

**AU: Haha, that's gonna be hard to transcribe.**

(Peelander-Z.com)

## Randy and Lahey Do Soprano's

### "5 out of 5 Dirty Burgers"

By John Candy

Soprano's is hosting the Mr. Lahey and Randy comedy act, a show that continues to draw the crowds after several visits to Victoria. I arrive at a packed shit-house, full of shit-weasels there to get close to John Dunsworth, aka Jim "The Liquor" Lahey and Pat

Roach, aka Randy Bo-Bandy. My burger arrives as the two take the stage in their now-iconic outfits, Dunsworth in khaki shirt and radio, Roach wearing his hair shirt with a cheeseburger storage device built into the front. The story goes that Lahey hasn't been drinking on the tour,

but of course he has a cocktail in hand within two minutes, trying (and failing) to hide it from Randy.

"I find it really amazing, the culture of alcohol that we have," Dunsworth said later on, breaking from his famous role that makes alcoholism funny. "I don't remember me ever needing to drink. I think I'm very lucky that I've never gotten hooked to alcohol because it costs you a lot of money, it costs you a lot of your tomorrows because you've got a bad head on and I think it destroys a lot of your ability to function." Of course, if he's only been drunk a handful of times himself, how does he rationalize the example he sets? "I'm a cautionary tale," he says. When I ask him about people needing to get their kicks somehow, he expands with, "People lack imagination. I think that we need to be taught in school, how special we are, that we're



a one-in-a-billion chance just existing." Lately, Dunsworth has been campaigning against the video lottery terminals or VLTs that they have in the bars out East. "People need to realize that they are the big winning ticket and our governments don't need to be preying on the weakest people in our society and giving them the tools of their destruction."

On stage, the two trailer park supervisors are pretty darn comfortable in their act after nearly 10 years together, and it shows in the improvisation between themselves and the audience. A few nuts test the limits of time-allowed on stage before security steps forward, but Dunsworth's character Lahey is a good sport and handles this kind of

thing well. He shouts, "Get off the fuckin' stage you goddamn shit-weasel!"

In one of the cleverest bits of the routine, Dunsworth shows his chops by reciting classical poetry and plays, while Roach Ricky-fies it for everyone else. They do everything from sea-songs and a trailer park rap, to a Batman and Robin bit with plenty of in-your-endo. For the finale, they have all of us join in a rousing rendition of

the national anthem, which they dedicate to our men and women in Afghanistan.

Perhaps most impressive about the show is their dedication to the fans who've come out. Roach and Dunsworth spend as much time at the signing table as they do making jokes. If you're willing to sign for 90 minutes down to the very last autograph, hug or picture, then it says a lot about the mutual love between star and fan. "We love that part of it," agrees Roach. "It's why we're out here."

As for future projects, he reminds us to go see the movie coming this fall, *Countdown to Liquor Day*. "One thing I can say is that it is going to be very true to the show," he says. "Lots of liquor, lots of cheeseburgers and lots of fuckin' dope."

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# Bodyguard

## "Life is a metaphor" Interview w/ Nick, vocals and "some guy named" Alex, bass

By Pauly Hardcore

(Photos by Keith Norton)

Each issue leading up to VIHC Fest IV, July 03/04, in Victoria at the White Eagle Hall, I'll be featuring a band participating on the bill. Let me introduce to you the strapping young lads of North Vancouver's Bodyguard, a band whose acts of selflessness have astounded me for over a year. Every time they come over to Victoria to play a show they flat out refuse to take payment, for reasons like ensuring the headlining band gets paid.

**AU: So when, how and why did you guys start doing the band?**

Alex & Nick: All of us started jamming together in

April of 2007, but it had been in the works for a few months before that. We all knew each other to varying degrees from Seylynn. Alex started on guitar, but sucked so he decided to play bass. Enter GLDH (Tom). Life is metaphor.

**AU: Where'd the name come from? An affinity for Kevin Costner...**

Alex & Nick: We were sitting in Giles' basement, looking at the VHS tapes. Bodyguard sounded hard, so we said "Okay, sure." And by the way it's Bodyguard, not *The Bodyguard*. *Waterworld* is also super hard. Unnecessary piss drinking. Why wouldn't he just purify the salt water?

**AU: How many VIHC Fest's have you played and what have been the best moments from years gone by?**

Alex & Nick: We played there once, last year. It was fabulous, except

for the angry people with the house in the middle of a parking lot. Nick's favourite past Vic-fest moment was 2006 when he came across



some local youth smoking joints in a staircase, and was like "Okay, sure." Then all of a sudden it was time to play. He faced the wall and had to take his shoes off. Fun times that year though.

**AU: What are you most excited about the Fest this year?**

Alex & Nick: It's been better every year. Victoria is fun and so are friends there. There are lots of good bands are playing the fest that haven't played Vancouver yet.

**AU: Will you have a new recording out anytime soon?**

Alex & Nick: Oh. One of those. New demo in April



# HARDCORE ALLEY

hopefully. It's coming together.

**AU: What other local bands are worthy of checking out?**

Alex & Nick: Lots. So many. Crosscheck, a new edge band. Great.

**AU: When you're not doing the band, what occupies your time?**

Nick & Alex: We bowl, drive around, the occasional acid flashback. Lots of things, seeing as how we "do the band thing" for about two hours a month. And it's been zero hours a month since Tom broke

his arm while thrashing. We've all been unemployed until just a few days ago, so there's been lots of time for recreation. We all play in other bands. Alex is in Woolworm. Matt is in Set To Go and She's All That. Tom is in Lay Off. Nick is in Dichotomy and Persistence of Time. Also he is recording a compilation of Vancouver bands. Tape format, lots of great bands, wide variety.

**AU: What albums are you listening to these days?**

Alex & Nick: Alex likes Teenage Cool Kids. Nick hasn't bought any music in months. Matt seems to be jamming the new Propagandhi record a lot, we can get behind that. I read on facebook that Tom likes Cruel Hand. We haven't seen him in a while :(

**AU: Last words for the scissor kickers out there?**

Alex & Nick: Scissor Sisters? That band fucking sucks.

**AU: No, Sciss...oh wait - I see what you did there...see you jokers in July.**

(Myspace.com/bodyguardnv)

# APRIL

**3** Divinity  
The Order of Chaos  
Ripcase

**4** Matt Blais Connection  
Vacuity  
The Lions

## 10 CBC ROCK FOR T&A

**11** Kilbourne  
High Five Drive  
Retokill  
The Naughty Prowlers

**17** Wasted Prod. presents:  
Lummix  
& Guests

**18** CBC ROCK FOR T&A

**24** Jewel Box Burlesque

**25** CBC ROCK FOR T&A

# MAY

**1** The Heist  
Key to the City

**2** Unseen Brutality  
Before the Kill

**9** Eve Hell and the Razors  
Burnig Sands  
Colin Anthony

**15** Fighting for Ithica  
& Guests

**22** Genius Boots  
And He Is Us  
Fox Opera

**23** We Found the Body  
Faceless Hulk  
Terror Horse  
Kataplexis

**30** Wormbox  
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## Interview w/ Brandon Cruz - vocals

By Willy Jak

Back in the 80s the punks learned to crosspick, and crossover was born. There were of course killer bands like D.R.I. but what I'm talking

about is the birth of skaterock and it happened in Oxnard California, back when Mexican bands like Suicidal Tendencies and Circle One were more like a gang with a punk/metal soundtrack. Dr. Know was there. Along with fellow Nardcore bands Agression, Ill Repute and Brandon's brothers band Stalag 13. Dr. Know is still on the map but they have never toured Canada. This may mean they will be throwing on the parka's and swimming through streams,



jumping barbwire fences, crossing the border and playing a number of Canadian dates along with Canada's punk rock ambassadors The Frostbacks.

**AU: When did Dr. Know get rollin'?**

Brandon Cruz: Started in 1981.

**AU: Back in the day my bro Dustin Jak told me check out Dr. Know because the singer was Eddie Munster.**

Cruz: The guy who played Eddie Munster is named Butch Patrick. he is a friend of mine. since we were both on TV shows and played characters that were named Eddie, people got confused.

**AU: Tell us the Johnny Ramone, Bad News Bears poster story.**

Cruz: Johnny was a huge collector of memorabilia and he was looking for a *Bad News Bears* lobby card, the big four by eight foot ones. I had one, and I told him it wasn't for sale. He wanted to trade me for it so I asked what he had in mind. He traded me the leather jacket he wore on the cover of *Rocket to Russia*. I still have it and it ain't for sale.

**AU: Has Dr. Know toured Canada before?**

Cruz: We have been to Vancouver and Edmonton.

That's it. Of course, we all loved DOA, Subhumans, SNFU, Dayglos, all you guys. NoMeansNo/Hansen Bros. Canada has amazing punk rock bands. Too many to list.

**AU: New record?**

Cruz: New record, *Killing for God*. 17 songs. Three covers. We even cover Dayglos. Out now on unrest records.

**AU: What's Kyle up to?**

Cruz: Kyle is a graphic artist for film and television. He won an Emmy a few years back. great guitarist and songwriter. Just not into being in a band



anymore. too bad. It would be fun to play with him in the band.

**AU: Where'd you get the name Dr. Know from?**

Cruz: Dr. Know is a version of the first James Bond movie, *Dr. No*. The first name of the band was The Accused. It was decided one day to change it and Kyle voted for Dr. Know. Tom was there and asked if he could have the old name. That's where neidermeier got The Accused from. The bad brains dude came up with his name around the same time. We had no idea until we saw them in LA. He was laughing about it. Kinda funny that it happened 3,000 miles apart from each other, and we're both punk bands.

**AU: You were in an episode of the Incredible Hulk, did you see Lou Ferrigno getting painted up?**

Cruz: I did see that. It took a lot of green to cover that big fucker.

**AU: What about your friendship with Bill Bixby?**

Cruz: Bill was a really cool guy. We got along great. I miss the guy. My son has his middle name, Lincoln Bixby Cruz. He meant a lot to me.

**AU: Tell us about your work on South Park.**

Cruz: I was an assistant editor for three years on *South Park*. Fun place to work. They also loved Dr. Know, and used a song in an episode.

**AU: What is the Dr. Know / Slayer connection?.**

It was a Slayer cover of "Mr. Freeze". Slayer was doing their punk cover album and they just picked "Mr. Freeze". I wasn't in the band at the time, but they got a few bucks from it and that was pretty cool. We all love slayer, but in a gay way.

**AU: Final Words?**

Cruz: See all you fucks in Canada. Bring on the pale women and strong beer!

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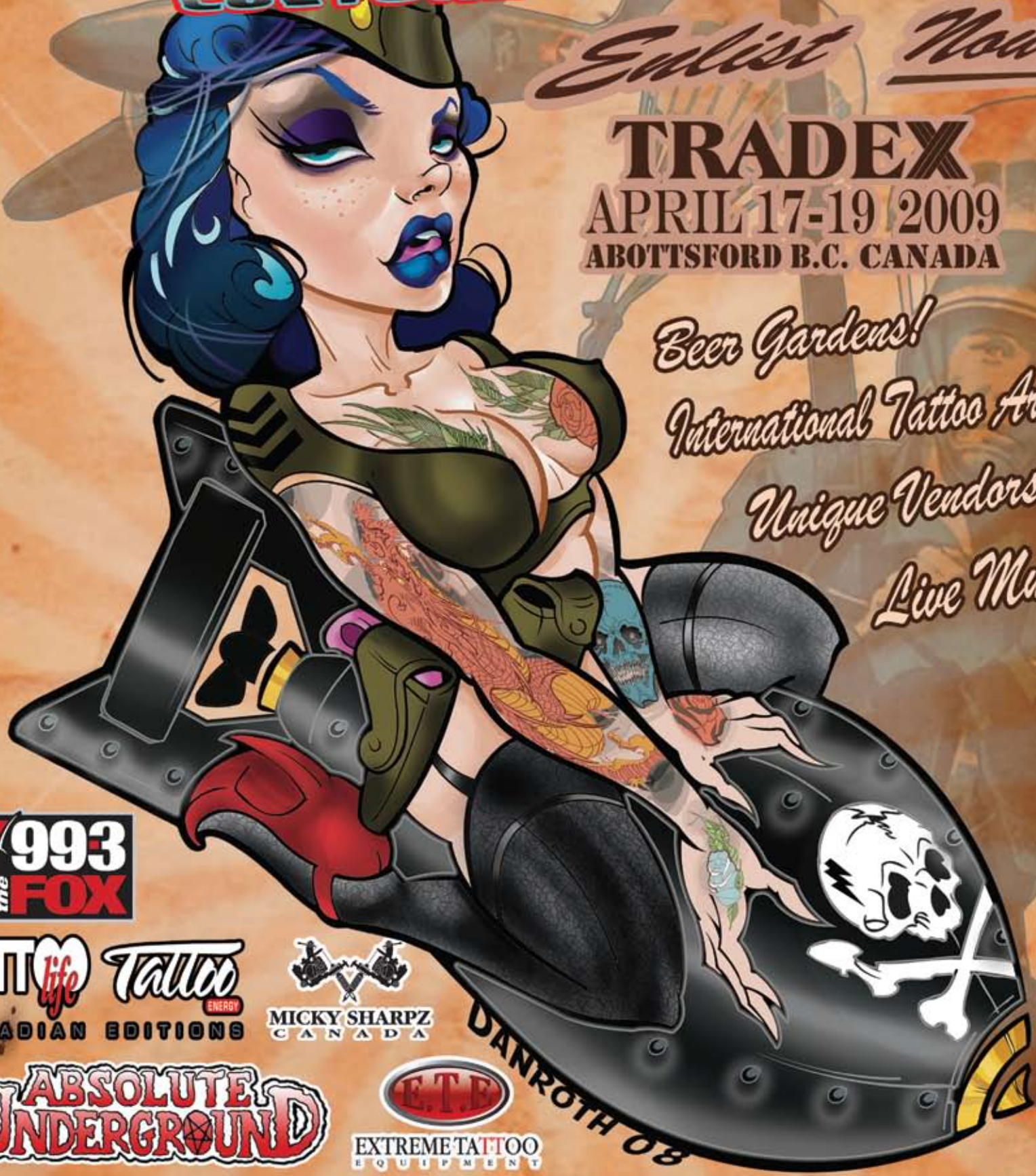


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**Nardwuar:** The Nardwuar floating pen. You're seeing me all clothed up in Canada so I'm nice and warm and then I take off my shirt as I go to the United States.

**AU:** You guys are playing shows here for Mint Records?

**Nardwuar:** We're playing a couple shows here. Tomorrow is a free show with the Goblins. And then I'm doing my own video vault where I'm showing some of my own videos at the convention centre. Then we're playing a few house parties. We finish the SXSW festival at 1 a.m. on Saturday night. I call it headlining but Grant Lawrence from CBC Radio 3 calls it clean-up. He told me to bring my mop.

**AU:** Final words for the Canadians who are missing this?

**Nardwuar:** It's completely insane. The Evaporators are playing like five shows and I'm exhausted and we haven't even started... Hey it's Mike Long - the Longer!

Mike Long meet Ira from *Absolute Underground*. Mike Long, The Longer, does these amazing dances on YouTube. When Mike is dancing he can do it with no fear about others looking on. You can see this guy, he's an expert. And doo doo da loo doo... doooooo motherfuckin' doooooooo! Yes.

she does know about the Vancouver band. She said some of her fans have come up to her saying they'd go to a Vancouver Ladyhawk gig thinking it's her.

**AU:** What are you looking forward to?

**Nardwuar:** A couple things I'd like to venture in, I'm not into the heavy metal persuasion but a show I feel sad I missed was the Circle Jerks and Echo and the Bunnyman sharing a bill together. Did you see that? Did the crowd clear out for Echo and the Bunnyman.

**AU:** Describe what I'm seeing here?



## Interview w/ Narwuar the Human Serviette

**AU:** The tables have turned.


**Nardwuar:** Tales from the sandbox.

**AU:** What are you doing here?

**Nardwuar:** We just saw some incredible bands. The Headliners, whose drummer is the sister of Brian, who books the Funhouse Club in Seattle! We saw that band because Dave saw them listed as garage folk. Then we went and saw Cynics from Pittsburgh, PA., who are still rockin' and kickin' it out hard. We also saw the band Ladyhawk from New Zealand. We did talk to her and




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# ABSOLUTE UNDERGROUND



## Lagwagon

### Lagwagon

**"I Think My Older Brother Used To Listen To Them"**

**Interview w/ Joey Cape, vocals**

By Chuck Wurley

One of the most monumental moments for me in 2008 was finally seeing a full set from a band that I have been listening to since the mid 90s. They did not disappoint, and sounded just as great now as they did years ago, I am sure. What follows, is the conversation between myself, and singer Joey Cape before the show at the Croatian Cultural Center in Vancouver.

**AU: Craziest thing that has happened on tour?**

Cape: There have been so many; I don't even know where to begin. Crazy things don't really happen anymore, but in the early days they did. I can never seem to think of just one thing, my memory doesn't work that way, it thinks about the last meal I ate, or my last cigarette.

**AU: When you started out, you played around California, and then toured the west coast?**

Cape: We lived in this little town called Goleta, a suburb of Santa Barbara. There was a good scene; we played parties. We started doing punk shows and then after a few years we decided to split up, it was going nowhere. We had made a few demos though, and I gave one to Fat Mike. Suddenly we made a record, and then we got to tour. We could have toured before, but when bands start, they don't really know how. It got a lot easier when we had a product. We did that for six years, and then got an agent, it was a natural progression. It felt like overnight!

**AU: You have been on Fat Wreck Chords the entire time?**

Cape: We started when they started! We were the first full-length they put out.

**AU: You came up to Canada in the early 90s! You played the Hillside Hellhouse in Victoria!**

Cape: Fuck yeah!

**AU: You thank us in the first two CDs!**

Cape: If we were doing a Northwest tour, it was all about getting to Victoria. We

always had the best time; we had great friends there. The people that we met when we went there, they were really a different breed of people. I have no idea what it is like there now. We haven't been there since... 1994 or something,

**AU: The band was originally named after your tour bus? The Lagwagon?**

Cape: The original Lagwagon title came from what my brother called our mom's station wagon. Long before Lagwagon existed. Mom was always late picking us up, and dropping us off. Fast forward to Lagwagon and we had this van that we toured in, named the Lagwagon, it was always breaking down, we missed shows all the time. When we made a record, we were called Section Eight, and there were a number of bands called Section Eight. So, we made a big list of names and Lagwagon was the only one everybody liked.

**AU: Been to Australia or Japan?**

Cape: Many times, and I want to go back to as much as possible. Probably my two favourite places



to go! Australia is so beautiful and the people are so nice, and Japan is like Disneyland for adults.

**AU: What are some of your favourite old tunes to play?**

Cape: Nothing. Not one song. A lot of those songs we have been playing forever, and I don't love any of them. Probably not the usual answer. But I am just being honest; they were a part of our lives, when we wrote them.

**AU: Do you feel you accomplished what you set out to?**

Cape: For me, the goals have been really short term. I think that is why we are still together, no lofty goals. We are just happy if we make a record, or tour. It feels fresh, feels like you have achieved something. Every time we make a new record, it feels like Christmas. It never died for me.

**AU: Any interesting stories behind any particular songs?**

Cape: The new record... maybe not a song, but the album title (*I Think My Older Brother Used To Listen To Lagwagon*) is funny. It is one that I feel closest to, out of all our album titles, and the story is just a direct quote that we have heard hundreds of times. We will be at some petrol station, and some kid will say, "Are you guys a band?" Ultimately the line, "Oh, Lagwagon, I think my older brother used to listen to Lagwagon in high school."

**AU: Listening to Let's Talk About Feelings, I love how there is a quote from the movie, Welcome To the Dollhouse.**

Cape: Great movie! We used to put tons of movie quotes on our records; I don't know how wise that was. We got sued once, for putting Hoss on an album cover.

**AU: I remember thinking when that came, "What a great album cover!"**


Cape: There was definitely no thinking that went into that. Now things have changed, you can't get away with that kind of thing anymore. It was cool though, the story is: Our old guitar player Shawn Dewey, his mom was in this record store in Santa Barbara when that record came out, and she was looking at it. There

was a guy standing there and she says to him, "That is my son's band," and he says, "That is my dad." It was Dirk Blocker, Dan Blocker's son. A few months later, lawsuit! He was very cool though, they just asked us to donate some of our proceeds and pick the charities.

**AU: Oh wow!**

Cape: That has been going on ever since. And they let us keep the album cover! So we donate money to Food Not Bombs, and a clean water agency. We grew up surfing, so the clean water thing really matters to us.

(Lagwagon.com)



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## Annihilation Time "Too High to Die" Interview w/ Graham Clise - guitars

**AU: How many shows how you motherfuckers played this week at SXSW?**

Graham Clise: Eight, yeah, we have it capped at eight, dude, that's enough.

**AU: I got a bloody nose from your show.**

Clise: Good! Haha! Some dude's leg got bite during Trash Talk! It was pretty gnarly.

**AU: You guys are on good behaviour this year, trying to play all the shows, and not fuck up.**



Clise: Naw man, we are definitely fuckin' up left and right. It started out alright but it never turns out that way. Ha Ha!

**AU: Tell me about the Bridge Show experience.**

Clise: Oh it was crazy man, I saw people beating each other up, seriously, I saw multiple fights and some dude's leg get bitten. These dudes were like, falling in glass. It was awesome!

**AU: And there's not a cop in sight.**

Clise: Yeah, well technically if it's over water, it has to do with the Lower Colorado River Authority having jurisdiction so the cops can't do shit. Austin, Texas Rules for loopholes! So I guess, cops try not to fuck with it from what I hear, plus they are probably scared shitless cause there are like 2000 drunk assholes here.

**AU: Was there a fear the bridge was gonna collapse?**

Clise: That would've ruled if it had collapsed! That would be the best thing that could've possibly happened!

**AU: Is there any chance that you can get into Canada?**

Clise: Uhhh errrr, we got caught lying at the border. So we got banned for awhile. We have been trying to do it for the past eight years actually.

**AU: We'll get it done. Just get into Seattle and we'll take it from there.**

Graham: For real? Ok, cool. We tried a couple

times and always fail.

**AU: There's this loophole in the law. You cross over the border on this bridge and its legal because you are over the water, man. Take a Kayak or whatever.**

Clise: Far out man!

**AU: Is SXSW it helping your musical career?**

Clise: No, Fuck that shit! SXSW is a bunch of bullshit but it's pretty fun to party here, you

know? That's the only reason why we came.

**AU: I remember last year when you guys spray painted over the SXSW banner.**

Clise: Well, yeah, this year we tore down like three banners. It's just fun torturing these assholes, it's like retarded man, it's fun.

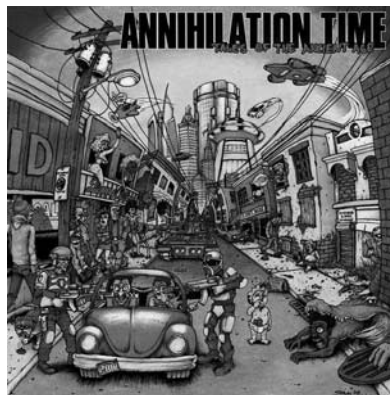
**AU: Final words for Canadian children.**

Clise: Say your prayers, do your push-ups, eat your vitamins and drink your own piss.

**Interview Part II w/ Jimmy Rose - vocals**

**AU: Tell me about the glitter. I talked to the guitarist yesterday.**

Jimmy Rose: I used to have a job once making fairy wings for strippers, little girls, and big fat gay guys who would always order size small. I had glitter all over me. and I fuckin' hate the Blank Docs.



**AU: Where's your next show?**

Rose: Somewhere else.

**AU: At the secret Vice party tonight?**

Rose: No secret, it's free booze!

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

Rose: It's like a skate rock album. It's over-produced, but that's our fault. It's like our third album and we've been a band for like ten years. So if you gotta get into that one to get into us, then you fucking missed out!

**AU: I saw you guys last year and we did an interview in the bathroom.**

Rose: Yeah, I remember that you talked some shit about my mom. You know how fat your mom is? After I fuck her, she smokes a turkey! Later bro!  
([AnnihilationTime.net](http://AnnihilationTime.net), [Myspace.com/annihilationtime](http://Myspace.com/annihilationtime))

# Absolute Album Reviews

## AMON AMARTH - *Once Sent From The Golden Hall (Bonus Edition)* Metal Blade

This was Amon Amarth's first full-length album on a major metal label. It's a bit thrasher than following albums, but it still remains unquestionably Amon Amarth. I think the re-master and re-release of this album was to make it more readily available to the legions of new fans that have been taking notice of the Norsemen. If you have the original what this re-master offers is a complete live show recording of the album. It's without a doubt worth hearing for takes on classics like "Friends of the Suncross"

and "Dragons Flight Across the Waves".  
-Ryan 'Platoon' Primrose

## BLACK CLOUD - *Demo 2009* Independent

The debut demo from Victoria's newest hardcore act strives to bring a sound to the scene that has not been heard. These five grimy tracks deliver, sounding like the bastard child of American Nightmare, Integrity and Trash Talk. Angst ridden lyrics heavy on the social commentary are delivered with ferocity, down-tuned guitar work with heavy breakdowns and a lot of interesting time changes. It's that raw sound that lends

itself so well to this type of abrasive hardcore, coming off very genuine. An amusing side-note, the outro for lost and forgotten is a tribute to Freebird. Put it on and Rage!  
-Pauly HC

## Crystal Mess - *Dark Corners EP*

### Daylight Slayings Music

On the way home last night  
On an abandoned street  
Trying to save some time  
Avoid some creeps to meet  
Made a wrong turn  
And right before my eyes  
The horror of it all

Was realized

4 respective corpses  
With drumsticks in their hands,  
2 with 6 string broomsticks  
And one with a mike stand  
Kissed my ass goodbye  
Inhaled my last breath,  
Prepared for my fate  
That was THE CRYSTAL MESS  
-Mark Morr Jak

## LUST - *Lust EP*

### Independent

Sleaze rockers Lust have been playing steadily in Victoria, recently playing in Vancouver while pushing their EP. With titles like "Lady Cadaver" and "Spred Yur Legz" it becomes clear pretty quickly what these guy's are about. Their "Chugging Beers and Banging Rears" image may work to separate them, but it may also limit their appeal. The EP itself is solid. I just wish there was more of their live energy in it. The slow song "Bring me 2 My Kneez" is actually the highlight of the disc, with the melodies soft enough to melt any girl's heart. Overall a strong showing and hopefully we'll hear some new material soon in their continually expanding sphere of sleaziness.  
-David Warren

## NORRIS - *BoneCrusher*

### Independent

Like the Spanish Inquisition, you never can expect what comes next from Thunder Bay's Norris. They've sought to capture mathcore, grind, screamo, prog and doom and force it haphazardly into a blender. Take a drink of standout "King George the Third Would be Turning in His Grave." Time signatures shift constantly, pinch harmonics punctuate frantic guitar runs, layered in the rhythmic churning groove riffs and howler-monkey proclamations. Musically and lyrically, it all sounds almost out of control, emotionally on the edge of falling apart - yet they rally and reassemble, again punching out grooves on point and on time.  
-Erik Lindholm

## NORTH OR DIE - *Self-Titled*

### Please Destroy Records

If you thought only shootings and stabbings went on in Abbotsford you're wrong, because there are some wicked tunes coming out of there as well. Backed by a solid rhythm section - this band is as fun as a case of beer. Speaking of beer, their song "Poor Man's Salvation" is a drinking anthem of epic proportions. That song makes me want to crank my stereo, put it on repeat, sit on my back stoop and drink beer until I fall off. After the first nine songs, there's three more from a not as good recording session, but they are still rippin' tunes. And besides, who wouldn't want 12 instead of nine? "Cause I'm an alcoholic!"  
-Denis Maile

## PROPAGANDHI - *Supporting Caste* G7 Welcoming committee Records

After four years we receive the follow up to a highly touted but often ignored album, 2005's *Potemkin City Limits*. The namesake of that album appears as a track finally and is one of the strongest spanning 12. Lyrically, the band has departed from the in-your-face lambastings we've all either grown to love, or loathe, and opted for a more poetic approach - spinning tales on poverty, desperation, Hockey Night in Canada tirades and the joy that long lost banger friends find at a Metal concert. Musically it is some of the tightest and most cohesive, taking everything they were great at in the last three albums, and honing those strengths.  
-Pauly HC

## THE RESIGNATORS - *Offbeat Time*

### Stomp Records

The band reminds me of poppy third wave ska from California in the 90s, with a touch of the Mighty Mighty Bosstones thrown in for good measure. Most of the songs have a really light summer time feel to them (they are from Australia) but there are exceptions. "Weirdos, Superheros, and Me" is an aggressive number about zombies and "Here and There", featuring a dub outro keeps the pace interesting. I enjoy the variations in both speed and style, yet it never feels quite like the album is truly an album, more a collection of really good, disjointed songs.  
-Chuck Wurley

## SAMOTHRACE - *Life's Trade* 20 Buck Records

Musical choice, as with the season, changes. As the rain continues to fall, and winter wanes, the spring days require something more... appropriate for the season. Samothrace fits perfectly. Avoiding the gothic/woe-is-me-claptrap frequently associated with doom, Life's Trade aims for the intersection of depressing deep south country and electric wizard; to great effect. Lyrics follow a tenuous path with visions of a greying industrial society and nature overtaking man. Served at top volume with a stiff drink on a foggy night, perfect. Recommended.  
-Erik Lindholm

## STATIC THOUGHT - *The Motive for the Movement*

### Hellcat Records

The second Hellcat release for Static Thought is and a giant creative leap forward for the band. This is far more musically creative, with lyrics really come to the forefront. The music ranges from metal riffs, to old school rock n' roll and 80s hardcore. Just because of all the styles on the album, don't think it's not cohesive - it is. There's no lack of aggression here either. "How They Get By" is a song that brings the band's deep passion for social issues to the table. "Under the Sun" is a beautiful piece of modernized hardcore-style punk rock. It's one of the most intelligent, edgy, and assaulting punk records in the last year.  
-Chuck Wurley

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## Skateboarding Mags and 'Zines 101

By Ricky Jak

I thought I would bring to life some little rags and mags that aren't available at your 7-Eleven, grocery, or trendy fashion stores. If you are old you probably grew up with *Thrasher* skateboard magazine. It used to be the magazine for all underground skateboarding lifestyles. Well, now *Thrasher* is just one of those magazines that are full of shoes and railsides. There are a stack of skate mags I thumb through every month to find maybe one gnarly photo of pool, park or street skating. Don't get me wrong, there is some pretty sick skateboarding in these magazines – but being a bit of a transition skater I like to see some variety in a mag and not just shoe adds.

Enter the few skate rags that are going to make you wanna screw your shoes and ride a skate!

These are rags that always get me stoked to get my ass down to the park. Rags I have personally hunted down and paid any where from free to \$6.50. Bear in mind some of these rags are DIY, with the spirit that the big glossy mags just seem to miss.



Let's start with *Diehard*, 30 pages of xeroxed old school bliss. This little 'zine from Tejas is put together by mainly one: Ronny Ripper, and I have personally been beside the coping in an empty swimming pool that Ronny was skating. Needless to say, my face got sprayed with concrete chunks. The *Diehard* skate 'zine is full of double truckin', punk pool-ridin' chit. It's a good one.

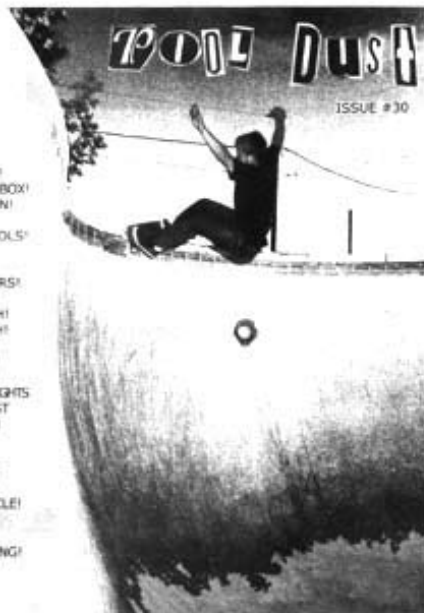
Next up is a 'zine called *Skate and Annoy* from Portland Oregon, with 56 pages of hardcore park, ditch and ramp skateboarding. This rag even has a section on EBay sales for old skateboards. Some-one help me with time travel so I can retrieve that



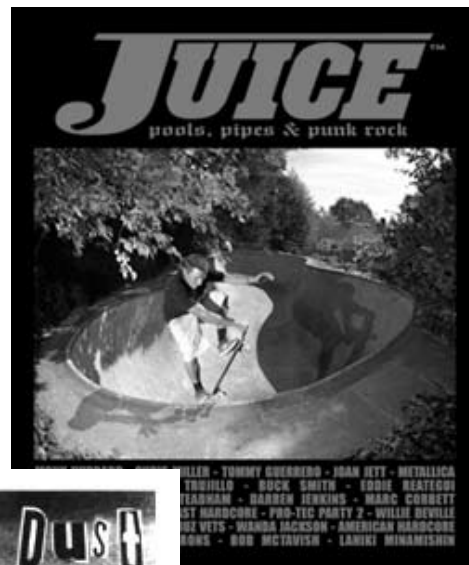
box of old skates I sold at the flea market ten years ago!

*Pool Dust* is the pool skating answer to *Maximum Rock-n-Roll*. 64 pages of forbidden frontslides, shit talkers, cockfights and pools.

Next up is a heavy hitter that deals with grabfulls of old skateboard superstars. This fat mag is called *Juice: Pools, Pipes, & Punk Rock*. Did I mention this magazine is fat? It weighs in at



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FRANKLIN - BARREN JENKINS - MARC CORRETT  
ST. MARGARET - PUP-TED PARTY 2 - WILLIE BEVILLE  
KE VETS - BARBARA JACKSON - AMERICAN MARIACHI  
BOYS - BOB McTAVISH - LANIKI MIHAMISHIN

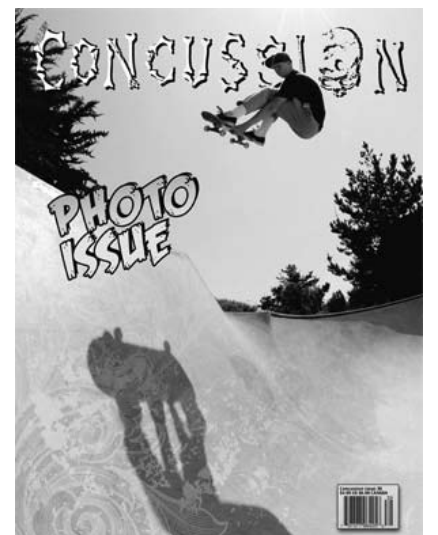
180 pages of skateboardin' and some surfin' in the vein of the 70s to the 80s. There's even interviews with music superstars like Ted Nugent, Joan Jett, and Mike Muir. The skate photos in *Juice* are way too much for the likes of the shoe catalog competitors. This mag is perfect for about a month's worth of reading while on the toilet. The bonus part about this mag is when you're finished with it you're

## Shred session

so stoked to skate you would even try to skate the bowl you have been sittin' on for that month!

Last but not least is *Concussion*, a slick glossy magazine of 84 pages. Pool, park, wall-ride, ramp, curb and a slice of rail for good measure. This is the magazine that features the real men of skateboarding. New superstars that will never get noticed in the shoe catalogs because they are too busy doin' some real skateboarding! I mean burly harsh skaters that you have to respect or you might as well put your Skull Skates hoodie back on and stay home. The photos in *Concussion* are guaranteed to make you wet. I can't say enough about this mag. It's not text heavy but the interviews and reviews are to the point and the truth. The first few lines in the Jason Jesse film review is, "I would never review this video but we're a little hard pressed for filler."

See you at the park soon!





**MESGHUGGAH / CYNIC**

**February 8, 2009 - The Commodore Ballroom, Vancouver BC**

Not enough can be said about Cynic – they are truly outstanding musicians and have an untouchable, unique jazz-metal sound. Returning from a 15-year metal hiatus the introductory wall of ambient sound signaled the start of the the night's journey in the unconscious. Guitarist/vocalist Paul Masvidal's humble and relaxed stage presence was welcoming, and added to the mystical atmosphere the band sought to create. A tough act to follow. But Meshuggah is a tough band. They hold a brutal, downtuned, bass-heavy, percussive sound. The crowd tuned in and flayed themselves below the blood-red stage lights. In time with Tomas Haake's bass drums, strobe lights entered into near-seizure tempos. "Bleed"

was a complete highlight, the peak of this band's catalogue and a physical feat to see played live with guitarists windmilling in perfect precision. Overall, an opposite and enjoyable set of lyrical messages for the crowd – should they soul-meditate with Cynic? Or destroy-erase-improve with Meshuggah?

-Erik Lindholm

**SOILWORK / DARKANE / SWALLOW THE SUN**

**March 1, 2009 - Richards on Richards, Vancouver, BC**

For the first time in a decade, old-time friends Soilwork and Darkane are touring together, with rising Finnish doom/death act Swallow the Sun. Swallow the Sun delivered a heavy, yet melodic doom metal, the quality of which turned out to be the best of the evening.

Next up Darkane hit the hungry crowd with a blast of solid Swedish death metal. The new front-man Jens Broman was spitting pure energy and not-so-pure vocal parts. Soilwork played a fan-voted set-list and it was great to hear some old shit from these guys. The recent return of Peter Wichers must have felt right at home playing "The Chainheart Machine" to a couple hundred metalheads, busy going nuts in one of the biggest circle-pits the

venue has seen. Björn Strid's vocals were difficult to percept but he compensated by fueling a mad drive, running on the stage and grooving like mad. Bjorn communicated with fans almost after each song. Sweat, spit and "Speed" were flying around, in tune with orgasmic fan singing, surfing and stage diving.

Sound issues aside, this was a memorable and outstanding show in every respect.

-Arceon

**THE CREEPSHOW / THE RESIGNATORS / ZAP STRAPS**

**March 6, 2009 - Sopranos, Victoria, BC**

I hadn't heard the three bands on the ticket (being probably slightly older than the night's demographic, but in the dark no one judges). So, it was terms like psychobilly-punk, ska-reggae and garage-rock that peaked \$15 worth of my curiosity. Local surf-rock trio the Zap Straps got the blood pumping, helping clean karaoke wax out of people's ears. The addictive sound landed them on my music-hunt list. Then the fuse lit on Aussie band The Resignators and they went off on an eager crowd. I'd never really given ska a chance before, but



Photo by Chris McKibbin

never really given ska a chance before, but

infused with horns, rock, reggae and volume it was impossible to not get lifted off of your feet (someone helped me back up). Take the power of the Resignators, speed 'er up, add volume, raw guitar and hand it off to oh-so-devilish Sarah Sin (names that inspire tattoos) and you end up with The Creepshow. Sick Boi wailed on an upright bass while Matt Pomade's drums pounded more glasses off tables than that big hockey-shirt dude. This was an all-out crowd whip, fuelling a sometimes upright mini mosh and a (failed) mid-show marriage proposal, to Sarah (wonder how many that makes?). The ear-ringing meter measured two days, but the music will keep us waiting longer for the planet alignment or full moon that signals the band's return to Victoria.

-John Carlow

**BLACK LABEL SOCIETY / DOPE / ARCHER**

**March 15, 2009 - Commodore Ballroom, Vancouver, BC**

Black Label Society's sold out show Sunday night is proof that the legendary axe-man is still considered one of the best shredders in the world. After seven albums and 11 years with BLS, Zakk Wylde's reputation as a hard living, hard drinking, mean guitar playing son of a bitch is as strong as ever. Santa Cruz's Archer hit the stage first, and played a solid set of hard-rock/metal with passion and energy. Next up was 90s alt-pop-metal band Dope. They seemed like the odd band out on this tour, but to their credit, they did a great job of riling up the crowd with chorus chants from their hit "Die Motherfucker Die" and

their cover of Billy Idol's "Rebel Yell" and NWA's "Fuck Da Police". As for their original stuff, it worked at in the moment and got everyone warmed up. BLS walked onstage and immediately broke into "Black Mass Reverends." With huge Marshall stacks on either side of the stage, the band looked epic. They sounded great too. Highlights included the Dimebag tribute with "In This River" and fall-away banners that revealed giant pictures of Dime, as well as Zakk's signature 20min solo following "Fire it up." They were there to put on a solid show and rock the fuck out...and they did just that.

-Alxs Ness



Photo by Mike Chow

**The Final Show At The Old Distillery**

**March 28, 2009 - Calgary, AB**

By StEvil

With The Distillery about to relocate, the night had arrived – the final show at the location where for over two years now, the owners Andy, Philly and Sean have provided a venue for some of Calgary's best and brightest (and often drunkest) local talent. With ten bands on the bill there was no doubt the plan was to see the place out the way it deserved.

In the chaos of the approaching move, the award winning Distillery menu was reduced to a choice of cheeseburgers, or veggie burgers. Even so, I think everyone must have had one or two (they were delicious) – the result being the whole bar soon filled with the smoke of the grill. The smell of burning flesh and the thick dark haze of smoke served as a fitting metaphor for the cloud which hung over the whole event.

You see, not even two weeks prior, co-owner Philly Roch left the bar, on his way home, and stopped for a sandwich at the notorious "crack"-Macs/Subway nearby. Two drunk assholes in line started harassing the clerk, and when they got aggressive, Philly stepped in. They turned on him, assaulting him with a brutal and cowardly attack, which left him hospitalized with near fatal



injuries. Half of his face was kicked right in. The timing couldn't have been much worse, not that there's ever a good time for such a thing. Not only did he have a bar to move but his two bands, The Primitive Screwheads and The Turrettes were slated to play the last show. Even with the grim details of the assault just coming to light, and the culprits still at large, there was an undeniable sense of camaraderie growing in the room. With Philly being the lead singer of the Screwheads, they were obviously off the bill. No one thought The Turrettes would play either, but shortly after regaining consciousness, Philly said there was no way he wasn't going to play his bass, for the grand finale – even if he had to be wheeled to the stage in a chair.

Highlights of incredible times at the venue include legends as D.O.A., the UK Subs, The Vibrators, The Subhumans, The Dayglo Abortions,

The Brains, Gutter Demons and The Real McKenzies. Matty McNasty, the piper for the Real McKenzies, even works at The Distillery occasionally as a bartender in his downtime. And I'll never forget the honour of having Teenage Head grace us with a phenomenal performance, and getting a chance to meet

and know them a little, only a few weeks before Frankie Venom's passing. That band, among others, serve to teach us all that age is no excuse for selling out, laying down, or giving up your passions. This spirit of music, rebellion, and liberation, that can carry you right up to your dying days, is what the Calgary Beer Core stands for, and is the reason for its very existence.

An evening of excellent musical performances progressed with some of Calgary's very best bands, most of whom were far from strangers to that stage – a stage designed and constructed by the hands of Chris "Dabbler" Morin – lead singer of The Dabblers, whom we all lost in a tragic event occurring while he vacationed in Mexico, a year and a half ago. While greatly missed, Chris lives on, in our hearts and memories.

Everyone knew that the Turrettes were billed,

but no one knew if Philly would actually show up and be able to play. He had only just been released from hospital days prior, after lengthy reconstructive surgery to his face. Sure enough, Philly showed, and with his characteristic tongue-in-cheek humour, he arrived dressed in a hospital gown and oxygen tube, escorted by a sexy nurse (his girlfriend Jody in costume). Against impossible odds, The Turrettes played to a packed house of cheers and tears.

Many have questioned the sense in relocating The Distillery to a larger venue in a time of recession, given so many small bars quickly flounder, and then go under. However, The Distillery as it is now, started as the dream of some metalhead and punkrock fuck-ups looking for a place to play, but with the explosion of talent happening now in the city of Calgary, and with the support of music lovers like us, the dream can only grow.

The new venue is amazing – with more than twice the capacity, and a room layout that is perfect for live shows. Upcoming acts already include the likes of The UK Subs, Dr. Know, Static Thought, The Vibrators, The Brains, and more.

Thank you Distillery – bigger, badder, and better! ([Myspace.com/distillerycgy](http://Myspace.com/distillerycgy))

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## F.Y.I.Y.F.I.

By Liam Lux

*"People people, we gotta get over, before we go under... hey good thing, did you said what you meant... we just changed – got a brand new Funky President."*

- James Brown

Okay people, it's time for a round of applause and a pat on the back. Not only did we finally get rid of Reagan Part III (bye bye George Junior!), but we finally got over ourselves and elected a black president. No shit. Remember when the basic American modus operandi was to dispose of any promising black leaders in prompt unpunished public proceedings (RIP Martin Luther King, Malcolm X, the Black Panther party, and the all those unknown soldiers). Remember when Wasp kids with Keith Haring anti-Apartheid T-shirts still crossed the street to avoid the idea of giving power to the rest of the people? When the idea of breaking this particular political barrier was no more than a talk-show discussion?

Well, barriers broken – but what's next?

That's the trick, you see. A slight of hand so obvious most of us missed it. We were so busy waiting for Bush to disappear and so giddy with Obamamania that we inadvertently chose a leader to do the leading, doing ourselves the greatest favour of this millennium. So far.

Yes, it's true, America is still American no matter who's driving the bulldozer, and there are still only two factions of one party to pick from (ie: red team + blue team = same game). What's different this time, though, is that the new Boss is not quite the same as the old one. In his first week, he's shut down Gitmo and stopped all the nasty-ass Saw shit that was providing bonus justifications for Jihad; given his first televised interview – on an Arab network, no less – and managed to diffuse the lack of differentiation between insurrectionist

and innocent victim in the Middle East. On the economic frontline he's swapped action for asinine retro-action and is actually willing to get something done.

Remember what Bush did for his first month in the oval office? He went fishing. For fish.

Not this guy. No way. He wants a new Way, and he knows we do too. And he's actually listening to the people. So speak up! It's time to stop begging for change. Demand it! The first failing of Democracy is when we ask for them to give the power-to-the-people. Where do you think they got it in the first place? It's already ours, fools, and we've only lent it to them in trust – deposited like in a bank account. Do you hold a protest every time you want to make a withdrawal?

We've already taken the first step – we've actually (even if accidentally) allowed a real leader take the lead. Now we're in for it – responsible government? Power from below, authority from above? Sound dangerously democratic to me. Like it or not, people, you've chosen to be free, and that carries some responsibility. Democracy may be fundamentally flawed, but it's the best we've come up with so far, and it's not going to get any better on its own.

Democracy has a couple shining accomplishments. One, that anyone could become president. Any one. Two, implicit Freedom of Speech: the ability to make your thoughts, beliefs, and opinions known, and to find like-minded individuals who can help turn words into action. James Brown knew it, singing about a black president as far back as 1974. But he didn't just fart into the wind, he backed his stank up. He knew that in order to make a difference you couldn't be a zero, you have to add what you mean to what you say in order for us all to get over - before we go under.

You already know the drill, people. Read the backs of your DOA T-Shirts. A self-admitted shithead simplified the math for you. It's time to practice what you've been preaching ever since:

"Talk – Action = Zero."

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**Burning Moon Video**

By Devil Doktor Dyer

**AU: Burning Moon Video just had its grand opening in Calgary on Friday, February 13, how has the reception been so far?**

Brenin Barrow: It has been really good so far, most people who've stopped by have been really enthusiastic. There's been a lot of positive feedback.

**AU: How did Burning Moon Video come to be?**

Barrow: The original idea was conceived about three years ago, while I was having some drinks at a pub. The initial idea was to start an online shop dealing with horror movies and punk rock music... after working dead end jobs, one after another, I thought I didn't have much to lose. I sold merchandise online for about a year through my own site and my eBay store. I upgraded to a different website, changed my name and started offering rentals online. Online renting didn't work out very well at all, so naturally the next step was to open an actual brick and mortar storefront.

**AU: Are many of the films sold directly from your collection?**

Barrow: During that first year or so of selling online I actually sold a good chunk of my personal collection. So when the idea of doing rentals came up, I pretty much had to buy a lot of the titles I originally sold. I've since purchased a couple of other small collections and have spent hours digging through pawn shops and bargain bins.

**AU: You just had a screening of Fulci's *City Of The Living Dead* at the Plaza theatre, how was the turnout and what films do you have planned to show there in the future?**

Barrow: The overall atmosphere was great for the *City of the Living Dead* show! We played vintage trailers before the feature including an original *Exorcist* teaser that for some reason played upside down! We're going to be hosting the Canadian Premiere of *Isle of the Damned* on Friday, March 13th at 11:30 p.m. After that we'll go back to our regular 9:30 p.m. shows on the first Thursday of every month.

**AU: Among the items that you have in the store include a zombie section, music section, a Eurotrash/Giallo section, westerns, soundtracks, pins and books. What's next?**

Barrow: Right now I'm just going to concentrate on bulking up all my categories with more quality titles as well as bringing in more titles for sale. In the future who knows, maybe t-shirts, patches, etc.

**AU: What else do you offer that other video stores do not?**

Barrow: I guess you could say we aren't an average video store. Of course, we have videos (VHS, DVDs & Blu-ray), but we also stock music (punk, hardcore, psychobilly, horror rock, etc.), soundtracks, box sets, magazines, books and



memorabilia. Of course we also carry titles that won't be found anywhere else in town, including stuff that most "alternative" stores probably don't have.

**AU: You also do special orders for people. It looks as if Burning Moon Video wants to be known more for sales rather than rentals, or is it a split?**



Barrow: I'd say it's a split, most of our store space is currently being used to display rental items, but we also have a constantly growing selection of products available for sale including some hard

to find rarities! It's the best of both worlds; I want to make sure everybody gets their fix, from the casual film watcher to the hardcore collector.

**AU: What are some of your personal favourite films?**

Barrow: That's such a broad question, I'd really need a specific genre to narrow it down. In no particular order: *Re-Animator*, *The Thing* (Carpenter), *The Toxic Avenger*, *Coffy*, *Braindead* (Dead Alive), *Night of the Creeps*, *City of the Living Dead*, *Suburbia*, *Cannibal Holocaust*...

**AU: Anything additional you would like to say?**

Barrow: I'd like to thank everyone that has supported Burning Moon Video so far, including everyone that attended the Plaza screenings and everyone that has come to check out

the shop. To everyone else, drop by if you're in the mood for something other than awful one-hit-wonders, mindless remakes and nauseating sequels.

(BurningMoonVideo.com)

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# INK SLINGERS



## Interview w/ Petor, Fleshwroks Tattoos in Victoria

**AU: What made you become a tattoo artist?**

Petor: I think it was at about 4 AM one morning after a long hot night in Hamilton and a friend

of mine and I were the only ones still awake. He made a comment that I should get into tattooing since I have always been creative in various media. This new idea really caught my attention and felt... right. One of those things that give you a warm, fuzzy feeling all over... goosebumps and everything.

**AU: Influences?**

Petor: My most recent influences have been horror movies, underground art



culture, graffiti, toys & tattooers that are doing amazing colour photo-realism... guys like Paul

Acker, Nick Baxter, Mike Devries and Nikko Hurtado.

**AU: Tell us your tattoo history. Where have you worked, how long, and who did you apprentice under?**

Petor: I started my apprenticeship in the spring of 99 in Hamilton under a man by the name of Steve Stricker at Wylde Tattoo. I tattooed at that studio for about five or six years and took two years off of tattooing for school. By the time it was over, I found myself pacing back

and forth just wanting to tattoo... I had to tattoo! So I opened a full studio in the spring of 06 called Atomica Tattoo in Hamilton's art district. When it came time to renew the lease after three years, I got the travelling itch. That's how I ended up here in Victoria at Fleshworks.

**AU: What are your strongest points artistically?**

Petor: Artistically, I am very much into experimentation. I like to do different styles and utilize different techniques to achieve different effects. This keeps everything fresh and new, exciting and sexy. Though that being said, I'm focusing more on photo-realism in my tattoos... playing with light and shadow, different colour combos, and taking my abilities to a brand new level. I want everything to look as though it's wet,

drippy, and like you could almost touch it and it might just bite you!



**AU: Coolest tattoo you've ever done.**

Petor: That's a tough question. There are too many tattoos that I find so rad that it's hard to pick just one... I think right now it's a toss up between a colour portrait of Gizmo the mogwai and a zombie My Little Pony I did on a friend back home. I really dig doing quirky, creepy tattoos. Right now I would love to do a sleeve



was just the right time to make the move. Sometimes you just need to drop yourself into a new and unfamiliar environment to freshen things up a bit.

**AU: What else do you do besides tattoo?**

Petor: What is there other than tattooing! Actually, I take on the occasional design project when something interesting presents itself. I'm a sculptor, painter, graphic designer, a bit of a photographer and a chain smoker. Recently I started working on a series of prototypes for a line of soft vinyl toys and I've been getting back into screen-printing to start transferring some of my art to clothing.

**AU: What tunes do you like to work to?**

Petor: Right now it's a lot of metal and old-school hip hop, but its always changing and depends on what I'm working on.

**AU: Advise for newbies?**

Petor: Don't be a fuckin' rockstar... that shit makes me wanna' puke! (Seventy-SevenSparrows.com, Fleshworks.ca)



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## Artist Profile

### Interview w/ gigposters.com founder Clayton Hayes

**AU: Who are you and where are we?**

Clayton Hayes: My name is Clayton Hayes, I'm the webmaster at Gigposters.com and we are at Flatstock 20 at SXSW in Austin, Texas.



**AU: Tell me the origins of this website.**

Hayes: In January 2001, I started the site and it's been growing rapidly ever since. It now has over 100,000 posters online and represents over 8,000 designers.

**AU: What was the catalyst? Why did you do this?**

Hayes: I used to play in a band for ten years and I was also a computer

a certain point and didn't want to go back in time. Is this correct?

Hayes: That's not true at all.

**AU: So, you were misquoted in the movie?**

Hayes: Yeah, I guess. There are lots of posters on there from the 60s, 70s.



**AU: And that's other people posting them?**

Hayes: Yes, I don't really post anything,



programmer. So I just combined the two interests together as a hobby and started the site. Once it started steam rolling and getting huge, I ended up

its all user submissions. So anyone can post anything they have and mostly it's the designers posting their own work. Other people scan flyers from their home town and post those. But there's no date restriction what-so-ever on the site.

**AU: Would you say that people digitally collect posters nowadays?**

Hayes: I think some people do to make their own wallpapers on their computers, desktops and things like that. But mainly its just an easy source

to search and find all the images of a band that you are looking for or venue and then you can contact the artist from there and order the actual prints.

**AU: Who are some of your favourite poster artists?**

Hayes: I have a new book coming out and in it are featured who I think that are the top 101 artists of today. That might give you an idea...

**AU: What are some of your favourite bands?**

CH: Oh, I am stuck in the 90s. Ha ha. I still listen to Jesus Lizard, Jawbreaker and Seaweed, bands like that.

**AU: What's your book called?**

Hayes: Its called *Gig Posters - Rock Show Art Of The 21st Century* and there's 101 actual perforated pages that you can tear out and decorate your walls with.

**AU: What do you know about the origins of Flatstock?**

Hayes: Flatstock started on my website actually in the forums. Frank Kozik and a few others discussed it way back when it was starting and decided to have a poster show. The first one was in San Francisco and after that

they wanted to do another one so they formed the American Poster Institute. That's when they brought me on as a board member. So I was actually involved, starting at Flatstock 2 all the way to 18, organizing them and making them into

what it is today. It's something to be very proud of. It's an amazing event.

**AU: Should more people be posting more local shows?**

Hayes: Absolutely, I'd love to see more Canadians get involved and post the posters that they have designed or even from their hometowns. There are a lot of Canadian posters on there.

(Gigposters.com)





## Interview w/ Herschel Gordon Lewis

By Dyerbolique

The "Godfather of Gore," H.G Lewis is back to directing with his new project *Grim Fairy Tale*. The veteran of viscera has also been busy in an acting environment, appearing in *Retardead* and the upcoming *Smash Cut*. With H.G.L remakes abound and the hit *Juno* showcasing *The Wizard of Gore*, there looks to be more chicanery to come from the wizard.

**AU: What is the state of *Grim Fairy Tale* at this moment?**

Herschel Gordon Lewis: *Grim Fairy Tale* (we've agreed to make the title singular, not plural) starts shooting in late March. I'll be directing it, with extraordinary pleasure.

**AU: Recently a few of your films have been remade - *Two Thousand Maniacs*, and *The Wizard of Gore*, are you a fan of them?**

Lewis: I can't give that question a coherent answer. If I no longer were upright, I'd sense some homage. But I'm still here, on the cusp of directing another movie of my own.

**AU: How did the *Juno* crew get involved with you to feature scenes from *The Wizard of Gore*; furthermore, how did it feel to have the film be hailed as "better than *Suspiria*" by the character?**

Lewis: I hadn't known that the inquiry about using some footage from *The Wizard of Gore* came from such a prominent and distinguished source.

When I received the first phone call asking me, "Have you seen *Juno*?" I thought it was a new planet some astronomer had discovered. My ultimate reaction to the honour has been: If one lives long enough, he becomes legitimate.

**AU: How did audiences (and critics) react when *Blood Feast* was first released?**

Lewis: Dave Friedman and I were regarded as outlaws. "How dare they!" The scoffing dried up when the film began racking up grosses. Still, we were the progenitors of some of the censorship and regulations that suddenly popped up to protect an unsuspecting public. It's laughable, because had we paid to generate such negative reactions we couldn't have done more to help box office grosses.

**AU: What are some other experiences that can stand up to the infamous tongue ripping scene in *Blood Feast* (using a real sheep's tongue doused in Pine-Sol)?**

Lewis: In *Two Thousand Maniacs*, when the yokel jumped into a ditch after setting up the detour sign, he waited patiently for "Cut!" and then jumped out, pointing to a rattlesnake that shared the ditch with him.

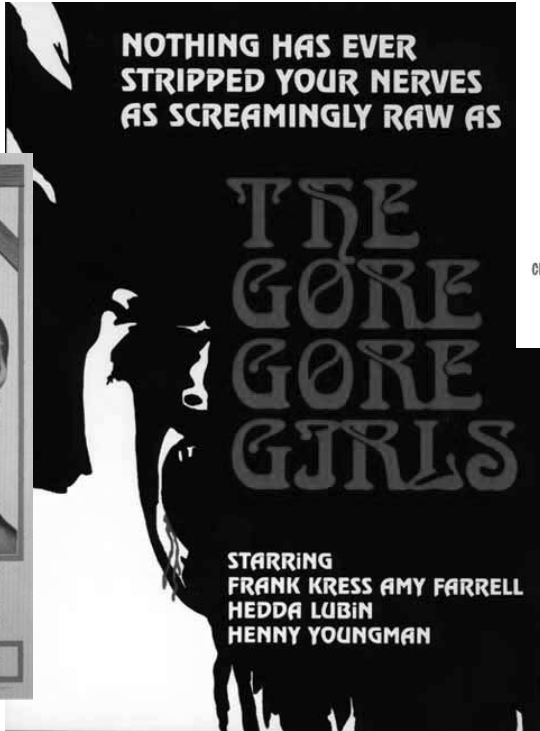
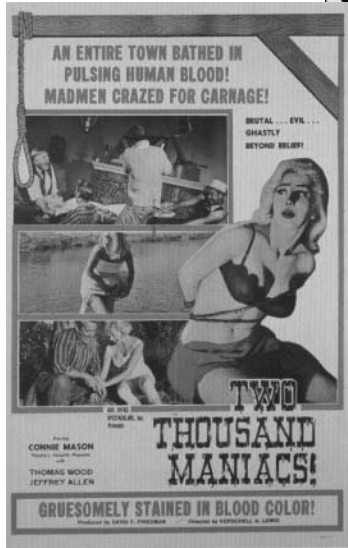
**AU: You did many voice-**

**overs for your earlier films. Is it attributed to your radio experience and desiring to act, or were the actors just not satisfactory?**

Lewis: John and I have discussed it. It may be that both of us have egos too massive to share.

**Many directors have attempted to add innovations to your original idea. Do you ever think they've missed the point?**

Lewis: In a number of cases, yes. Intensive gore is more logical for low-budget films than extensive gore - and



**AU:** backing it up with a sense of humour de-fangs audience-skepticism. Too many contemporary film-makers are too seriously in love with their product. They become Pygmalions, in love with their creation... and that means a loss of rapport with outsiders, for whom our films should be aimed.

**AU: What advice can you give aspiring directors wanting to do something different?**

Lewis: Avoid handheld shots, don't hire your friend or think of entertaining people who never heard of you.

**AU: Anything else you'd like to say to everyone?**

Lewis: Oh, yes. Thanks for the ride, it isn't over yet.

(HerschelGordonLewis.com)

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## "Interview With A Vixen"

By Emily "Rose" Kendy

(Photo by Nadine L'Esperance)

"It's the last house on the left," was the direction given for Miss Gory Rae's house, Mistress of Horror for the Rio Theatre's double-bill Friday nights. Thankfully, program director Alex Chisholm (who also runs double-bill cult nights on Saturdays) opens the door and not a hatched wielding psycho-maniac. Inside is a candlelit Gothic movie-buff's paradise. The bizarre British series, *The Mighty Boosh* is playing on TV, acquired somehow despite its unavailability in North America. There are walls stacked with hundreds of DVDs and Collectables, candelabras, a live lizard and three life masks of Bela Lugosi, Boris Karloff, and Vincent Price hanging on the wall. The masks come from Forrest Ackerman, who was perhaps best known for his museum of Hollywood horror and sci-fi memorabilia that he collected after working with make-up and special FX artists during the days of Universal monster flicks. When asked if the staggering collections over-taking every inch of space is all hers, Gory waves her hand dismissively. "Oh, no!" she says and then after a beat adds, "There's loads more in the other rooms." Gory has a cigarette in one hand and a cup of



Whisky and soda in the other. She has a mane of wild red and blonde streaked hair, and is wearing a long, wispy leopard-print robe, with not much underneath.

"Elvira is probably the most famous mistress of horror," she says, providing a little background history lesson on her profession. "Although I liked Vampira better. Maila, who was Vampira and just passed away, was one of the originals. It was a burlesque thing. Horror movies always have that sexual aspect. They tried to continue the seductively with the horror mistressing."

Alex and Gory began taking over the double-bill horror nights last year, and have shown everything from David Cronenberg, Takeshi Miike, Frank Henenlotter and Ruggero Deodato. Alex explains that they wanted to hold the horror nights

because the midnight movie in its heyday was traditionally horror. "That's the tradition we're trying to revive," he says.

"The whole point of the Rio," continues Gory, "is to save people so that they can see the originals the way they were shown when they were meant to be shown that way."

While Alex is a movie-buff in general, Gory has been a fan of horror since a childhood revelation with Vincent Price during the *Pit and the Pendulum*. "Then I met him when I was 12," she says. "And I was a really ugly kid. I had braces on my teeth, with the headgear, and braces on my legs because of rheumatoid arthritis, but he walked up and told me, 'You have the most gorgeous red hair, my dear.' And that was it."

From Gory you can expect the unexpected during her hosting – while she is there to introduce the movie, you can anticipate stage antics that include buckets of blood, lots of skin and some major audience participation.

"I love it, I love my audience," she confides. "I was born to interact with people about horror."

(Horror plays every Friday and Cult plays every Saturday starting at midnight at the Rio, 1660 East Broadway, Vancouver. Licensed bar included. For program listings go to: [RioTheatre.ca](http://RioTheatre.ca))

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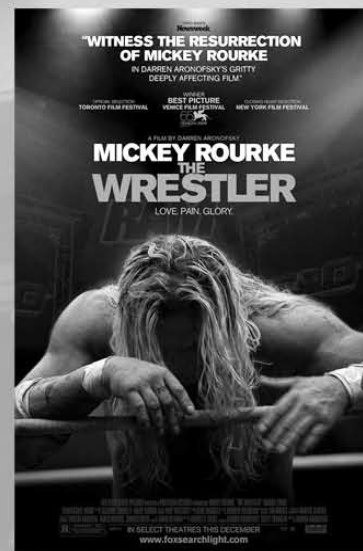
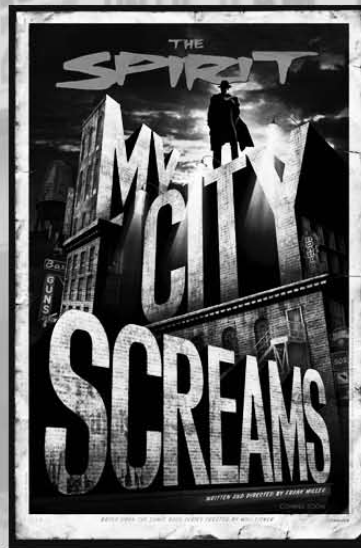
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# HOROSCOPES

April / May 2009

## ARIES

The pressure is on to make things right in relationships, but you are feeling stifled and held back. This is not the time to lash out. Mid-April brings an opportunity for a breakthrough. This can happen with or without a major freak-out. The struggle continues around the New Moon April 24th, but there are goals to work towards and progress to be made. Don't be disillusioned mid-May. The last week of May brings all kinds of positive reinforcement and support. Let the healing magic work on you and through you.



## TALIBUS

Are things not working out socially and romantically? No expectations- no disappointments. Might as well focus on where you are able to exercise some control, which is work and career areas. There are big positive developments coming up for you in these areas this Summer. Between Apr 11th and 24th you have a chance at some romance magic. Go for it. The New Moon Apr 24th can be a springboard to a better life. Do not be deterred by negative thinking. Screw-ups at the start of May are simply clearing the way for good stuff later in the month.



## GEMINI

Work out disagreements that happen at the very start of April, because those with whom you are having difficulties will prove to be valuable allies later. Yet be discriminating about who you let past your boundaries. Turbulence in career is not going away any time soon. It bugs you all Summer. Again around the New Moon April 24th caution is warranted in personal communication and any financial matters. May 5th Mercury goes retrograde, again. This signals another 6 weeks of communication and organizational foul-ups. Regardless, the last week of May is charmed with supportive fellowship and spiritual awareness.



## CANCER

You are reevaluating all kinds of important stuff in your life. A ride on the current "simplify" bandwagon may do you good. Watch out for a tendency to be harsh with others early in April. Don't let relationship issues ride. Discuss concerns as they arise or there could be a blow up in late April. There is an emphasis on social activities and community involvement in May. Be careful of taking on too much. Watch your boundaries and be careful to whom you give your number. Your personal power is growing and others find that attractive.



## LEO

It is time to bear down on creating solutions to financial difficulties. Credit and business matters are becoming less stable. Changing goals may have you back in school. A big emphasis is on your status and career. This Spring holds opportunities to make changes at work that bring solid improvements, but these require a solid effort. In May, social contacts contribute to exciting times and thrilling relationship developments. If you don't have a Summer romance this year, you must be using these energies to heal your approach to getting close.



## VIRGO

Saturn in your sign these few years shows that you are determined and serious. These traits are emphasized in early April and you don't want to let it get you down. Others are presenting challenges. You may find that you need to assert yourself. Don't fold easy in the face of conflict. One of these challenges seems fun and interesting, rather than a bother. The most significant developments this Spring are in how your work and self improvement are enhanced. Expect some authentic healing. Latter April and May you are getting all this spiritual illumination.



## LIBRA

Your ruling planet, Venus, is retrograde or appears to be moving backward in the sky until April 17th. This period stifles progress through your usual charm and bullshit techniques. Expect the unusual at work and avoid being at odds with the hierarchy. New awareness about the role of relationships in your life brings clarity, but no solid results, yet. Stick up for yourself during a clash of wills near the start of May. As the month progresses you are feeling empowered. From latter May and into the Summer you are inspired and choosing between various creative and romantic opportunities.



## SCORPIO

This whole Spring and Summer are relatively mellow. It is a time for getting more comfortable in your relationships, home and family life, and your own skin. Work and business seem OK, just don't coast or over spend. Make hay while the sun shines and save for a rainy day (and a few other clichés). You have learned the hazards of not expressing your feelings as they happen and allowing tensions to build, so stop it. Letting your feelings out around the Full Moon May 8th may seem like a challenge, but once the fur settles it will have been worth it.



## SAGITTARIUS

Caution with spending. You can't buy a thrill or cheap ones are just as fun. Social life doesn't need to cost much money. Home and family is the source of surprises, rather than stability in April. Curtail your own impulse to contribute to rocking the boat. The Sun in Taurus from late April to late May holds an emphasis upon getting better, healthier, and more productive. Set personal goals. You're happier when you think you are getting somewhere. This may sound boring, but this is preparation for fun and fascinating relationship developments in late May and into the Summer months.



## CAPRICORN

You are breaking old patterns of thought and outdated core beliefs. Those who think they know you well may be surprised. You sense the changes have just begun and the seeds are being planted for the creation of a new career and new persona. Late April and into May you want to experiment with making money in creative ways. Play with several new angles. Be prepared to drop what fails. Hey, remember that the Scientific Method is based upon finding truth through strategic failure. By late May you can focus upon refining what works for you.



## AQUARIUS

Expect the unexpected in finances in April. Then your thinking butts up against the facts as we move into May. The harshness of this is inversely proportional to your grasp of reality. "Solve et Coagula" means solution and coagulation. It is a part of the alchemical process of achieving perfection and turning base metals into gold. This is what is happening to you and your life this Spring and Summer. It means everything is dissolving into bubbling goo, before it all reforms into something new. It is supposed to be a healing process. Good luck.



## PISCES

You surprise yourself with your brilliance in April. Use it to make real solid change in how you express and present yourself. Ignore opposition, authority figures, and common sense. Act on ideas about business and increasing productivity. Cash flow is good; make it happen. Into May you can begin to accept a little guidance from trusted associates. You will be looking for some anchors in your close relationships in May, as your spiritual belief systems are going through a major makeover. Be open to bigger Truths and larger realities if you want a more fulfilling and exciting life. Bob's your Uncle.



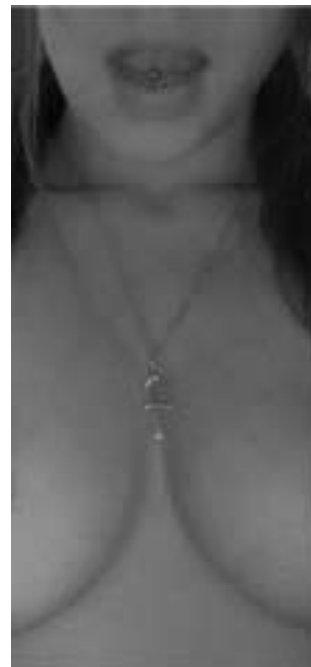
## Sex Advice with Dr. Jezebel Jizz, PhD

Dear Dr. Jezebel,  
My girlfriend wants to put four fingers up my bum. Two hurt. What should I do?  
-Gun Shy, Victoria BC

Dear Gun Shy,  
Have you ever tried telling her you don't want four fingers up your bum? Or perhaps you do, and who can blame you? The doctor salutes you for your acknowledgement of the zen art of sodomy. Many heterosexual men never in their lifetime become secure enough in their masculinity to explore their g-spot, let alone allow their girlfriends in on the action. In my honest medical opinion it's definitely worth trying. One will do just fine for an amateur cornholer. If your girlfriend insists on ramming four in ya, tell her it's got to be done in baby steps.

It's like getting to the centre of the tootsie pop, unless you enjoy the feeling of shitting fire for a week. The philosophy you want to follow is "slow and steady wins the race." Butt plugs come in all shapes and sizes, and are ideal for dialating the anus to the appropriate diameter. Perhaps

you could experiment with one of the many varieties of strap-on dildos to stretch yer cavernous out. Don't forget to lube up and avoid that pesky "love stitch." The doctor recommends extra-virgin [editors: how ironic!] olive oil. It's safe and all natural, so it doesn't contain any chemicals that will throw off your natural chemistry, resulting in a bacterial infection. And remember kids, momma always said, "Never go back to front!!"  
-Dr. J



Dear Doctor Jizz,  
Is it true masturbating makes you deaf?  
-Hank, Sooke BC

Dear Hank,  
...WHAT? HUH? Sorry I can't hear you, I have my hand down my pants... just fuckin' with ya. My advice to you is put the bible back in grandma's nightstand and go find a safe place to get nasty with your bad self. Grab a pair of headphones, crank up the what have you, and keep jerking it until you can't hear anymore. No, no, don't worry. You will not go deaf, SHIT kid. The doctor recommends you beat yourself silly until the batteries on your MP3 player die. That's as close to hard-of-hearing

you're ever gonna get doin' the wild thing with your sock. Masturbation is beautiful and healthy and, for 99 per cent of the planet, totally necessary. The doctor highly recommends it. In fact, I'm doing it right now!  
-Dr. J

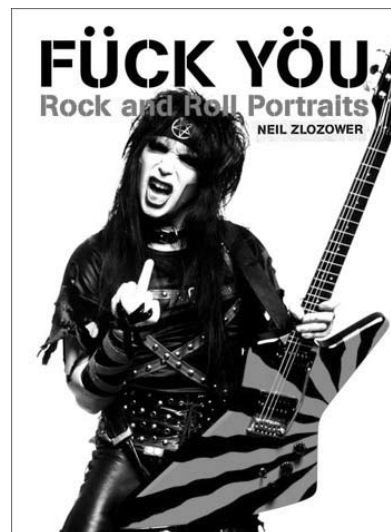
## Absolute Book Reviews

### Fück Yöu - Rock and Roll Portraits

By Neil Zlozower

This is a major middle finger through the eye of Zlozower's lens - Chock full of "Fuck You" from glam metal gods like Poison and Ratt, to mainstream acts like Van Halen and AC/DC, right up through the ages to thrashers like Pantera and Meshuggah, "Zloz" (as he's known to friends) has captured the "middle finger to the establishment" essence of what rock'n roll has always truly been about. Zlozower's photography has catapulted him into the newsstands amongst the pages of Metal Edge, Kerrang!, Metal Forces, Rip, Hit Parader and others, throughout the years. The reader will also find a few rock stars nestled in these pages that have passed on. To see them sticking out their middle finger in their prime (that includes Steven Adler pre-dope sick) is quite satisfying. Not to be outdone by the metal overlords alone, Neil does not leave out modern day punk brats like Green Day, The Donnas and Blink 182. So sit back, put on a pot of java, roll one up and you've got yourself

a lovely little coffee table book that might make your guests think twice about reaching for the scones without asking.  
-E.S. Day



### Personality Crisis... Warm Beer and Wild Times

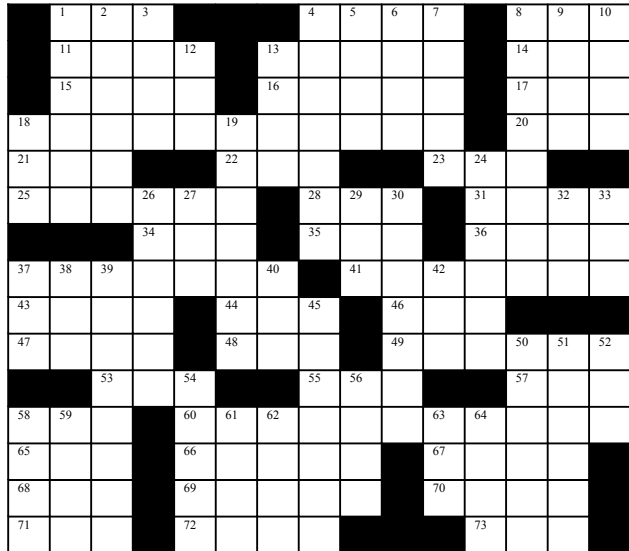
By Chris Walter

After years of cult like status, a book finally appeared about one of the finest punk bands of Canada, and it is pretty fucking choice! Rock n' Roll books are always a guaranteed good read, and this is no exception. It follows the early Winnipeg punk scene where it was no

joke to be a punk rocker in the late 70s, and details all of the members' earlier bands building up to the mighty PC. These guys sure worked their asses off between 79-84; touring mostly Canada and becoming a fixture in the rippin' San Fransisco punk scene along with Verbal Abuse, Crucifix, Tales of Terror, Fang and Free Beer, featuring a 14-year-old Tommy Guererro and his big brother Tony. Walter is simply amazing as usual, creating awesome visuals of some of the almost *Spinal Tap*-esque at times! There's everything from Billy Idol being an asshole and Paul MacKenzie crashing his bike to the Seattle Jaks trying to assault a friend of the band, Acid flashbacks and Cocaine! Vancouver spots are described to the point where one can almost smell the stale beer and piss, and the photo section is simply stunning, with a shitload of band shots: Mitch Funk in speedos, what the fuck? My favourite part is where Jon Card passes out on the beach and misses getting his head run over by mere inches! The record has been re-released in time with the book release, so go downtown tomorrow and buy it or steal it if you have to! Good job Hook, this will definitely tie me over until the sequel to Simon Snotface's *Prisoner of Evil* spews out of the antichrist's infected anus!  
-Dustin JaK, VI 13

# CROSSWORD & COMIX

- Across
- Smallest province
  - Canadian brewery(abbrev)
  - Wager
  - Divided by
  - Not warlike
  - Crystallized di-hydrogen oxide
  - Guitar playing hook
  - al-Qaeda leader and 9-11 mastermind(1<sup>st</sup> name)
  - National Hockey
  - Landlocked Asian nation between Iran and Pakistan
  - Laugh Out Loud
  - "It's the end of the world as we know it" band
  - Open Learning Institute
  - The Boston \_\_\_\_\_ Party
  - Civilians currently under US occupation
  - Military word for "doin's"
  - State below S.Dak
  - Navy Seals division
  - Anthrax word
  - Like a lamprey
  - Fixes
  - Knowledgeable
  - iesvs Nazarens Rex Ivdaeorvm
  - US tax watchdogs
  - Abbreviation of average
  - End of a hammer
  - Lie
  - Strata
  - Opp of aves
  - Snitch goof
  - Baby lice
  - 9-11 Ground Zero
  - Author of, "Failed States," and "Hegemony or Survival."
  - Horton hears a \_\_\_\_\_
  - Ultimatum
  - Board game feat. Colonel Mustard and Professor Plum
  - Cult radio host Bell
  - Portents
  - Roseanne
  - Place for shoes
  - Church benches
  - Abbreviation of session



- Down
- Raid(take from)
  - Riddle
  - Reason to scratch
  - Operation Desert Storm,e.g
  - Applause(abbrev)
  - Peruvian Capital
  - Racial slur for "oriental"
  - al-Qaeda leader's last name
  - "E" to an Army guy
  - Poker slang for "mannerism"
  - Site of Mohawk-SQ(Secure Quebec) conflict
  - Tesla apparatus
  - Jackie O's 2<sup>nd</sup>
  - Place for cocaine
  - The E in Einstein's equation(E=MC squared)
  - Charmingly old fashioned
  - Dictator Amin
  - Dictator Pot
  - US bomber plane
  - India Pale or Cream
  - Alternative Tentacles Ani
  - Common epitaph
  - Compass dir.
  - George W. Bush's Granddaddy
  - Home of the Tamil Tigers
  - Sinatra's 2<sup>nd</sup>
  - Religious oratory
  - Make certain
  - Island jail
  - Pig pad
  - Be a nosy parker
  - Deeds
  - Andrew Ridgeley's band
  - \_\_\_\_\_ Bora ,Afghanistan
  - It's either you \_\_\_\_\_
  - From the start
  - European Zig Zag's
  - Members of the Legislative Assemblies

By Dan Scum

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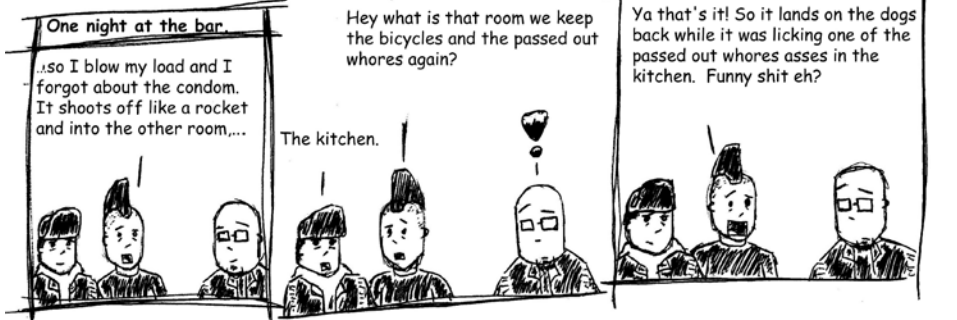
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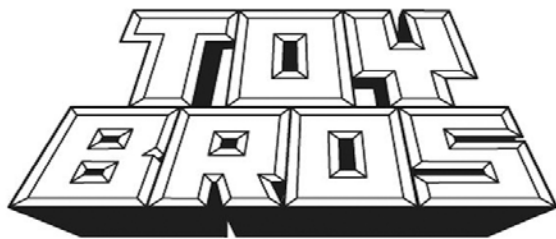
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**CUFF AT A GLANCE...**

TUESDAY, APRIL 14	WEDNESDAY, APRIL 15	THURSDAY, APRIL 16	FRIDAY, APRIL 17	SATURDAY, APRIL 18	SUNDAY, APRIL 19
 <p><b>Died Young, Stayed Pretty</b> Canada, 2008, 95 MIN, Documentary</p>	 <p><b>Good Dick</b> USA, 2008, 86 MIN, Narrative</p>	 <p><b>Nerdcare Rising</b> USA, 2008, 82 MIN, Documentary</p>	 <p><b>MONSTERLAND</b> Germany, 2009, 71 MIN, Documentary</p>	 <p><b>IN THE WILDERNESS</b> Sapsucker</p>	 <p><b>One Relationship To Another</b> — Milbe</p>
 <p><b>MOMMA'S MAN</b> USA, 2008, 94 MIN, Narrative</p>	 <p><b>HANSEL AND GRETEL (Hansel gua Gretel)</b> South Korea, 116 MIN, Narrative</p>	 <p><b>I SELL THE DEAD</b> USA, 2008, 90 MIN, Narrative</p>	 <p><b>GRAPHIC SEXUAL HORROR</b> USA/Sweden, 2009, 85 Min, Documentary</p>	 <p><b>DARK, DARING AND A LITTLE DISTURBING</b> Treevenge</p>	 <p><b>48 HOUR MOVIE MAKING CHALLENGE</b></p>
<p><b>OPENING GALA</b></p> <p>7:00 PM <b>DIED YOUNG, STAYED PRETTY</b> Canada, 2008, 95 MIN, Documentary</p> <p>Preceded by: <b>THE ARCHIVE</b> USA, 6 MIN, Documentary</p>	<p>7:00 PM <b>GOOD DICK</b> USA, 2008, 86 MIN, Narrative</p> <p>Preceded by: <b>CITY OF NOISE</b> Canada, 2008, 5 MIN, Exp. Music Video</p>	<p>7:00 PM <b>NERDCORE RISING</b> USA, 2008, 82 MIN, Documentary</p> <p>Preceded by: <b>MUTO</b> Italy, 2008, 7 MIN, Animation</p>	<p>7:00 PM <b>MONSTERLAND</b> Germany, 2009, 71 MIN, Documentary</p> <p>Preceded by: <b>TRICK SHARK</b> Canada, 2009, 4 MIN, Animation</p>	<p>2:00 PM <b>IN THE WILDERNESS SHORTS PACKAGE ONE</b></p> <p>4:00 PM <b>DARK, DARING AND A LITTLE DISTURBING SHORTS PACKAGE TWO</b></p>	<p>1:00 - 4:00 PM <b>48 HOUR MOVIE MAKING CHALLENGE</b></p> <p>4:00 PM <b>ONE RELATIONSHIP TO ANOTHER AND AN INSTALLATION SHORTS PACKAGE THREE</b></p>
<p>9:30 PM <b>MOMMA'S MAN</b> USA, 2008, 94 MIN, Narrative</p> <p>Preceded by: <b>BAG</b> Canada, 2009, 9 MIN</p>	<p>9:15 PM <b>HANSEL AND GRETEL (Hansel gua Gretel)</b> South Korea, 116 MIN, Narrative</p>	<p>9:00 PM <b>I SELL THE DEAD</b> USA, 2008, 90 MIN, Narrative</p> <p>Preceded by: <b>SIRENS (SIRENAS)</b> Spain, 2008, 6 MIN, Exp./ Narrative</p>	<p>9:00 PM <b>BIG MAN JAPAN (DAI-NIPPONJIN)</b> Japan, 2007, 113 MIN, Narrative</p> <p>11:30 PM <b>GRAPHIC SEXUAL HORROR</b> USA/Sweden, 2009, 85 Min, Documentary</p>	<p>7:00 PM <b>TOKYO!</b> France/ Japan/ Germany/ South Korea, 2008, 112 MIN</p> <p>9:30 PM <b>BILLY WAS A DEAF KID</b> USA, 2009, 89 MIN, Narrative</p> <p>11:30 PM <b>GRACE</b> USA/Canada, 2009, 85 MIN, Narrative</p>	<p><b>CLOSING GALA</b></p> <p>7:00 PM <b>VEER</b> USA, 2008, 102 MIN, Documentary</p> <p>9:30 PM <b>CADAVRES</b> 2009, Canada, 117 MIN, Narrative</p> <p>Preceded by: <b>THE LEMON TREE</b> USA, 3 MIN, Animation</p>

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