

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

Vol. 5 - #5 Issue 29 - Aug/Sept  
Absolutely FREE

# ABSOLUTE UNDERGROUND

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# ABSOLUTE UNDERGROUND

## TABLE OF CONTENTS

VICTORIA'S LOCALS ONLY - ROTTERDAM .....	PAGE 4
VANCOUVER VENGEANCE - UPTOWN RIOT .....	PAGE 5
CALGARY CARNAGE - SLED ISLAND .....	PAGE 6
INK SLINGERS - JORY HELMES .....	PAGE 7
SHR-EDMONTON - THE ORDER OF CHAOS .....	PAGE 9
WRETCHED WINNIPEG - HOSTILE LIFE .....	PAGE 10
TORONTO TRASH - THE G-MEN .....	PAGE 11
MONOTONIX .....	PAGE 12
YOUTH BRIGADE .....	PAGE 13
LEFT SPINE DOWN - HOLLYWOOD SWANK .....	PAGE 14
FATTOOTH .....	PAGE 17
BEHEMOTH .....	PAGE 18
HARDCORE ALLEY - TRAPPED UNDER ICE .....	PAGE 19
HELLFEST - DOWN - MASTADON .....	PAGE 20
HELLFEST .....	PAGE 22
GRASPOP A METAL MEETING - BELGIUM .....	PAGE 23
GRASPOP - SUICIDAL TENDENCIES .....	PAGE 24
HELLFEST - FUEL GIRLS - TERRORIZER .....	PAGE 25
GRASPOP - ORANGE GOBLIN .....	PAGE 26
GRASPOP - SACRED REICH .....	PAGE 29
AT THE BUFFET .....	PAGE 30
AGING YOUTH GANG .....	PAGE 31
ALBUM REVIEWS .....	PAGE 32
LIVE REVIEWS .....	PAGES 33-34
3 INCHES OF BLOOD .....	PAGE 35
ABSOLUTE MIX-TAPE .....	PAGE 36
ARTIST PROFILE - PATRICK BYERS .....	PAGE 37
ABSOLUTE HORROR .....	PAGE 38
BOOK REVIEWS .....	PAGE 40
HOROSCOPE .....	PAGE 41
CROSSWORD - COMIX .....	PAGE 42

**NEXT ISSUE ... METALCALYPSE, GWAR, THE BRAINS, CREEPSHOW, MUSEUM OF DEATH, SKELETONWITCH, MR. PLOW**

**CORRECTION:**  
 In the last issue's CD Reviews section there was an error regarding the label that released The 3-Tards CD. 333 *Halfway To Hell* is released by Wounded Paw Records. We apologize for the confusion.

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# ROTTERDAM

## "Disorderly Conduct"

**Interview w/ Mr. HELL - vokills, ROSS B AY - bass, Stern - guitar, vocals, DC - guitar, Drinkin Linkin - drums**

This band will make you shit your pants. In a good way of course. Five guys who have been around playing music for more than 70 years combined decided it was time to play in a band that was focused on having a good time and creating music to get mental to. Comprised of consummate professionals, Rotterdam play shows to make organs shake inside intoxicated bodies. Foundations crumble and walls cave in under the tight, heavy sonics put forth. Rotterdam raise the bar on any bill they get involved with and leave no music lover unsatisfied.

**AU: What is Rotterdam all about?**

Mr. HELL: Rotterdam is about finding humour in things that aren't necessarily funny. Pointing out flaws and taking drastic steps to correct them. Having a good time with friends on a Friday night and using music to get your rocks off.

**AU: Who's in the band?**

Mr. HELL: The band was founded by Darryl Curren and Lincoln McCulloch after having spent time in Pariah and Meatlocker Seven. After some time spent conjuring up a direction and sound, Jason Stearn was added to the mix. When the time for low end came along, Ross B Ay fit the mold for what was needed in a bass player perfectly. The search for a vocalist went on for a few months, but no one seemed to mesh very well. I heard what they were working on and thought this may be a good opportunity to try being a lead vocalist, so I asked to try out and it worked out great.

**AU: Previous bands you've been involved in?**

Mr. HELL: Collectively: Meatlocker Seven, Pariah, Self Inflicted, Run Like Hell, Start With The Cobra, Dirtnap, Grump, Desensitized, S.F.A., Belt, Birth Of Sickness, Black Belt Jones, Rack Of Lamb Of God, Hell Within, Acorn Hell, Spastic Ass, 24 Doors Of Trouble, and probably 10 or 20 more that we've forgotten about.

**AU: Describe your sound.**

Mr. HELL: Heavy rock with metal edges and a southern set of balls.

ROSS B AY: We mix the heart of Down with the heaviness of Entombed.

AU: Influences on your sound.

Mr. HELL: Corrosion Of Conformity, Entombed,

Down, Black Sabbath, Scissorfight, anything any of us every heard that we liked, beer, vodka and having a good laugh.

ROSS B AY: Booze, Rock Bay whores, weed, booze and being old enough to remember when Down's *Nola* came out.

**AU: How was the Unleash The Archers CD release show you guys just played?**

Mr. HELL: We felt it went fairly well. The sound on stage was decent and the crowd seemed to enjoy it for the most part. We are in an odd place where there are only one or two bands in Victoria that we really fit with on a bill as far as genres go. We like being on a bill with heavier bands in the sense that we become a break from the pummeling that is full on metal. But we also like being the heaviest band on a bill where people hear us and feel their vital organs shake around.

**AU: Who would win in a cage match Slayer or Manowar?**

Mr. HELL: Musically, Slayer. In terms of muscle, fur pants and body oil, Manowar.

**AU: Recorded or recording any albums?**

Mr. HELL: We are in the midst of recording our first release right now. For a self produced recording it is sounding fairly good. We hope to have it done by Christmas or something.

**AU: Plans to tour?**

Mr. HELL: At this point maybe one or two nights in a row on the mainland. We've all been at this a long time and are in a state where we have other obligations. Rotterdam is a fun project that is as much about drinking beer with friends and laughing at the world that walks

fringe... club soda... etc. And the efforts of those people who had the same vision for a place to come together to hear our music.

It's not an easy thing to accomplish, to have acceptance of our wild patch work wearing mosh pitting mohawked, or black clothed corpse painted spiked gauntlet headbanging longhaired hordes, or currently the retro ironically clothed hipster aka art school freaks. (No offense. I lived through those clothing styles and survived.)

Now this seems to have turned into an essay of the music community... but i guess that's what its all about.

I just want the cobalt to be treated fairly by the \$lumlords. I believe that after almost 10 years of dedicated service to their holdings that i deserve that.

I do not deserve an eviction notice because they think their liquor license would be better utilized by someone else taking over the cobalt to regress it to the drug infested unlawful days of yore... open for business at 9a.m.

music and bands to exist... the \$lumpire gave us that opportunity... having the cobalt and whatever prefixes we've attached to that 'Balt' has also created an environment for other venues to exist... by having that decade of tried and true musical community existence i believe its made it possible for many other venues to also thrive... look to the Astoria... pub 340... the Biltmore... the Bourbon... Funky Winkerbeans... The Rickshaw... Pats pub... just to name a few.

Do we really think that the benefactors of those venues would have given the live venue option a second thought without the cobalt's survival instinct? That it's a positive venue atmosphere?

We've fought off the drug dealers, crackheads, stolen goods rings proven to the city and police. The safety of the music community... in essence revitalized a piece of the downtown Eastside at no expense to the taxpayer.

This has been done by the music community, the bands, the fans, the cleanup volunteers, my staff, peeps that love the bar, and from the inspiration and short lived life cycles of all the fallen attempts like the niagra... the pic... the american... lunatic

# VICTORIAS LOCALS ONLY

below our jam spot balcony as it is making fun music with no expectations. I think that comes across.

**AU: Favorite Metalocalypse character?**

Mr. HELL: I have seen it once. The guy that stood out was Nathan Explosion.

**AU: Best place to play in Victoria?**

Mr. HELL: Sugar is great when everything goes right and the bar is full. Lucky has great sound. Logan's treats you proper and has killer food

**AU: Any other local bands you guys are currently stoked on?**

Mr. HELL: Any bands putting forth original quality material locally I am 100% behind. In Victoria: Crown The Wolf, Black Lotus and Rorschach! In Vancouver: Gross Misconduct and Terror Syndrome.

ROSS B AY: Right now I'm serious about Left Pocket Dead. A.W.T. reign supreme, and our homeboys (and homette) in Crown The Wolf give us reason to believe in this scene.

**AU: Last Rites?**

Mr. HELL: Who says rock n' roll ain't heavy? ([Myspace.com/rxttxrdxm](http://Myspace.com/rxttxrdxm))



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## Potential Cobalt Closure

By Wendy Thirteen, Cobalt  
Situation i'm currently faced with....  
I was presented with a 60 day eviction notice for the cobalt on fri july 31, 2009... it blew me away. I've been a good tenant... gone above and beyond to help fix up the space to a habitable venue... repaired the \$lumpires tarnished image with the city inspectors and police... basically opened up a refreshing viable downtown east side venue that's not a scary place to be for society.  
Now before i get into the \$lumpire\$ part in all this... I must also mention what the cobalt has also meant for the downtown east side and the resurgence of venues and music as a viable reality. For over nine years... me and various others past and present have fought tooth and nail to create a community space for live heavy offbeat

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## **Uptown Riot** **Interview w/ Paymon** **- vocals, guitar and** **Conrad - bass**

By Denis Maile

Uptown Riot has been kickin' it around the Vancouver scene off and on for over two years now, and have shared stages with the UK Subs, Snfu, Mad Sin, and The Briggs. The solid frontline of Paymon and Conrad have had a string of drummers (5 in all) and are now back with drummer numero uno, coming full circle and feeling confident with the line-up they have locked in. I met up with them at an undisclosed location that sold cheap jugs and meat on a stick. Paymon had won big on the black jack table the night before so the beers flowed freely. Before we

got too smashed we discussed some important things like bowling, the lack of toilet paper in Edmonton and more bowling.

**AU: How'd you come up with the band name?**

Conrad: I hated it at first. We had a huge list of band names, and that was one of them. Right away I was like, nope that's a horrible name, NEXT! I don't know how it came about but that was the name we picked, and now I have it tattooed on my leg.

Paymon: And I have it tattooed on my arm, so we're stuck.

**AU: You guys just finished a tour of Western Canada, what's your best tour story?**



Paymon: We were in Edmonton and I invited Chris from Unrest Records to the show. I met him in Vegas and hung out once in Vancouver so I was stoked when he came down, but feeling pretty shitty. We were sitting at the bar and I leaned over to drop some gas and fuckin' shat myself. It was so awkward because I had only been talking to him for thirty seconds. I ran to the bathroom and there was no toilet paper at all, so I stopped in at the truck, grabbed some fresh clothes and ran to the gas station where my ass exploded, and they had no toilet paper

either! I wiped up with my shitty clothes and threw them all out.

Conrad: He comes up to me and says, "I shit myself, for real." I was like uh-oh, are we gonna play? Because this was 30 minutes before we were supposed to go on.

Paymon: Then I started projectile vomiting in the back lane behind the venue. I was huddled up in the truck, shaking and holding a pillow until it was time to play. Almost passed out on stage, but I got through it.

**AU: Did you meet any real crazies on tour?**

Paymon: It's hard to notice any crazies with our drummer Dave around.

Conrad: Yeah, he's more nuts than anybody.

**AU: Paymon, you're a barber by day. How much ass does that get you?**

Paymon: I mainly cut men's hair, so hopefully not much.

**AU: Tell me about the punk rock bowling event you've got coming up.**

Paymon: It's the weekend of Aug 28-30, down at Rev's in Burnaby. There'll be an afternoon showcase stage at the bowling alley, followed

## **VANCOUVER VENGEANCE**



by a punk-ass after party, and a benefit/BBQ/Vinyl swap at an East Van skate park. Loads of cheap beers, free shit, wicked bands and a good hangover.

**AU: What's the connection between punk rock and bowling?**

Paymon: Besides lots of booze and smelly-ass shoes? You don't have to be any good at the guitar to play in a punk band, so why should a few gutter balls make you a bad bowler? If you can do both at the same time, it makes a recipe for a damn good ol' time. The 29th is going to be one of the best all-day events of the year.

**AU: What's your high score in bowling?**

Conrad: You're supposed to keep score? I just like sticking my fingers in the holes.

Paymon: At punk rock bowling if you hit something down, you're doing good. Just remember to keep your B to B up. Bowling to beverage ratio.

We tried to end the interview with a game of bowling, but it got too late. A round of arcade bowling in the Cambie would have to suffice. Paymon was ahead, but it was shaping up to be an epic last two frames. Then the bouncers kicked us out.

(Myspace.com/uptownriot, PunkBowlersBall.com)

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Mistakes & ManYourHorse (van)

11 Fri - Throne of Vengeance CD Release

12 Sat - Calgary Beer Core Awards  
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18 Fri - Sub City Dwellers,  
Class Action & The Raptors (edm)..

19 Sat - D.O.A. w/ Colin Decker Free  
Fall & guests

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# Sled Island CALGARY CARNAGE

## 2009

By Ded Ryan

You can't expect a guy to go to every single show Sled Island, or should I say, Slut Island has to offer. You'd have to borrow a little something from *Star Trek* to do that and have your atoms sent from Tubby Dog, to the Distillery to a porta-potty at Olympic Plaza. Hopefully when those atoms leave the porta potty and get to Broken City, they didn't take any of the watery shit molecules with them (or depending on the band, hopefully they did).



**SNFU** at the Ship and Anchor was the beginning of the Sled Island journey, a free show on Wednesday night with all the expectedness of SNFU - chaotic pits, broken light fixtures, microphones not working, syringes in the bathroom. Aint a big fuckin' deal.

Next day brought forth a crossroads - should I go to the Distillery to check out the highly hyped **Monotonix**, or should I go to the Legion for the underwhelming **Dessert Boots** and **Japanther** combo just to wait it out for two "secret" bands playing at around 1 AM? Standing outside the Legion was Robb Reiner of **Anvil** fame who stated that they would be the secret band. The decision was made right there, with an awe inspiring performance of **Andrew WK** being the other secret slot. It wasn't a concert, it was a party. Dozens joined Andrew as he slammed on his piano while a "man behind the curtain" played his backing tracks. Yeah, it was Karaoke WK, but he had every motherfucker in there stage diving and enjoying life with him on the eve of so many deaths.

While many of the scenesters left the Legion after Andrew WK, many stayed as Canadian metal legends **Anvil** took the stage at nearly 2 AM. Lips immediately jumped into the crowd to perform a face melting solo to get the few metalheads attending directly involved in the action. After seeing some of the crowds in tiny German bars in their documentary, it was great to have people showing their Anvil love, which was given back equally from the band, who didn't stop rocking until the lights turned on - and even then, didn't stop until we heard the tried and true pseudo classic, "Metal On Metal". One gripe though, after the lemming-like stage diving spectacle of Andrew WK, the buzz was somewhat faltered as their handler quickly disposed of anyone seen dancing on stage. Even Lips seemed awestruck as one bodacious looking blonde honey was carried off.

On sunny Friday, Olympic Plaza was the starting point of the day. Anvil played a shorter set to a fuller but less enthusiastic crowd, and it was somewhat disheartening for it to grow twice as large for electro-knob twirlers **Holy Fuck** who played soon after. Film reels and junkyard nuggets were used as instruments to accompany a live drummer and bassist. I wouldn't exactly give them a HOLY FUCK response, but a few polite claps seemed to suffice. Hopefully, Anvil can book their own show next time and have more of their loyal and growing fan base show up, though seeing them out in the sun was almost like an early 80s metal fest revival.

Free Jager was on tap at the Distillery for **The Great Orbx** featuring **The Lizard Man**, who told

bad jokes and did bad magic tricks in between an assortment of bands later on that night. Don't get me wrong, the jokes were funny, but I haven't seen a human lizard be so belligerent. Do you think if he cuts off his dick, another one grows back? The human handyman is more like it.

Hearing that Isreal's **Monotonix** rode the crowd for nearly the entire show, almost touching the 30 foot ceiling of the Distillery, I knew I couldn't be



The Bronx - Distillery

missing them at Dickens later that night. Leaving Orbx behind and moving my atoms by foot, I made it to the last few minutes of **King Kaun**, who was also at the Legion before Andrew WK, but if you wanted to actually see him then you'd need one of those bulldozers from Soilent Green or a loud megaphone to let them know there's a huge American Apparel sale going on just outside.

The mythology came true as **Monotonix** sailed above heads to perform anywhere but the stage in a show which would be a dictionary definition of unabashed. Dark history was avoided by a hair as the rabid crowd pulled out a ceiling fan, exposing the attached wires once hidden in the ceiling.

"You guys wanna fucking kill yourselves?" questioned singer Ami Shalev to those pulling the wires into the fray of soaking, sweaty bodies. Eventually order resumed but the show didn't let up in intensity. Good thing Friday didn't end with a bang.

By Saturday night, with all the after partying at the Distillery from the two nights before, and with being blown away by **Slayer** earlier in the evening (check reviews), it was almost a chore to see **The Bronx**. Though all mental detractions went away when they ripped into their high energy set at a packed-tight-like-a-squirrel's-ass Distillery.

The second after **The Bronx** finished, I was informed **Tricky Woo** were at Verns. This would be the last show for me at Sled Island. "Let the Good Times Roll" is right. A man bleeding like a fat man sweats in Africa was audibly arguing with a concerned concertgoer.

"WAS THAT REALLY NECESSARY?" he screamed as he threw a stool near the back door and the ambulances screamed down the street.

I'm guessing it was, since it now appears here...



## Interview w/ Jory Helmes – Bullyboy Tattoos, Duncan, B.C.

By Dustin Jak

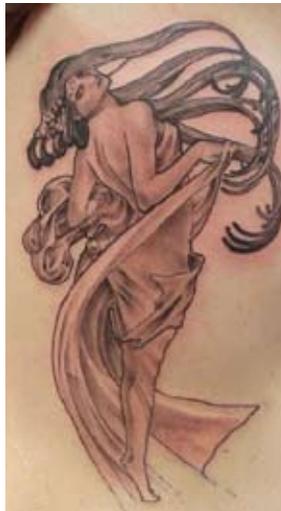
Anyone in the Tattoo industry who knows of the infamous Godoy twins will also be familiar with Jory's work, seeing as he worked at Art Godoy's Funhouse Tattoo for nearly the last decade, cutting out a style all his own before deciding to migrate to the rock with no bridge. His new shop, Bullyboy Tattoos just opened up in the town of Duncan, about 40 minutes north of Victoria so anyone craving more than seeing the big hockey stick, or the killer new Mister Mike's, should hit this motherfucker up



for a tight piece!

### AU: What activities lead up to you tattooing?

Jory Helmes: Well I eventually realized that I didn't have much of a future as an alcoholic telemarketer/line cook. I got my first tattoo, by Mr. Godoy actually, when I was 17. It was the first time I'd been in a tattoo shop. Everybody was doing what they loved, making real



money with their art and telling funny stories. Anyway, I tried to get an apprenticeship in Alberta and everything was alright for a year or two but shit went down. So I bailed back to Vancouver where Art Godoy, Jeremy Riley and Mark Lankin schooled me for real and taught me how to tattoo for real, and how to tell funny stories. But no fucking around.



### AU: What do you do to get your kicks?

Helmes: Skateboard.

### AU: What year did you start and where?

Helmes: Let's just say it was



Funhouse where I started my career for real in 03.

### AU: Who are your biggest influences?

Helmes: Paul Jeffries. He was doing some pretty crazy shit a long time before a lot of people. Shige from Japan is who I'm really stoked on right now though. Also Devries and Gupta are the shit.

### AU: Do you like Dickinson Maiden or Di Anno Maiden?

Helmes: Well I liked Dickinson better, but Di Anno is rad too. He's what Mustaine wishes he sounded like.

### AU: What other mediums do you excel in?

Helmes: Painting.

### AU: What style do you do the best?

Helmes: Realism. Tiny fuckin' realism.

### AU: What is the coolest tattoo you have ever pulled off?

Helmes: A little realistic fish hook through an existing scar on this guy's arm. People always look at the picture and ask, "Oh, do you do piercings too?" Ha, ha.

### AU: How is it different now than when you first started?

Helmes: I think people are really, really trying to push the limits

of what is possible with ink and needles. I think it's so fucking cool. I guess for the most part it's always been this way but we're really starting to see some super star artists turn up. The only problem is you feel like you're always just trying to catch up.

### AU: Any advice for the wee ones Jory?

Helmes: Get a tattoo, and especially, learn to draw before you ask for an apprenticeship. It may have worked for those guys on *Tattoo Highway*, but this is real life, kids.



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## "The Phoenix Rises"

Interview w/ Tim Prevost - drums

By Erik Lindholm

One dawn before their debut CD release, The Order Of Chaos' drum master Tim Prevost got in contact to talk about metal and life at large. This year has been a hell of a trial, as his mind-blowing email to us describes. In January, his well-established manufacturing/technology business, the attached jam space and all the band equipment was lost to fire set by arson, which remains unsolved. With intensely vivid pictures of the band standing amid the wreckage of their studio, the new record and its songs have taken on an intensely personal bent – it's a vendetta to find the arsonist, and to see the album persevere through the ashen makings. With a surprising sense of humour, Tim tells us the details of chaos.

**AU: Where are you at Tim? What do you do?**

Tim Prevost: I'm in Edmonton, I drum for The Order Of Chaos and Dead Jesus and another band called Quietus. My extra-curricular time is saturated with drums.

**AU: Do you have a favourite drum track or drummer for us to check out?**

Prevost: My faves are Gene Hoglan, Neil Peart, Dave Lombardoo, Vinnie Paul, Igor Cavalera.

Pantera and Sepultura wrote the book on my drumming style. Lots of groove and power.

**AU: You sent us a powerful email. This story is phenomenal. Before we even get into it, do you believe in fate, do you believe in "the order of chaos"?**

Prevost: [Sighs.] You have to, fate is what you make it. In all reality, with this experience, it has allowed us to put out an angrier, more focused record than we would have before. There is a lot of emotion involved in this record, surrounding the burning down of our studio and instruments, the instruments which recorded the record.

**AU: With this emotional distraught that you've gotten from this arson experience, has that aided your song writing in some ways with new thought patterns?**

Prevost: Absolutely, the new songs that have spawned since the fire are very... angry... you could put it. [Laughs.] It has definitely helped us grow together as a band and connect and pull through. It has given us inspiration to keep going and not be held down. There is a cathartic sense to performing the songs now.

**AU: You've got Bill Kennedy (NIN, Morbid Angel) producing, Tom Baker (Rob Zombie, Marilyn Manson) mastering – you guys are shooting for the stars. What is the next move for the band?**

Prevost: We want to shop it, we are unsigned and we have spent a lot of money with good producers to get our music across the way we want it. We got mixed in Vancouver on the Farm, Garth Richardson's studio. Bill took his campervan to Vancouver and slept in it to mix the album. It is a homegrown effort in many ways.



**AU: Do you feel there is an optimistic edge to metal?**

Prevost: Yes, I've thought that metal fans in general seem to be decent, nice people that allow

# SHR-EDMONTON

aggressions out in the mosh pit versus real life. On stage, we take it out on the instruments.

**AU: It's funny that, the death metal guys are all the calmest.**

Prevost: [Laughs.] Listen to music about cutting up people and getting high, it's the path to peace.

**AU: For our readership, what is the quote, what wisdom has this year brought you?**

Prevost: I get speechless with this, my whole family business, we lost everything. It was a heating and air conditioning company, we manufacture high velocity air systems and sell them around the world. It's a home grown, Canadian technology which we are very proud of. Lets say this. Out of the fire, the phoenix rises!

(Myspace.com/theorderofchaoscanada)



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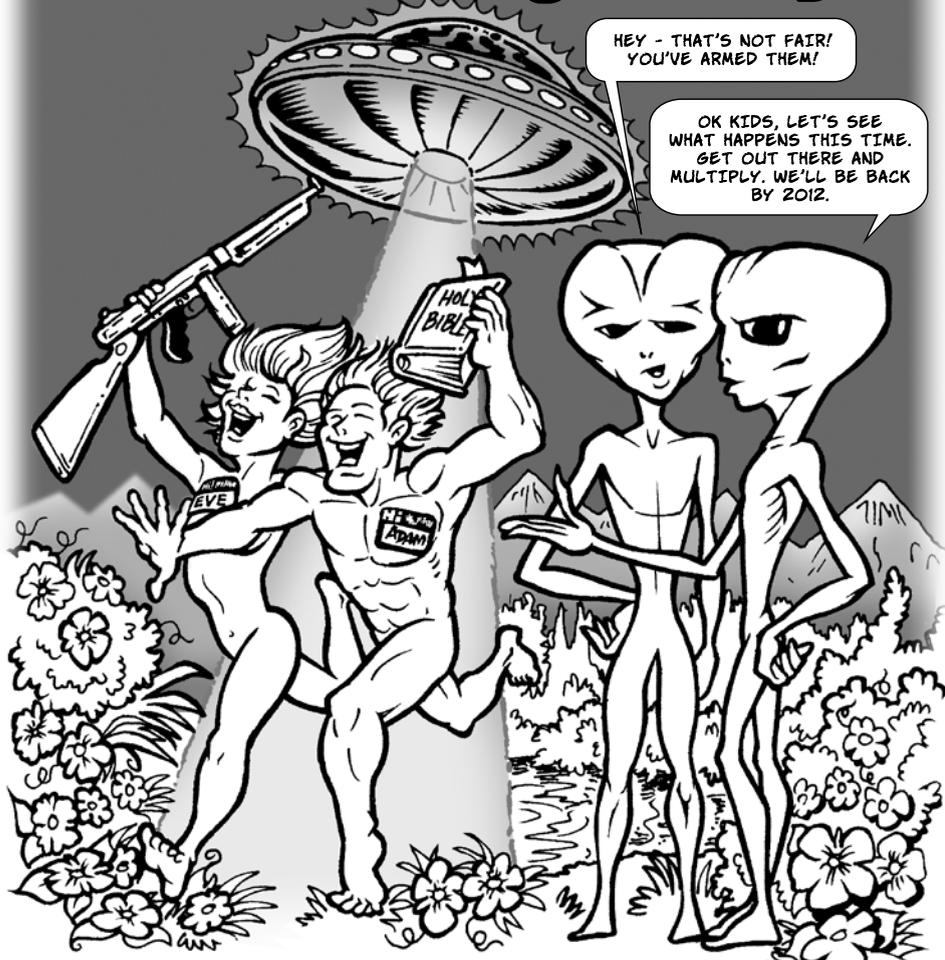
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## HOSTILE LIFE



### "Implement Euthanasia on the Elderly"

Interview w/ David Debreccen - guitar

By Pauly Hardcore

(Photos by Keith Norton)

Piling themselves in a van and making the trek out to Victoria for the 5th annual VIHC Fest was on the agenda for this uprising Winnipeg Hardcore band in the summer of 2009. We were glad to have them and certainly one of the hi-lites of the fest. Graham Duval on Vocals, Grant Danyluk manning the bass, Adrian Shroeder on drum duty & the man I am speaking to, David Debreccen on guitar. Check their Myspace for the link to a free digital download of their 09 Demo and keep your ears out for the true sounds of the 80s coming



back at you from these Prairie punks.

**AU: Lets talk VIHC Fest, Thanks a lot for coming out. How was your experience here? Highlights?**

David Debreccen: The fest was awesome! some highlights were second slice, Vile Style pizza mosh, and street urinals. Great bands too like Set Foot, Hit The Bricks, Persistence of Time, Putrid Brew, and Promises.

**AU: How has the rest of the shows been on the way back? funny, amusing or horrifying stories to share?**

Debreccen: There shows were great, and mostly good turnout. East Hastings in Vancouver had a lot of zombies and rats running in the streets. In Edmonton, a couple of us snuck into the water-park so we could scope babes, and hit the slides.

**AU: So Winnipeg is a notorious rough and tumble place to live, is that where the name came from?**

Debreccen: In Winnipeg everyone basically lives a "Hostile Life." There are rough areas, but it's not that tough.

**AU: You have a real throwback sound, reminiscent of early 80s hardcore and punk rock, is that where you draw influence from?**

Debreccen: Yeah, we also take some influence from modern punk as well.

**AU: For being so young (all are 20 and under) you've done your fair share of touring with other bands. Is it truly a passion you all have to**

**be in a band and get your message out?**

Debreccen: Yeah, we are all 20 and under. Touring



## WRETCHED WINNIPEG

is the best thing any of us have ever done. We tour so people all across Canada can hear our music, and hopefully get stoked.

**AU: Is it difficult to focus on one band, seeing as how you all participate in numerous ones?**

Debreccen: Not really, we are all either broke or jobless. It's not hard to manage a few bands when you don't

have anything else to do.

**AU: Future plans for the band? new recordings?**

Debreccen: Hopefully we'll tour again soon, get huge, and never have to get a real job in our life. In the meantime, we're still trying to find someone to release our second demo. We have a few new songs that aren't recorded, we just write every time we jam

**AU: "Seniors Holocaust"... where'd that song come from, and should we be euthanizing the elderly?**

Debreccen: Yup.

**AU: You are on, probably the best Fest in MB each year, ARSONfest - how'd that come about, what are you most stoked for there?**

Debreccen: I don't know how it came about, we got a message on Myspace, then we were on the bill. We're stoked to see Hominid, we met them in Edmonton and they were dope fly.

(Myspace.com/hostilelifemusic)

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# THE G-MEN

By: Uncle Anus

I'm in an alley across the street from the Rearview Mirror club in the heart of Kensington Market. It's the tail end of a garbage strike here in Toronto and this is the head of the stinking snake.

Above us, Michael Jackson songs are blasting out a window in some kind of pathetic tribute. But all the attention these days has been on one of the hardest working punk bands in this rotting city, The G-Men.

**When did the G-Men first form as a band?**

Doug: June 2002.

**You have all been in other bands. What are some of those?**

Mopa: Armed and Hammered, Masochistic Religion.

Doug: I had a lot of fun with a band called Spectrum In Green.

Rick: Son Of Bronto, Armed And Hammered, Sinkin' Ships.

James: Alpha Q, Infernal Majesty

**The G-Men sure play the Rearview Mirror a lot.**

**What do you like so much about this place?**



Mopa: Because they'll let us... more like it.

**How about new recordings?**

Mopa: Yeah, we got another one. It's done.

**Release date?**

Mopa: Soon.

**Have you named it?**

It was supposed to be called 'Coup d'état', but our artist for the cover has had some pretty cool ideas that are making us rethink everything.

**Who is that?**

Uncle Costa (Blood Sausage, Vulgar Deli) from Montreal is doing it.

**Are you releasing this CD yourselves?**

Rick: Oh For Sure!

Doug: DIY.

Mopa: This is a very homegrown project. We recorded it in our own studio and used pretty much all our own gear. We did the last little bit of mixing with Rob Sanzo (Signal 2 Noise). After mastering we are pretty happy with the product, and everyone that has heard it likes it. So, we got what we wanted for about a third the price it could have been.

**How about touring Western Canada? I'm sure many Absolute Underground readers would dig your tunes as much as I do.**

Rick: It Rocks!

James: It's small!

Doug: It always looks Packed!

Mopa: I dunno. It's possible. It all depends on everyone in the band. I can't see why not, I mean, we have already had some fun times touring a bit of the States.

**Where in the US have you been?**

Doug: Ithaca...

Mopa: Binghamton...

James: Cincinnati...

Rick: Detroit...

Mopa: Pittsburgh. I guess we are willing to go just about anywhere. It's all just a matter of setting up the shows. We all have pretty flexible schedules and we can get out there, so it's just a matter of getting it organized.

**Don't you guys work?**

Mopa: Yeah, yeah, we all work. We're what you might call a bluecollar.com type band.

All: laughing.

**What do you guys do for work?**

Rick: Drink and play.

**That's what you do for work?**

Rick: Oh! No, ha-ha, that's what I would rather be doing. I'm a millwright, I make machines.

Doug: I'm a chef. I work for Dana Hospitalities Inc. We are contracted by Apotex, one of the biggest drug companies in Canada.

**Can you get us some?**

Doug: Absolutely!

**How about you Mopa?**

Mopa: I work for the Government.

**A G-Man in the government! Go figure! Can you tell us what you do?**

Mopa: I work for the competition bureau, we go after corporate crime. We don't do a very good job of it. I'm also finishing up school. I don't like work, but I do love school and music. I could do either 24/7.

**What about James? Speaking of which, where is he?**

Rick (pointing across the street): There he is doing HIS job, ha-ha, parking the van!

**That spot looks a little small for that big van.**

Rick: Nah, that guy can park in any spa...

**WACK! The van backs into something.**

**I told you that spot was too small!**

Doug: You don't know James, watch this!

# TORONTO TRASH

**CREEEAAK!** The van pushes 'something' out of the way and the van now has plenty of room.

**So, Other than watching James work his parking magic, why should people come out to see the G-Men?**

Mopa: It's a good fuckin' band. These guys can play really, really well and they work even harder.

**Where can people buy your music?**

Mopa: Mostly online. We got some stuff on Wounded Paw I think. The new one isn't out yet and the first one is sold out so get your hands on what's left of the second. We will probably re-print the first one, but not until we get this new one out of the way.

**Thanks guys, but aren't you supposed to be on stage now?**

Rick: Yup! Better get your drinks because I'm fuckin' ready to play!

[www.myspace.com/thegmen](http://www.myspace.com/thegmen)

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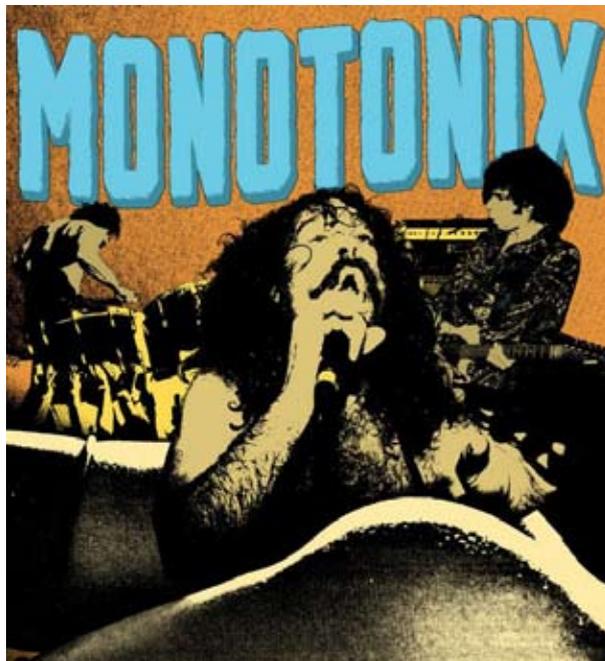
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**"Anything But Monotone"**

Interview w/  
**Yonatan Gat - guitar**

By Ryan Dyer

Raised ten feet in the air, the members of Monotonix nearly touched the glass ceiling while being hoisted by the drunken crowd at the Distillery. The attendees bashed upon the sailing bass drum as anywhere but the stage became a stage, for the next hour. The following night at Dickens the ceiling was lower, and as the band played on top of the bar as drinks were served next to their soiled sneakers. The place got a tad warmer when the ceiling fan was pulled out of the wall.

**AU: What do you want people to get out Monotonix?**

Gat: We want them to feel free to do whatever they want. People are freer than they know sometimes. I think our show has a tendency to give people that feeling. Stupidity and violence are kinda out of the equation usually, which maybe goes to show you that if you let people go they don't wanna be stupid. At least not the people who come to our shows.

**AU: How would you describe the sound?**

Gat: Little chunks of heavy metal falling out of the sky into a glass of rotten champagne.

**AU: How did the show evolve into what it is today, was it**

**predetermined?**

Gat: No, it was natural and organic.

Over time us, our songs and the people that come to our shows made it look like it does today. It all started very spontaneous, and just became a part of the show. The best ideas come to you in a second. Then it takes a long time to master it. Now Ami pours the trash can on Haggai like a pro.

**AU: At Sled Island, in Dickens Pub, the crowd pulled a ceiling fan out of the wall which could have been fatal. How do you feel about this incident and what are some of the other more dangerous moments you've come across playing live?**

Gat: There are some. But as I said, I believe people are careful and I trust them to an extent. The Dicken's thing is rare... usually the only thing that gets damaged is us and our equipment. In Portland a cymbal hit me and the forehead and split my head open. Ami broke two shoulders in two separate NY shows, and Haggai got a disco ball in the face in Houston. Other than that it's pretty safe. [Laughs.]

**AU: Are audience members ever encouraged to play the instruments if they know the songs?**

Gat: A lot of them don't know the songs, and still play drums with us for example. Sometimes it's annoying when someone

plays drums out of time, but people should be free to do whatever they want, so it just becomes a challenge for us. If the person's heart is into it while he's playing, he doesn't have to be good, we can make it work somehow. I don't like it when people grab a drum stick and just lazily hit some cymbal or something - you don't have to be good, but at least if you're doing it, do it!

**AU: You were known for playing 300 shows in a year, what's the most amount you've played in a day?**

Gat: Six shows in a day in some festival in Netherlands. It was some bet Ami had with the organizers. It was pretty exhausting and right before a two and a half months tour, but fun. This pregnant Dutch girl was driving us on a Vespa motorcycle with some room in the back from show to show, was a show every two hours. Crazy day. Long time ago though, someone took a video of it, I think it's on YouTube or something.

**AU: How did you get involved with Tim Green of The Fucking Champs?**

Gat: Dan Koretzky, our label's manager recommended him. We're glad we got to do an EP and an LP with him, he's a great engineer. Very musical, very technical and has good ears.

**AU: When will a full-length LP be released? Do you even have time to write and record new songs?**

Gat: Yeah it's out September eighth! It's called *Where Were You When It Happened?* We're excited about it, it's dirtier, rougher and more energetic than the EP. I think it represents our live show better than anything we've ever done.

**AU: Did you enjoy your time in Canada, and when will you be back?**

Gat: We love playing Canada. We played 7 provinces so far. People go nuts, it's fun.

We're playing Vancouver, Toronto and Hamilton when our record comes out in the early fall, and we're talking about doing more Canadian dates in the winter.

(*Monotonix play Vancouver, September 21, at the Biltmore Cabaret. Myspace.com/monotonix*)

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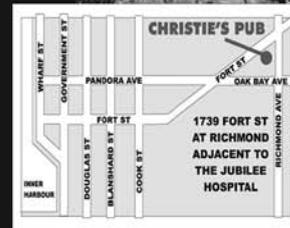
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## Youth Brigade

"Old is the New Young"

Interview w/ Shawn – guitar,  
Mark - drums

By Brad Reckless  
(Photos by Brad Reckless)

For those who don't know/ live under a rock, Youth Brigade is one of the most important hardcore punk bands to come out of the 80s. Consisting of three brothers Shawn, Mark and Adam Stern, who are originally from Canada but now reside in California, started up the Better Youth Organization, which served as both a way of life and a record label with an extensive catalogue of influential albums from legendary acts like 7Seconds, Adolescents, SNFU and way more. On top of that, they put together the yearly BYO Punk Rock Bowling tournament that brings punks around the globe together for three nights

of partying, music and the occasional bowling game. Recently Youth Brigade played two shows in Toronto during the North by Northeast Festival. While they were here they screened their new documentary *Let Them Know: The Story of Youth Brigade* and BYO Records. After the screening I had a chance to interview Shawn (guitar, vocals) and Mark Stern (drums). Despite the two siblings being exhaustingly hungover from their late show the previous night, they were able to sit with me and talk about the film, BYO Records and what the band is up to next.

**AU: We all know you're from Canada. Where specifically?**

Shawn: Right Here. Toronto.

**AU: In the documentary it mentions that a Dickies show is the one that changed your life.**

Shawn: That was the first punk rock show we ever went to.

Mark: It was definitely something different from the normal rock shows. We were used to these stadium rock show and we walk into something like that.

**AU: How did BYO start off as an ideal to becoming one of the most respected and important punk rock labels?**

Shawn: Because we live in a capitalist society. You can't make money off ideals.

Mark: I don't think we really planned on it to turn into anything.

Records starting selling and then we collected the money off the first one and that would give us the money to put out another one. It just kind of built. When we started the label we each had a thousand dollars. That's how we put out the first record out. We never borrowed money from anyone. We never had anyone invest in us.



Shawn: The fact that we're able to do what we love to do and pay our rent from it, I look at that as being successful. More importantly, we've been able to put out some really great bands. That's more important to me.

**AU: Is it a mind fuck for you guys to know that some of the most important records in punk rock were released by you?**

Mark: That's sort of what the movie is about. We were just a part of it just like everyone else. We just happened to be there and so did they. All the bands, and promoters and fans were all involved.

Shawn: We didn't do it, everybody did.

**AU: Is the current economic situation affecting the BYO label?**

Shawn: Of course. My philosophy is that the CD is going to go the way of the 8-Track. I like independent record stores but if chain stores go under, I'm not going to cry for them.

Mark: Until the 90s when Green Day, the Offspring and Rancid got big enough, none of our stuff was in chains. That opened up a whole thing where the chain store started carrying punk rock and killed the indie store. And now that C.D. sales are down chains will stop taking them and then what do you have left?

Shawn: We have to re-think how we do things if we want to survive. Which is why we wanted to put out the box set.

**AU: I've read about that box set. I know it comes with the documentary, a book and a new recording?**

Shawn: Yeah, a double LP with 32 bands covering BYO songs. Dropkick Murphy's covering Youth Brigade, Pennywise covering 7seconds, NOFX covering Battalion of Saints, and Bouncing Souls, Anti-Flag and Leather Face.

Mark: Everybody went in to record the songs. People doing weird versions. 7seconds did "Sink with California", a really cool version.

**AU: How long did this documentary take to finish?**



Shawn: Off and on for a few years. Jeff (Penalty formerly of Dead Kennedy's) started working on it but then got the job with NOFX traveling around the world (for their reality series Backstage Passport)

**AU: Hailing originally from Canada, do you guys have any favourite Canadian punk rock bands?**

Shawn: There are so many good bands. I love SNFU. D.O.A is great.

Mark: Actually my favourite Canadian band is the fucking Deadly Snakes. I actually just got turned onto them and then I found out that they broke up three years ago.

**AU: Toronto is spawning a decent hardcore scene as of late. A lot of basement shows and shows at random halls happen all the time.**

Shawn: Good. That's it. That's punk rock.

**AU: Could you tell us about the annual BYO Punk Rock Bowling tournament?**

Shawn: It's the best party you won't remember. Mark: We have 168 teams with four people on a team so we have about 800 bowlers. Friday night we'll have a big show and kick off party. All kinds of bands play. We've had Drop Kick Murphy's, TSOL, Dillinger 4.

Shawn: It's a good time. You should come out.

(Youth Brigade will be on tour in Canada this fall with the Bouncing Souls and Let Them Know: The Story of Youth Brigade and BYO Records is playing in select cities now. See it if you get the chance because it is fucking mind blowing. Byorecords.com)

# LEFT SPINE DOWN



## "Influence in Garbage Cans"

Interview w/ Denyss - Guitars, bass, data, neurosis and Kaine - vocals, chaos theory, neural transmissions, megaphone, cassettes

By Ira Hunter

### AU: Who's in the band?

Denyss: At this point, myself and Matt Girvan on guitars, k4IN3 on vocals, Jeremy on live electronics and keys and Tim on drums.

Kaine: A clothing store clerk, a fisherman, a prep cook, a warehouse labourer and a clone from the year 2023. We've all joined forces in the name of science.

### AU: How many albums have you released?

Kaine: 11. No. Wait. 2.

### AU: How would you describe LSD's

### sound?

Denyss: Painful. Very painful. We're hoping not to hurt as many ears with our current endeavours.

Kaine: Like a symphony of cash registers and cell phones beeping harmoniously to the percussion of shopping carts shunting. And guitars.

### AU: What influences brought you to this sound?

Denyss: Really, it's a massive mix of everything every member is into. Depeche Mode and Radiohead to His Hero Is Gone and Slayer. Electric Six and The Cramps. It's pretty much all over the place, depending on what substances we're on that day.

Kaine: Big Box Supermarkets, Electric Razors, Industrial factory island complexes. You know what else influenced me greatly recently? The shopping mall foodcourt waste bin literally uttering a pre-recorded voice

saying "Thank You" to all the trash it received. A TALKING GARBAGE CAN!!!! Gave me goosebumps.

### AU: What is your opinion on the current state of the Industrial Music scene?

Denyss: I didn't really have an opinion on the previous one to tell you the truth. The whole industrial scene to me kind of comes across as really stagnant and elitist. Half of the stuff I like in that genre is continually slagged for not being "true" industrial. It's irritating in the same way that all purist genres are. There's all this talk about "true" metal or "true" punk or what have you, and the majority of the people throwing these terms around aren't even involved in the music industry. It's enough to make a guy scream when he's just trying to play music that he thinks is cool.

Kaine: Evolve or Die. We all know what a Yamaha Ry88 Drum Machine sounds like already. STOP USING ONE.

### AU: Tell us a story about touring with SNFU and Mr. Plow.

Denyss: I don't think I'm at liberty to divulge such information. But did you know that the 3Tards REALLY hate us? Like, REALLY hate us. It's kind of funny.

Kaine: Which story, the one of us all getting sick, getting drunk, or getting lost looking for a hotel while drunk and sick? So many stories. I actually like this story the best: We were playing this big punk festival with I think 15 other bands in Montreal. This girl while we were onstage was just N.U.T.S. for L.S.D. Climbing on the stage, writhing across the floor, barely conscious enough to hold up her forefinger and pinky to salute me, and she kept tugging on my already road ravaged mic stand. She just wouldn't let go, even after I threw

her off the stage a second time, and when she realized I didn't wanna give her the mic stand she began flinging beer at us. And not like these posh Vancouver nightclubs where they'll pour your beer into this little festival plastic cup but REAL FULL GLASS BOTTLES OF BEER.

### AU: What label are you on?

Denyss: We work with Synthetic Entertainment. It's a company that was started by president Mark Sommer and myself. We wanted to support music that is reaching beyond the limits of their respective genres. I think if you take a look at our roster, you will find that we're doing a really good job of just that.

Kaine: Synthetic Sounds/Synthetic Entertainment. Mark Sommer is a socialist dictator in a Vancouverite's body.

### AU: What goes into your stage show. I remember military camouflage drums, keyboards, and megaphones.

Kaine: Full bore punk rock with electronics. I like to use the megaphone to walk off the stage and yell at the wallflowers at the back of our shows. Each of the guitar players usually play to injury, Tim's just an animal on the drums while Jeremy's programming is a "crash course for the ravers", as David Bowie would put it.

### AU: New album?

Denyss: Expect sunshine, prepare for rain. We're gonna piss on you. Kidding aside, we're pulling out a lot of new tricks. We've all progressed as people, musicians, friends, songwriters and what not, and I think this record is really going to demonstrate that. The difference between this one and the last one I think, is that this one was written by the bands current roster

in its entirety. This one will actually reflect the band on a real level. We're essentially distilling all the things we've been through individually and collectively and writing based on that. This one's gonna be personal.

Kaine: *Smartbomb 2.3: The Underground Mixes* will be out by Fall. Expect a new full-length to slash you in the throat when you're not looking sometime in 2010.

### AU: Tell us about the hard work that went into getting to this point as a band.

Kaine: I lost count how many times this band has made me physically weep like a child. God, I dunno, what DIDN'T we do that was hard? I'm hard right now. We played all ages shows until our genitals bled, we were one of the last \$5 shows in town (for years), we went thru a billion band member changes, I've travelled through TIME for god's sake! We toured in the stupidest of weather conditions, we covered Joy Division (and liked it), we had our gear stolen (for about 3 hours), we've had numerous nervous breakdowns (each), strokes, crippling migraines, MANY hand injuries, skull fractures, open gashes, bloody noses, smashed keyboards, blown guitar amps and miles and miles and miles of now unusable audio cable.

### AU: Final messages to the masses?

Denyss: So, Ira, I work at a warehouse. I came across one of your comics. Let me tell you, it was amazing. Write more comics dude.

Kaine: Do not eat a microwave burrito while running on a treadmill. I did that once and had an electrifying fall, to say the least.

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## Hollywood Swank "Fast, Hard and Full Out"

By Jake Jackoff

I arrive in Toronto, measuring the distance to my hotel by the nearest strip joint, on this excursion it happens to be the Zanzibar. The streets of Toronto are littered and strewn with tossed out debris. Appropriately it reminds me of the opening track to Hollywood Swank's sophomore album. No the apocalypse is not yet near, but still it "takes your breath, suckers gawk, while strippers strut, sin city, your in a rut," no I'm not gawking, I feel right at home. In the midst of a garbage strike, in the heart of the city, mid summer, its just the way I like it! Tensions at a high!! It's been a long night, a couple days, and I'm hoping to make it to the swank mansion for a Saturday afternoon jam session. I've already crapped out on several prior engagements but with lyrics like, "No association with everything you've been told, we're burnin' bridges left and right,



you haven't heard," I'm sure they'll understand.

I already knew Hollywood Swank was a kick-ass band but I was about to find out how great of guys they are as well. Not only did they open up the doors of the Swank Mansio, but also their skate ramp, their jam space, several cases of beer, hell they even let me jump in on vocals for an impromptu rawk out. I had not yet been to the Swank mansion before, but Donny assured me, if I made it to Harboured Street I'd know their place!

Sure enough if it wasn't for the crew on the front porch when I pulled up that tipped me off, it would have been the tangled line of shredded skate shoes strung out along the hydro lines that did.

If the garbage strike had been on in Toronto for weeks, it looked as if it had been on for months at the Swank Mansion. Just what I'd expect from any decent punk house, or my bed room for that matter. The sky was a clear blue and the sun was shining, so we went straight to the skate ramp where Donny and Eric proceeded to shred, their skate style much like their music, fast, hard and full out!! These guys really are living the punk rawk life, but Donnie wanted to be sure that it was known that though they live the life, they also work for it, all of them with day time jobs, and some of them in school as well. Be sure to check out these hard working, hard playing guys, Hollywood Swank is a band that doesn't fail to deliver!



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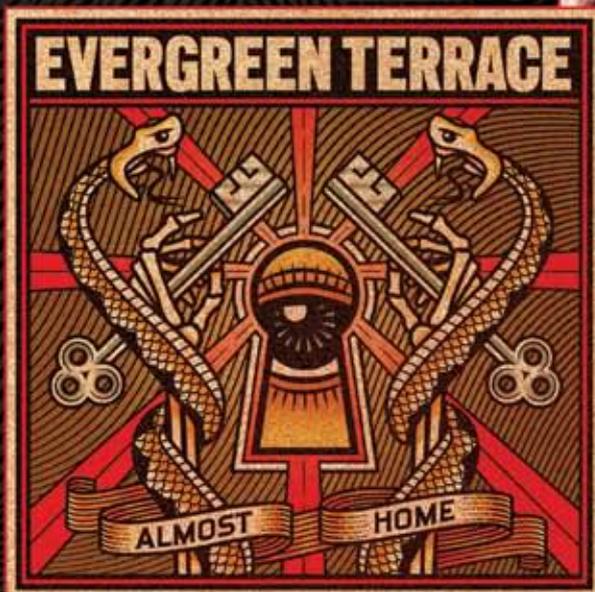
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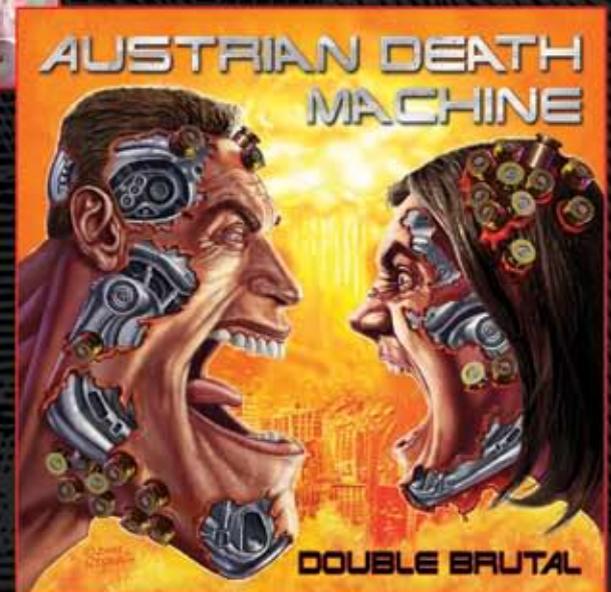
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"Fattooth was awesome! On top of being amazingly nice people, they delivered a set of high energy, in your face hard punk rock that really made my day." - RockandRollReport.com

## "A Shitzami Heading Your Way"

### Interview w/ Hucifer - vocals

By Gerald the Happy and Abtinent Police Clown



Pounding out a new form of punk/metal Fattooth sticks a finger in the pie of every rock n' roll genre imaginable, and with their costumes and intention of world domination they will soon be pillaging stages across the west coast. The Natural Disaster tour is in support of the band's debut self-titled EP, via Reversed Records. The EP is produced by Rob Shallcross (Strapping Young Lad, Gwar, Mr. Plow) and showcases the talent of drumming phenom Gene Hoglan (Strapping Young Lad, Testament, Zimmer's Hole), and a guest vocal appearance from The Heathen of Zimmer's Hole. It's time to get personal with these wackadoodles.

#### Introduce each band member and their defining characteristics.

Hucifer: Hucifer is on vocals and the "Cream of the Crop." Buddha is on bass, "The Sodomite." Cockstar on drums, "Sperm Donor." And "Sticky Fingers" Pow Pow on guitar.

#### AU: Where are you and what are you sitting on?

Hucifer: A Provincial Park beach. I am sitting on sand.

#### AU: What are you wearing?

Hucifer: High profile speedo's.

#### AU: What is a fat tooth? I got hit in the mouth with a golf ball once and it nearly knocked my good front tooth out. Do you have a similar story?

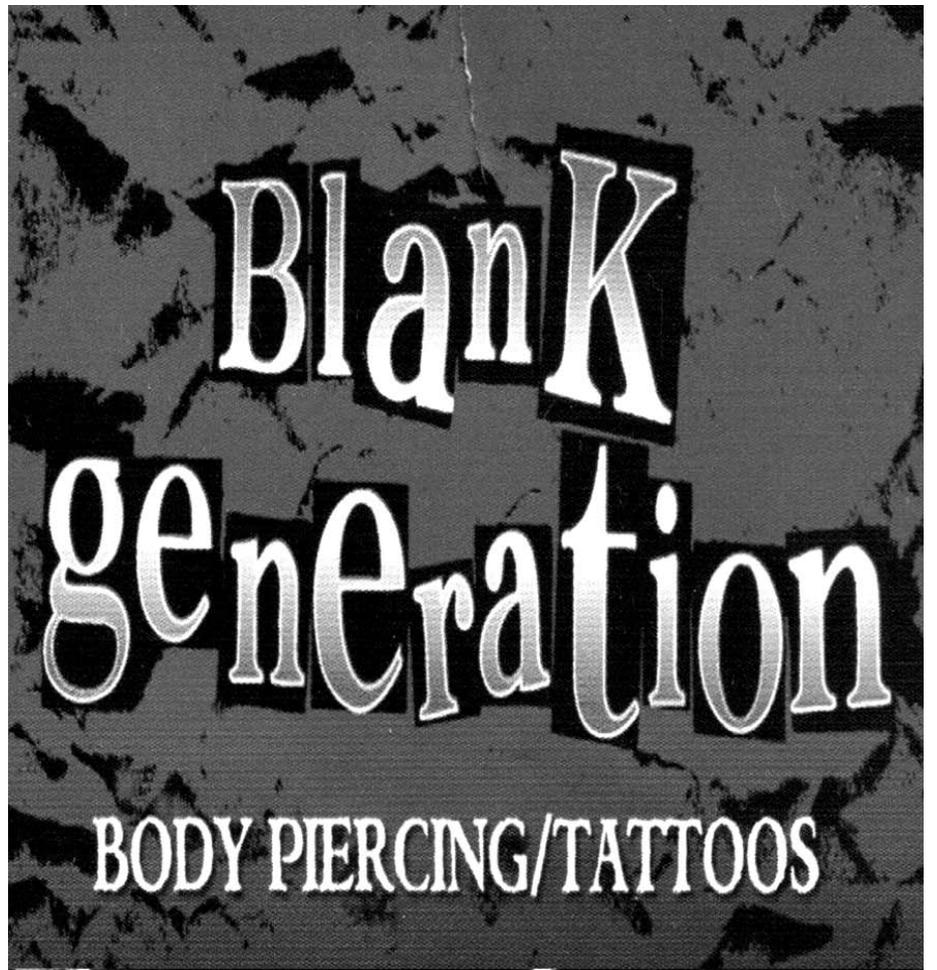
Hucifer: It is like a blood thirsty gangster with a bad sense of humour in a Dick Tracy comic. Like a virgin starved Viking plundering the beaches of Normandy in the dark ages. Like Scottish mooning the English before the battle scene in Braveheart.

#### AU: If your band was a natural disaster what would it be, and why?

Hucifer: A Shitzami... it's swelling and about to hit the west coast. We're plundering Manitoba this coming week, Alberta the next and waxing B.C. beavers after that.

#### AU: Been out here before, in BC? Highlights?

Hucifer: Yes, planted about 1.5 million trees... your welcome. We also recorded our album in Vancouver.



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#### AU: Any make-up advice?

Hucifer: Don't take the fecal GG Allen Route!

#### AU: What are your songs about? Do you aim to teach/preach and if so, what? If not, why?

Hucifer: Nothing means nothing, everything is everything. Preaching is for fanatics and I think fanatics should be dealt with accordingly.

#### AU: Any good road stories right now?

Hucifer: You name it we've had it: blown up engines, infuriated motel owners, crackheads, meth faces trying to break into the van, sketchy venues, fist fights, bad Visa's, groupies... the list goes on and on.

#### AU: What are you most proud of, on your debut album?

Hucifer: The fun we had recording it, the quality of the song structuring, definitely the spirit of the album.

#### AU: You all seem to have a load of background experience with other bands - what is it about this band that is different than your past experiences?

Hucifer: We're a complete unit firing on all cylinders and we aim for a common goal.

#### Describe your band's live performances and what we can expect to see...

Hucifer: If you're coming to channel aggression, we're not the band for you. We're not a sausage fest, so if you want to get laid and shitfaced and are out to have a good time and be entertained in the traditional sense, come to a Fattooth show!

#### AU: Final words?

Hucifer: Fattooth is rising to the top of the rock n' roll shit slurry. We are it, true champions, the rest are weaklings.

(Myspace.com/fattooth)

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## Behemoth

### "Preaching a New Message"

Interview w/ Nergal - vocals, guitar

By Erik Lindholm

The black metal pride of Poland – Behemoth – rise again with this year's new album entitled "Evangelion", which loosely translated from Greek means "spreading the good news" which in the christian fashion means the word of Jesus and his message of salvation to the faithful. Behemoth advocate faith all right – but demand you find your own and wander off the beaten path. Recorded at Radio Gdańsk, in their home city, the band is very near to being barred from playing altogether in Poland. The christian-driven Soviet-

Bloc conservative group "All-Polish Committee for Defense Against Sects" has placed them on a hitlist of bands which allegedly encourage satanism and murder. This accusation likely came out of a September 2007 show in Poland wherein frontman Nergal, tore up a bible and spoke that the christian church is "the most murderous cult on the planet." Comments like that are bound to attract attention from the powers that be, whether his criticism can be seen as accurate or not. Nergal has a message in the music - dare to question yourself and the deities and organizations you believe in. Read on and find the vision of the world borne of Marshall stacks, Eastern bloc oppression and facepaint.

**AU: How are you going on this sunny**

**morning? Where are you right now?**

Nergal: We are actually close to Cleveland, enjoying our day off... all good. We have two more weeks to go. Mayhem has treated us well. It's a killer tour.

**AU: What drives you to write your style of metal?**

Nergal: Testosterone. It is testosterone driven music. Things just happen and I'm helping it, haha. Seriously, it's simply in my genes. It happens. I grab my guitar and this music comes off my system.

**AU: The drums are completely hammering on this new album. In fact, the whole thing is nonstop. How do you train and rehearse to be able to pull off this performance live?**

Nergal: Huh... usually we don't rehearse much before tours. Like now for example, we decided to play one new song on the Mayhem tour. We spent maybe a few hours rehearsing it prior, and it turned out pretty great. Sounds better than songs we've played live for years, haha. Sometimes it takes many shows to really get to know and feel the song right, it's not like that we play it perfectly right away. Nope.

**AU: Behemoth is widely known for speaking positively on self-development and empowerment. What do you feel is spiritually void in this world right now? How can people develop their own power in this world?**

Nergal: It's a materialistic world. People need to realize there's something more in life than malls, cars and cheap entertainment. I have nothing against modern materialistic, quality life and I do enjoy it a lot. But it's all about finding the right balance between this and spirituality. You gotta find out

yourself what makes you happy in life.

**AU: Was the writing process of the album demanding? Did you do study into the Greek gods, and Greek interpretation of god? The concept of the word "evangelion" is whopping.**

Nergal: Well, I am keen on ancient worlds... civilization, mythologies. But in our case it's not about worshipping the ancient mythos... we are here to create a new one, based on the tradition but also on our observations and experience.

**AU: What insights into christianity have you gained after the writing of the album?**

Nergal: Well, I'm still learning, I'm still studying...but I'm not changing my opinion on christianity. It's still the same. But as I said before, to get to know you enemy better you need to constantly learn about it... but then don't get me wrong. Behemoth and *Evangelion* is not all about fighting with one enemy, it's way more demotions in our art than primitive violence. We fight on a very intellectual level but then, it's just one of so many levels we dwell on.

**AU: Are any of the songs on the album written about other religions, such as islam or judaism? Do you want to include them in your lyrics?**

Nergal: We deal with so many different aspects of different religions... I have no particular plans to write this kind of lyrics but you never know, time shall tell.

**AU: What do you do in your spare time off the road? How does Behemoth unwind?**

Nergal: Like now, I'm having a day off but I'm spending it on doing interviews haha. Well, I love just hanging. Find some good sushi bar, do some shopping, wandering around in some

nice neighbourhood and just enjoying myself. When I'm home I do a lot of sports. Biking, jogging, swimming... besides, movies, books etc. Pretty casual stuff I must say.

**AU: Can you tell our readers about the challenges of being an extreme metal band from the Eastern Bloc, and about censorship issues that you still encounter. What would you like to see changed in Poland, and also in North America?**

Nergal: It's always been about the struggle... as far as I can remember, it wasn't easy. Everything from access to professional equipment, finding a rehearsal place, finding a good record label that wouldn't screw you. Man, I'm sure that if we were from Sweden things would have went much smoother for us...but then on the other hand, we might have not even been around. Why? Because we've always had things to rebel against, to fight with, to question. We come from Poland, a fucked up country that's only a 20-year-old democracy and still doesn't know how to use this freedom. I have my reasons to be pissed off. That's it. I would have never changed my life experience for anything else.

**AU: What are three records that have influenced you greatly that you can recommend to our readers.**

Nergal: Metal ones? *De Mystieris Dom Sathanas* changed my life. *Somewhere in Time* was one of the very early metal albums that rules my world...geez, there's sooo many to mention. Crazy... I'm a metal geek, haha.

**AU: As Canadians, we must know your favourite hockey team.**

Nergal: To be honest, none! I'm not a fan of team sports and I hate watching sports. I'd rather DO them.

(Behemoth.pl)

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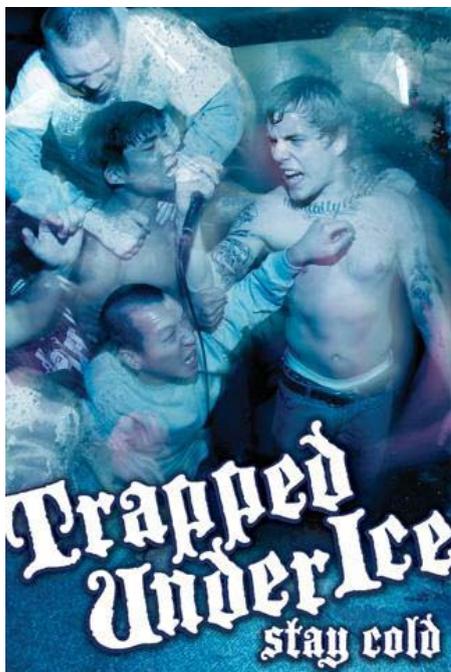
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"Prepared to Make Their Escape"

**Interview w/ Justice Tripp - vocals**

By Pauly Hardcore

With a new album, their first full-length, *Secrets of the World* due in August on Reaper Records and a slot on the massive Ten Bands for \$10 hardcore tour, it is due time I caught up with this Maryland hardcore act. They came through Vancouver with the Terror/Warriors/DBD tour last year, and after speaking with Justice hopefully have them convinced in playing a Victoria show in the very near future. I was thoroughly impressed with their *Stay Cold* demo, equally impressed by the split with Dirty Money. After a pre-listening of the new album I'm convinced that TUI are 100% legit featuring Brendan [live drums] Ben [recorded drums] Jared [bass] Brad and Sam [guitar] and Justice on vocals.

**AU: How has the ten for ten tour been thus far? how did you get involved?**

Justice Tripp: The shows have been great. For the most part everyone is keeping the peace and just having a good time. The



great thing is that all the bands playing bring something different to the table and I see a lot of people approaching the line up with an open mind.

**AU: Any crazy stories from the road? I heard ten people got arrested at one of the dates already.**

Tripp: Nothing too crazy. Not even that situation was too crazy. Most of the stories I've heard about that date were fabricated. The only crazy part was security and cops having a power trip and getting too physical with and arresting young kids over nothing. Sucks but it's kind of typical.

**AU: Looking forward to the new album, is it a natural continuation of the *Stay Cold* release?**

Tripp: I would definitely say that. We have a lot of new influences and we tried some new shit, but it's definitely a TUI record and shares qualities with *Stay Cold*.

**AU: What lyrical themes are presented?**

Tripp: Lyrically the record covers a lot of ground. All the kinds of things that I think most typical people my age deal with; relationship issues, money, the future, spirituality. It's important to spread out the topics when doing a record with 12 tracks as opposed to an EP or a split 7-inch.

**AU: How did your partnership with Reaper Records come about?**

Tripp: Patrick contacted us. We had mutual friends who had nothing but good things to say about him, so that made us comfortable. He booked us a show in upstate New York and we got the chance to meet him and see his vision for us. It's been a great relationship.

**AU: Did you take your name from the Metallica song? or your surroundings in Baltimore?**

Tripp: It was our guitar player Sam's idea, he's a huge Metallica fan so I'm thinking on a sub conscious level he did it from the band. Though that was never the intention.

**AU: Can we expect to see you come through Canada at**



**some point in the future in support of the new album? if so we need to book a Victoria date, too many bands skip the island and just play Vancouver.**

Tripp: Were going to be playing all over in support of the album, if someone wants to see us in Victoria we would love to do it. Get in contact with us

**AU: What aspects of life do you draw influence from and what bands have inspired you?**

Tripp: When writing hardcore music you're influenced by the negative

# HARDCORE ALLEY

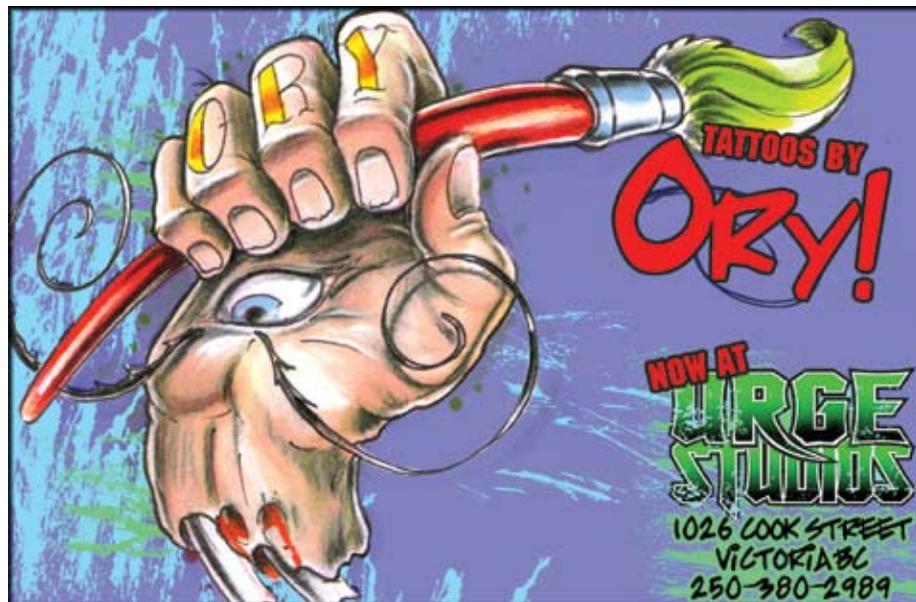
aspects of life. Not that life is all bad, there is a lot of great things, but it would look silly to scream about being content. Stout, Madball, Crown of Thornz, and Breakdown are major influences on our sound.

**AU: What is playing on the MP3 player these days?**

Tripp: Kings of Leon. Probably one of the few bands we can all agree to listen to in the van.

**AU: Last words for those struggling to break through the ice?**

Tripp: Stay cold!  
(Myspace.com/underdaice)



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# Down

## “The Power of the Riff”

### Interview w/ Kirk Windstein

By Erik “Lifer” Lindholm & Chris “Beneath the Tides” Finch

New Orleans-based groove technician Kirk Windstein rocks with Down, in addition to the punishing sludge monolith that is Crowbar and



newly formed hardcore crossover Kingdom of Sorrow. On a sunny French afternoon, we caught up with him to talk news – you know,

being locked in a barn to record for a month, alligators, opening for Metallica, the upcoming Down record, the new Crowbar album (and back catalogue) on Housecore (Anselmo’s label) and the magic of touring Europe. Get with it.

**AU: Can you tell us what you’ve done so far on this trip?**

Windstein: We started in Glasgow, Scotland. We did two in Dublin, we did Download, which was fantastic!

**AU: They named that one after you guys right... Down-load?**

Windstein: [Laughs.] Wow! Yes of course. We drove from Dublin to here, two ferries and a bus ride. It sucked, but we’re ready.

**AU: We ran into some Irish guys who saw you back to back nights in Dublin, they are wrecked off cheap red wine and near unintelligible. They said seeing Down three times in a week, it’s hard on the body. Where do you go next once the festival circuit is complete?**

Windstein: We have two weeks off and then we start an American tour with The Melvins, and Weedeater. Literally, it’s five weeks of festivals in Europe, two weeks off and then seven weeks through the US.

**AU: What’s the impression you get touring Europe versus North America, with the crowds and the vibe?**

Windstein: I think, for the most part, I’ve always said this - the fans in Europe know your music more. A lot of times, in America, dudes are there to try and pick up chicks and get wasted. There is a lot more heart here. They know the words and are into it.

**AU: How does the writing work? You’ve got Pepper with COC, you’re with Crowbar and Kingdom of Sorrow and Jimmy is with Eyehategod. How do you collectively split your writing and get that Down sound?**

Windstein: The riffs I write for Kingdom and Crowbar are interchangeable. Jamey Jasta writes everything for Hatebreed, so we mix those riffs and develop a sound. As far as Down, it’s just a whole different vibe, a whole different everything. I just write riffs, and when we get together, it all comes out.

**AU: There are interviews with Phil where he talks of a void in hard rock. There is tons of metal, but not hard rock. You’ve got the best elements of the last 20 years of rock rolled into one band, is there anyone else out today who you listen to, who share your influences?**

Windstein: I wouldn’t call them young, but the best new rock is Heaven & Hell. [laughs] They are as old as my father, but that sound – it’s heavy, man. There is not much new stuff I’m into. I like Killswitch Engage, and my girl turned me on to *Eat Me, Drink Me*, the new Manson record. It’s got a raw feel. My favourite new record is certainly *Bible Black*.

**AU: Can you tell us about recording the second album? I understand you locked yourselves up in a barn with an immense amount of liquor until an album emerged.**

Windstein: We drank about three bottles of Crown Royal a day, and at least, five, six, seven cases of Coors Light a day. So. Music oil, as we say. You know what it does? It gets rid of this, what I’m doing right now (makes seizure motions with hands). It gets rid of the shakes, because I drank yesterday.



**AU: You have anything strange happen while recording the album?**

Windstein: We were way out of the city on Phil’s property. Isolated, in the swamplands. It’s about 30 minutes from anything and we had runners working for us to get the booze. [Laughs.] Pepper would cook breakfast at eight in the morning and we would work till three in the morning, sleep a few hours and work in shifts. Pepper on guitar, I do guitar, Rex on bass and Jimmy would lay the drums for the next day. Phil would come in at midnight till whatever; I’d walk upstairs to go to bed and Phil would still be singing from the night before. And when he’s done, Pepper is on guitar, then me and you know the story. We earned that one.

**AU: What can we anticipate for the new Down record coming up?**

Windstein: Streamlined, big heavy fucking riffs. Not too technical; big fucking Thin Lizzy goddamn riffs (we notice Kirk’s Thin Lizzy tattoo on his calf). In general, our intention is to go back to NOLA, which was very straightforward and just let ‘er have it.

**AU: You got any words for the Canadians back home? Tell them what to do.**

Windstein: Pull for the Saints in the NFL this year please, wish us luck on the new Down, and keep it heavy and real. Now I’m going to make out with my wife.

(Down-Nola.com)

# Mastodon

## “Walking Under the Sky of Dragons”

### Interview w/ Brent Hinds - guitar

By Erik “Ishmael” Lindholm

Drinking Tecate and watching Dragonforce at the stage wings. “... For the stage act, it’s unbelievable, I love these guys.”

Mastodon guitarist Brent Hinds has had a few bloody interesting occurrences to talk over. In the past year, the band has put out *Crack The Skye* to critical acclaim worldwide. They played Letterman, and a drunken Hinds just about died in 2007 from head trauma when Shavo Odadjian from System of a Down clocked him in the back of his head. Shortly after recovering, he got a whole bunch of tattoos on his face and started writing the latest album, based around Rasputin and out of body experiences. Here is the choice information on what it all means.

**AU: Who are you and what do you do?**

Brent Hinds: I’m Bronco Johnson, I play the swinging organ with Mastodon.

**AU: How does the organ swing?**

Hinds: It does not swing, it lumbers. It timbers.

**AU: How was your organ swinging throughout the recording of the latest album?**

Hinds: Still, there is one note, that is still lasting. We beat the final record of the Beatles’ last album. The tape is still rolling, analogue of course.

**AU: What do you find is the advantage of**

**analogue versus regular digital recording?**

Hinds: It sounds like you can touch it (looks into the distance).

**AU: What are some influences for you coming into the recording of *Crack The Skye*? What were you trying to get across the table?**

Hinds: I listen to the same music all the time. There are too many new bands for me to even get caught up, so I just listen to the old favourites: King Crimson, Yes, Zeppelin and Sabbath, the old standbys that get me through everyday.

**AU: For yourself, on this festival, who are you psyched to play with and see?**

Hinds: I love Dragonforce, that was amazing, the first band I just saw. I just woke up. And I have no idea who is playing really. I haven’t made it to my dressing room to see the schedule. I know we are playing at eight. Looking forward to that, as last year was truly Hellfest. This place...

the sky really did crack open and it rained like mad. The transformer blew when we were playing... we are looking for some redemption songs, seeking it like Bob Marley.

**AU: The last time I saw you guys was in 2005 at Seattle Ozzfest, and I remember the crowd going bonkers trying to interpret the *Moby Dick* shit. No one knew what to do with it.**

Hinds: We’re more off the wall now. We’re off the scope. We’re into kaleidoscopes. We want multiple dimensions.

**AU: I need a periscope at this point. What is the advice you have for Canadian metalheads? What is the music they must know about?**

**What are the lifestyle choices they must make?**

Hinds: Try not to get too fucked up. Because then you can’t play your guitar and your voice doesn’t sound as good. I know it’s fun to get fucked up, but that is some health advice for you. As far as being influenced by anything, you have to have ambition to be influenced by anything. You’ll find your influences when you find your ambitions.

(Myspace.com/Mastodon, MastodonRocks.com)

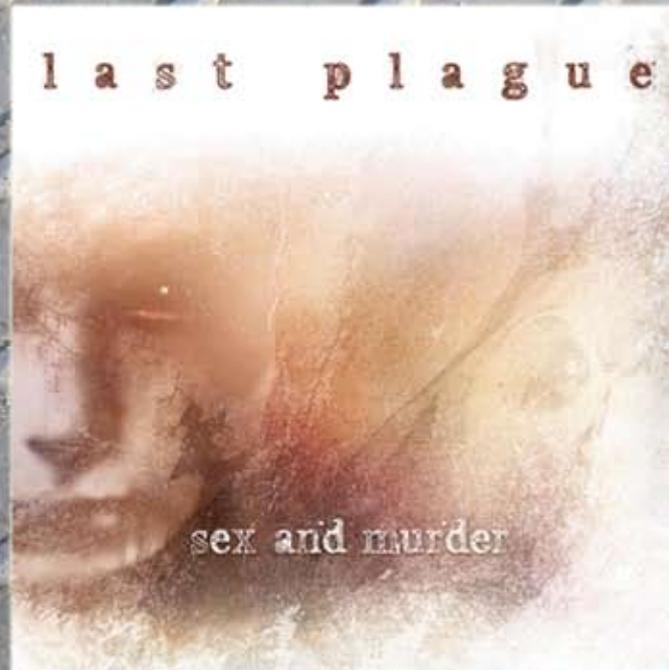
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# HELLFEST

OPEN AIR 09

## HELLFEST – DREAMING OF HELL, LIVING IN HEAVEN!

Clisson, France – June 19th-21st

16 JUNE 09; Victoria ----> Vancouver

You're playing with the domino effect. The thing with travel is how close you are to ruining the whole trip at all times. Add alcohol, sleep deprivation, and different languages into it, the dominoes are set to tip.



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17 JUNE 09; Frankfurt Germany  
-----> Paris, France and Amsterdam, Holland

Touchdown in the jet lag timezone head space after a thoroughly playful flight in which a protective German mother bear tries to shield her extremely attractive early twenty-something from the grinning Canadians. The group splits off into the train network, as Ira heads to Amsterdam and Chris and I head to Paris. Before the trains there is plenty of time for a few Becks. We attract stares from dour midlife crisis bankers as we polish a few back – after all, our midnight drink-show is their early morning workday. Suckers!

18 JUNE 09 -----> Clisson, France  
– DESTINATION: HELLFEST

Mid-afternoon sees the whole AU group assemble again at the Clisson train station. This is of course, the day before everything starts. We get our press accreditations, pick a clear spot of ground and get tents set up. The drinking in the camp has certainly started; the area is set up in a farmers field, with grape vines surrounding it. They are very well watered by the thirsty throngs. Sadly, as the festival fills up more and more, tents get set up on the piss-soaked ground for lack of space. More than a few tents get sprayed in the middle of the nights during the festival. "The hovercraft" is the disturbing term regarding outhouse usage.

The elusive Royale With Cheese is found at nearby McDonalds, and it is a Pulp Fiction moment biting into it surrounded by Ukranian Goths and English Doomers.

Nightfalls and the red wine emerges. When you see a man in a rooster suit with a wine bottle crowd-surfing to The Scorpions, you need sleep. Badly.

19 JUNE 09 – HELLFEST: DAY 1

Quite a civilized breakfast emerges from the tent regions: croissants, Heineken, Nutella.

The day begins with introductions: we are surrounded by Germans, Swiss, French, Israelis and Irish. The story starts to diverge as we endeavor to cover the diverse lineup. We see **Squaler**, southern attackers **Soilent Green**, an excellent **Voivod**,

**Destroyer 666** on black metal, the brilliant founding death-metal outfit Entombed and feedback pushers **EYEHATEGOD**. Nashville



EYEHATEGOD

**Pussy** is a stage presence! The southern bands really leap out in the sea of polished power metal and high-speed thrash. True stoner rockers **Pentagram** fail to make the border due to drugs. Funnily enough, we learn the news right after interviewing **DOWN**.

The void is ably filled with a largely new and unrecognizable **Anthrax**, slow-talker doom-rocker legends **Saint Vitus** and the outstanding and almighty **Black Sabbath** [aka **Heaven & Hell**] school everyone on musical dynamics.



Heaven & Hell

**Motley Crue** tries to close the night after the Dio-era, lighting-soaked masterpiece "Heaven & Hell" and just cannot top it with fun-loving 80's glam rock, however well-played.

The party continues with the French Connection [the locals], who are mystified each time to learn that we have come from Canada to see this festival. As the whiskey flows into the cups the nationality barrier is well and truly broken.

20 JUNE 09 – HELLFEST: DAY 2

Friday belonged to the south, Saturday belongs to the hardcore! France's own **Providence** broke it down, with NYHC pushers **Terror** following shortly afterwards and driving the crowd wild.

Swedes **Grand Magus** heavy metal us into hyperspace and are totally worth looking out for. Polish sensations **Vader**, as well as **Skinless** and **Immolation** bring death metal flavour into the mix.

There is a sudden wealth of attractive women passing through the festival, but finding one who is unattached and speaks passable English in akin to finding a bacon cheeseburger on a silver platter at a vegan cooking seminar. However, shortly after, the Fuel Girls put on a hell of a show – blowing fire while stripping, ensuring a vast male audience.



Misfits

After napping through **Cradle Of Filth**, it was time for crusty characters **Amebix** to put a black-patch hurt on the **Soufly** crowd. It was awesome to hear "Troops Of Doom" in the flesh. **The Misfits** create a sense of nostalgia with their 30th year tour: airing out crowd faves and old Black Flag material with Robo on drums and Dez on guitar.

**Machine Head** utterly destroy and prove themselves as one of the most energetic thrash bands out there. Material from their rap stage is absent totally – and "Descend The Shades Of Night" erases any memory of those days. **Killing Joke** are a wonderful stylistic breath of fresh air. **Sacred Reich** play the same bill and we deke in the backstage to catch them good-naturedly pummel the crowd into the next day.

Now, just like those Choose Your Own Adventure

books from your childhood... do you choose **Marilyn Manson** or **Cro-Mags**? Cause they are in the same slot. After 3 quick songs it was confirmed that Manson is a whiny, ego-millionaire and we headed for the Cro-Mags, originators of all hardcore. Massive positivity and energy flowed as the crowd jumped for the roof.

21 JUNE 09 – HELLFEST: DAY 3

We are feeling our age as a week plus of sub-standard food, jet lag, heavy drinking and loud music catches up. The community garbage pile grows tall and we all resemble refugees to some extent. **Whitechapel** plays in the distance as the sun beats down onto our splitting headaches. Today is metal that cannot be missed, and we rally in time for outrageous black metal **Wolves**

**In The Throne Room**. Quebecers **Kataklysm** find comradely with the French speakers and their patented groove sets the pit moving.

Prog-death stalwarts **Pestilence** slay with technique and flourish, and next, **Orange Goblin** sets the crowd off with huge desert/doom sounds!



Mastadon

**Destruction** then brings German thrash to the masses. **Napalm Death** is sandwiched in there, and their unique out of control sound interspersed with social rants demand mosh action. We meet **Mastodon** and I scope half their set before jumping over to watch a few doom tracks from the epic **Cathedral**. They completely destroy with their down-tuned finale "Hopkins (Witchfinder General)".

We hear the familiar strains of **Europe's** "Final Countdown" at a distance as we finish the last remaining food at the camp. In perhaps one of the stranger stylistic shifts on the fest, **Suicidal Tendencies** take the stage and knock it out of the park. Bandannas emerge from nowhere as they rip through classic material and air some new stuff. For a finale they invite the whole front row on the stage to pogo with them and have security shook up by the madness of it.



Suicidal Tendencies

As we waited around backstage in the VIP area, we got implanted right next to **Dream Theater's** drum tech and stayed on stage for the whole set. It was unbelievable, as they are among the finest musicians in rock, regardless of whether you enjoy their flamboyant style of music. My only regret of the festival came at that moment; I realized **Electric Wizard** was playing on the other side of the festival. but there was just no way to cover the distance in time.

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# GRASPOP METAL MEETING



moshpits at the festival, considering that even Cavalera said "holy shit" at some point, after he encouraged the people to run in circles in front of the stage. Their concert also included one of the best drum solos I heard at the festival.

## Graspop Metal Meeting

– Dessel, Belgium

June 26 - 28, 2009

By European correspondent Andrea Chirulescu

### GRASPOP DAY 1

**Friday: Blind Guardian, Dragon Force, Dream Theater, Heaven & Hell, Jon Oliva Pain, Mötley Crüe, Samael, Soulfly, W.A.S.P.**

First band I got to see was **Dragonforce** on the main stage. Same as in Oslo, energetic band on the stage with a lot of crazy guitar solos and powerful singing, but a bit too annoying and too psychedelic. They ended their concert with the song that made them famous with *Guitar Hero*. I moved along to see one of my favs, **Jon Oliva and his Pain**. Show wise, nothing big. Except him. But music wise it was extraordinary. The crowd was excited to have him live on stage and was screaming from the depths of their lungs. He had the awesome voice I expected to hear and the show was simple, since it wasn't based on visual effects but just on good music.

I managed to checkout a song from **Taake** that had blown my ears away but I was too wasted to check out more, especially

since there were much more great bands to come that day. One of them was **Samael**, whose performance was quite genuine for me considering the drummer was also playing the keyboards. Also the bass player displayed some jumping-up skills, all on an industrial black metal rhythm.

So next up in the first tent was **W.A.S.P.** I was in heaven considering I get the chance to see both Jon Oliva and W.A.S.P. in the same day. Their outfit was as crazy as expected especially when it came to shoes. Their performance was one of an experienced band to which you add the amazing Blackie's vocals. I mean, they know when to talk to the crowd, when to jump around, when to be crazy and when to be serious. The crowd went mad when they announced the "Wild Child" tune.

Back to the main stage to have a look at the **Soulfly** performance. I always missed the chance to see Cavalera either with Sepultura or Soulfly, so I was looking forward for this one despite the quality of their new album. They played songs from it, but it was obvious that the crowd was mainly looking forward for the old hits. And I think they had some of the biggest

Moving back to the tent to see **Blind Guardian**. They have very old hits that the crowd loves and they show it by powerful screams and by singing along. And the classical "The Bard's Song" cannot miss from their concert and it still gives me goosebumps when I hear it sung by the crowd. They also played "Lord of the Rings" song.

Back on the main stage was another legend. **Dio** with his **Heaven & Hell** band. I was totally out of energy and just sat at the press area to watch his performance. Dio's the kind of singer who doesn't need a big show. His voice makes it all. And makes it incredibly great.

Went back to the tent to see **Dream Theater**. I heard them a long time ago but never played their music again but said, "Okay, let's see them live, maybe I'll change my opinion." I didn't. I mean, musically they are aces. Keyboard is awesome and the music flows really good. But I recall what bothered me... the voice. The guy sounds castrated and that's totally a turnoff for me. Unfortunately I couldn't make it to

**Exodus** nor **Static X**.

Last band of the day was **Mötley Crüe**. One of the headliners but for absolutely no reason, especially when you hear the voice of a castrated tomcat. I mean, a late night show where the most impressive thing is that they launch some balloons in the crowd and they fly nicely over 'til they end on the stage where musicians pop them with their guitars... come on.

Nights at festivals are always a separate story themselves. When we were trying to sleep... well, that's when everyone else seems to be awake and in a good mood. For some reason everyone is looking for Timmy (from South Park). It's hard to express in words how they scream for Timmy, but the thing is that once someone screams the name out loud, it's like an echo coming from all the surrounding tents.

### GRASPOP DAY 2

**Saturday: Black Stone Cherry, Mastodon, Hatebreed, Journey, Korn, Slipknot, Keep of Kalessin, Kataklysm, Death Angel, Duff McKagan, Volbeat**

The day was opened by **Inquest** who had replaced **Killswitch Engage**. Do not remember anything from them. So I went to Metal Dome and had a glance at **Manic Movement**, a female fronted band with good potential. Later I stopped by Marquee 1 to have a look at **Keep of Kalessin**. As I remember them, heavy fast black stuff with incredible head banging or actually headspinning skills. Since Mastodon

got delayed I thought to pay a visit to Metal Dome where **Negara Bunget** was playing.

Back to Marquee 1 to see another heavy band, **Kataklysm**. I heard of them a very long time ago and it was obvious they have devoted fans that screamed their names and went mad during their performance. Really tough stuff, but not necessarily my taste, yet glad I saw them live. Then it was time for one of another favourite of mine. **Mastodon**, on the main stage. It was another one of the concerts based on quality of the music and I totally adored that and the switch between main vocals (not easy to copy on stage). Their playlist included songs like "The Czar" and "Iron Tusk", and even "Blood and Thunder" but maybe due the heat the energy was not extremely high. Yet, the bassist compensated as he was explosive.

A bit later, **Hatebreed** launched the madness with their totally hardcore punk style. There was a huge cloud

of dust in front of the stage and the singer encouraged the crowd at some point to take off their t-shirts, bras or anything else they had at hand and just spin them above their heads. Imagine the show offered by the crowd.

I heard a bit of **Dagoba** from France but I don't remember being too impressed. **Death Angel** is an old school thrash band, I decided to go and check. I was really happy with my decision. I don't know how their music sounds on recordings, but live they made an incredible job of seeming to play flawless. Energy, good vocals, lots of drums and bass and pure crazy music to heard and watch. Awesome.

We later moved to Marquee 2 for **Duff McKagan's Loaded** (Duff McKagan is an ex Guns N' Roses member). They played a lot of Guns covers, such as "So Fine", "Paradise City", but also from other bands such as "Living After Midnight", and "I Wanna Be Your Daddy". He dedicated the "So Fine"

song to the chicks out there, and at some point a song about hate was dedicated to Mastodon. Actually his presence was kinda annoying so I didn't bother watching all the concert.

Another legend was to start on the main stage: **Journey**. I knew they are quite an old band and I was so surprised to see how young the singer looked. And how powerful his voice was, although not the most pleasant yellings. Their old-fashioned guitar solos were quite delightful and of course the main hit 'Don't stop believing'.

Two more bands left on the main stage. One crazier than another. First **Korn** with the new drummer in the band who actually seemed to fit in very well. They were very alive on the stage, and they introduced bits of covers in their songs, such as "Another Brick in the Wall", "Enter Sandman."

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GRASPOD METAL MEETING

Any of the original members or...

## Suicidal Tendencies

### "Life Lessons"

#### Interview w/ Mike Muir - vocals

**AU: OK, Suicidal's rocking Europe this year on the festival circuit. We were at Hellfest as well. Any differences between Hellfest and Graspop that you can tell?**

Mike Muir: Oh yeah a lot of differences. A little more respect over there, you know, play later, get more time. Last night we played in Helsinki, headlining show and then we get here, fly in, and play at three in the afternoon on a small stage. So it's a little bit different but you know how the thing is, we come here and next year we do that stuff proper or there's no point coming. You know I think a lot of people just like festivals. They go,

"Oh cool you get to play in front of people." I go, "No that's not the point that's not what Suicidal's about." Were here for a mission, for the people to see us who maybe wouldn't go to see our show. For the young one's who never had a chance to see us.

**AU: More respect for the heritage?**

Muir: I don't think it's not so much that. We've done a number of tours in the last two years in France, we've done a lot of things, so we have a better thing. We haven't done anything in Belgium, so you see a lot of the people here that were at Hellfest. And there's a lot of people from places like Germany we haven't been to in awhile so you gotta win 'em over a festival at a time and stuff. For a lot of people we just started playing together again in 07, so we haven't done that many shows but the places we have been to you can see the reaction.

**AU: Tell me about the new album? First album in ten years you said.**

Muir: Yeah, it's gonna be out the end of the year.

**AU: So there's a whole new band with you?**

Muir: Well you know I was the only original member two years before the record came out. Suicidal has had all kinds of people in it and I think the thing is now we've always got better people, and every time we've got someone else they say, "How are you going to replace them?" And then we come out here now and you see people that maybe have known Suicidal for awhile and they go, "I just came to check it out, I love Suicidal, but I was expecting to be disappointed"

**AU: You been drinking any Belgian beer?**  
Muir: I don't drink.  
**AU: Straight edge?**  
Muir: No I'm not straight edge, I've just never done any drugs in my life. As my Dad said you don't have to learn the hard way, and a lot of people say, "Did you learn the hard way?" and I say learning the hard way is when you have relatives

that are drug addicts and friends that o.d. and you go through all that stuff and you know I would hate to put people through that. When the phone rings at three in the morning and you don't know if someone's in the hospital dead or what. Like that stuff. It's like what my Dad said when I was young, "Hey, you know what? If your not happy you got no business drinking, and if you are happy you got even less business to drink cause so few people are." And I think there's a lot of truth to that.

**AU: Do you still skateboard?**

Muir: I haven't skated in a long time, I ripped my leg open. My brother was a pro-skater, I was five years younger than him...

**AU: What was his name?**

Muir: Jim Muir, Red dog, Original Z-boy. He was the one who started Dogtown Skates.

**AU: No way dude!**

Muir: So he's one of the original pool skaters and stuff, so I was around all the skaters and stuff. Dogtown was like the first person who sponsored Tony Hawk, you know, we've got an old picture in *Skateboard* magazine with Tony Hawk with the clipped up Suicidal shirt.

**AU: We're from Canada so hopefully you can make it up there maybe?**

Muir: You know we've had a lot of problems in Canada... The best one is when we went into Quebec on The Warped Tour and the band in front of us, everybody's on the same work permit, and the band before us was smoking pot so they warned them, this and that, took the pot and let them go through. They pull us out, say that we entered in Vancouver illegally on the work permit that has all two hundred and something people but only us we entered illegally. So they were confiscating the bus because we entered illegally on the work permit where our names were right there with everyone else's as they waved other people in. The only times we haven't had problems is when we played with Metallica and went under their name.

**AU: Was it just your look or were you being discriminated against?**

Muir: You know it's the police thing or whatever.



They got the name wrong or one of those things. So every time we go there they're sitting there waiting. They got the manuals on how to tear a bus apart. You know they do that shit like, "What year is this?" "What kind of bus is this? They went through all this stuff taking contraband and stuff. They fucking pull out all our used Suicidal stuff. "You're trying to bring contraband in." I go, "This fucking shit is sweaty, it's the clothes we're wearing." It's ridiculous.

**AU: Blame Canada.**

Muir: Oh, I don't blame Canada.

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# Fuel Girls

## "Dropping Bras and Dropping Jaws"

### Interview w/ Lara Fuel

By Erik Lindholm

Firebreathing, motorcycle-riding, tattooed strippers blowing fire in your face and spitting Jack Daniels



to put you out. The Fuel Girls are a United Kingdom-based outfit dedicated to burnouts and debauchery. We talked collectively backstage, as they went to check out some bands on their off time. They get paid the big dollars to blow tires off motorcycles and breathe fire on adoring fans. What could be hotter?

**AU: We are walking backstage at Hellfest, with no fewer than five hot ladies. Can you tell me what you do and why you're here?**

Lara Fuel: We are the Fuel Girls, we are a rock'n roll, fire-breathing, stunt stripshow.

**AU: Holy shit. I'm not ready to understand the magnitude of what you said. Can you tell me more?**

Lara Fuel: I don't think the world is ready... Okay, we have five girls, we do stunts on bikes, we drift cars, we do massive burnouts until the fucking tires explode, we strip, we pour Jack on ourselves and cover our audience in glass and champagne, breathe fire in their faces and jump into the crowd naked

and party.

**AU: [Stunned silence.] So your when your job is to thrash cars, what do you drive at home?**

Lara Fuel: I've built my own Ford Capri, the UK version of a Mustang, with a custom body kit on her, matte black of course. Everything evil should be. She has massive sidepipe exhaust, spits flames out the sides and has a 302 V8 - she lays sick burnouts. We've got a few black dirtbikes, a dune buggy, a few drift cars.

**AU: Can you give some fashion advice to all the ladies at home? How do you pull one of these elusive metalhead guys?**



### What do you need to do?

Lara Fuel: You've just got to be mental. We have a unique style. Each girl has their own style. We've got Sahar who is punk as fuck, we've got Lora who is our 80s rock bitch, Helen she's a pirate, and I'm your pin-up girl with a cheesecake twist. Have your own thing on the go, and look fit.

(FuelGirls.co.uk)

## "Tartwork: Two Blogettes on the Ultimate Heavy Metal Mission"

### Interview w/ Terrorizer magazine's

### Jill Mikkleson & Jenn Silby

By Erik Lindholm



Wandering around the press area, two lovely ladies from England stuck out. Notebooks in hand, they are working on festival coverage

for Terrorizer magazine. Quite ambitiously, they aim to see it all and document it with their support vehicle being boots and their office being a backpack. You can scope their gnarly blog and see their cross-European travels. How many chicks do you know who hang out with Suicidal Tendencies and Kreator? That's right. Read on, get on the blog and find out how the journey goes.

**AU: So here, we are on, the press bus, at Hellfest. I'm sitting here with two lovely ladies. Who are you and what are you doing here? Why are you smiling?**

Jill Mikkleson: I'm Jill and we are here to rock.

Jenn Silby: I'm Jen and what we are doing is taking the Ultimate Headbanger's Journey and we are going all the way around Europe, writing about it, making video blog interviews, and making our much famed mockumentaries under the title "Tartwork."

Mikkleson: We are going through Finland for Tuska, Slovenia for Metal Camp, Poland for Knockout Festival, Czech for Obscene Extreme and La Roca in Spain! And ending it all at Wacken Open Air in Germany.

**AU: How are you pulling this off? Do you have a car?**

Mikkleson: We have cripplingly heavy backpacks and are taking the trains. I'm not sure we will be able to walk after this, as we are collecting merch

at every stop. We are doing a proper backpacking journey.

**AU: What is the strangest thing you've seen so far at Hellfest?**

Silby: The best thing is the toilets. They have a giant fortress, flame cannon out the top, it's quite good. We saw a gentleman dressed as a giant cock, with two big ballbags for feet, doing crowd surfing. He did not have any english, so we could not interview him.

Mikkleson: I saw Pain wrestle each other and spray beer on each other. They were rowdy as hell.

**AU: What do you get out of writing for Terrorizer and doing this epic journey?**

Silby: It's the experience of a lifetime, any person at all, ever, who is into extreme music - this is the



ultimate. We came up with the idea, pitched it to Miranda Yardly our lovely publisher, and she liked it and put money towards it and off we go.

**AU: Last words for Canuck festival goers?**

Mikkleson: The hockey team the Canucks? Or do you mean the golf team the Canucks? The Oilers are much better. Get your asses to Europe! Or see that festival Harvesting Hell in Alberta with Atheist and Quo Vadis! There is the Maryland Deathfest, Milwaukee... I know it's more spread out, support these festivals! Make it happen!

(Terrorizer.com/blog/2832)

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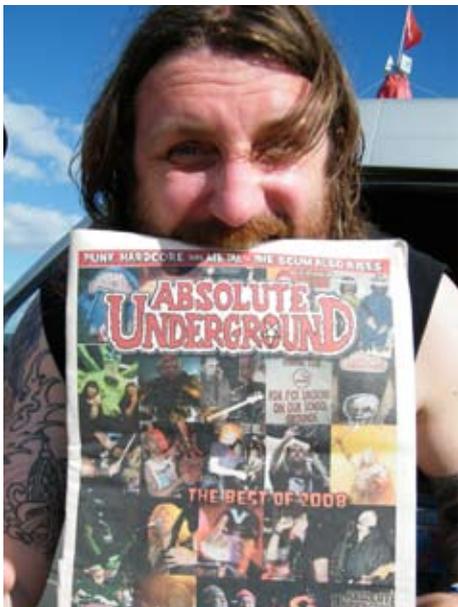
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## ORANGE GOBLIN

### "A Comrade-in-Horror"

#### Interview w/ Ben Ward - vocals

By Ira Hunter, Erik Lindholm & Chris Finch

So after a shout out to Lucio Fulci onstage during a blistering set, we set out to discover what makes Orange



Goblin's main lyricist Ben Ward tick. His bent for British history, horror and drugs makes for interesting song writing and a bloody blistering performance of doom-soaked stoner rock. He's a bit of a Clark Kent, in the office by day, but flying high through the sky as Superman by night! So, from the back of the tour van, the news on the lyrical plot for the upcoming 2009 release becomes known.

Ben Ward: (Cut off conversation beforehand, Ben is just off stage.) I was surprised to see the crowd response when I dedicated one to Lucio Fulci... many people knew who he was. Listen lads, I'm sweating a river. Give us a second. (Five minutes, two smokes, a wander to the tour van later.)

**AU: (Into the van we go.) Orange Goblin, did you play Dungeons and Dragons when you were growing up?**

Ward: Nahhh, maybe a little bit. We used to go to the woods and play a bit. Our photo shoot for the first album was that, we picked up all these sticks and did some *Lord of the Rings* type shots. I came out of this clearing and Janick Gers from Iron Maiden was playing golf on the nearby course and we had a fit. [Laughs.]

**AU: What's the feeling today with the festival?**

Ward: I'm loving it! I'm drunk again today, the whole weekend, since Friday. It's been excellent. So many excellent bands you support, you don't know what to do. It's fucking awesome.

**AU: What's your pulse on the English metal scene right now?**

Ward: I don't listen to many new bands, I listen to Buffalo and other old rock. There are few bands, obviously, Down, Eyehategod, they've been a massive influence.

**AU: The zombie song... what's the deal? "They Come Back" is a good name.**

Ward: I'm the horror fanatic of the band. That song was dedicated to the plague of London, and I did a play on that. The dead bodies of London coming back and terrorizing the city.

**AU: And you met Lucio Fulci?**

Ward: I met Dario Argento at a special screening of *Suspiria* in London.

**AU: He has a new movie, finishing the Trilogy of *Suspiria* and *Inferno*.**

Ward: I haven't seen it yet. I loved *Inferno*, it's very underrated.

**AU: Is Napalm Death next on your agenda?**

Ward: I have to head out soon, and get a hotel out



of Calais. So have a few more beers.

**AU: Drinking the red wine too?**

Ward: Yesterday was fucking red wine mayhem. [Laughs.] We ended up wrestling on the ground, pouring red wine on each other. We set up a picket line backstage and wouldn't let bands pass unless they said they liked Iron Maiden. "You shouldn't be here! Ahhhhh!"

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

Ward: Like I said, London and the plague, and we like tapping into our local history. There are walks around London, and they show you the sights, like where the Great Fire started. It's fucking fascinating and much of the area hasn't changed. You look above the doorways, on the narrow streets, and there are the names carved in of people who died in the Great Fire. We can do so much with the history. I went to the catacombs in Rome, it was bloody amazing.

**AU: You know the black metal band 1349? They named themselves after the plague in Norway. The Black Death, wiped out the royal family.**

Ward: We are on Candlelight, the same label as them. I'm a massive fan, I love the noir, the spinoffs of Darkthrone and Mayhem.

**AU: Good black metal today, a diverse festival.**

Ward: We've got Clutch, Amebix, black metal... it's a good mix. And Wolves in the Throne Room were out of this world, a punishing wall of noise! They are brilliant.

**AU: Dark movies and dark music.**

Ward: Yeah! Which is odd because at home I am a chilled out guy, I work in a music management office. We take care of David Gilmour and Pink Floyd and the Superstate, and when I go home I watch Alfred Hitchcock movies with the missus. When she goes out the heavy stuff comes on. [Laughs.] I mean, she's a metallor, but she's into Poison and Motley Crue; different stuff. She got me into Hanoi Rocks!

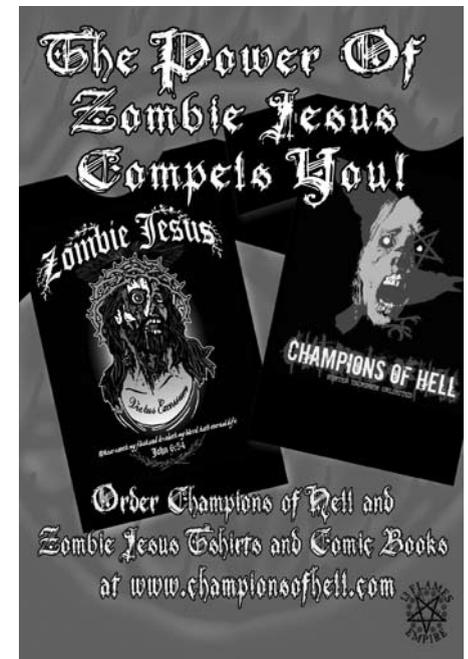
**AU: Final words for the Canucks?**

Ward: I've got a good mate, he's moved to Vancouver, and he plays in Dukes of Nothing. He loves it, he says, "Theres bear shit in my garden every morning, it's amazing."

**AU: Canada is all about bear shit. You think you'll make it over to Canada?**

Ward: I hope so. We've done America, but it's a nightmare trying to cross the border and visas and whatnot. There are so many good bands in Canada to tour with.

(Orange-Goblin.com or Myspace.com/)



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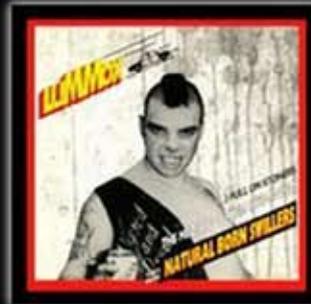
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# Sacred Reich

## Interview w/ Phil Rind

### – vocals/bass

**AU: I saw you at Hellfest, have you noticed any differences other than the wine versus beer?**

Rind: I don't know, they were both super fun, lots of cool bands playing so... it was a great time playing both.

**AU: And then I was like, "Oh yeah they'll take a break off and they'll play next weekend," but you've been playing everyday since.**

Rind: Yeah, we went from Hellfest, where'd we go? We went to London and then we played in Switzerland and then we played Bang Your Head Fest, which was awesome 'cause Journey played. And they were the highlight of my entire time over here. And then we played Munich. It's been great.

**AU: So what has been going in with Sacred Reich? Is there a new album or anything?**

Rind: No we just play some shows, have some fun, that's about it. We did a re-issue of *The American Way* to put it out for people who might want to buy it. Three years ago we put out *Ignorance/Surf Nicaragua* re-issue 'cause I saw it on eBay for like forty bucks, and I was like what a rip-off! If there is anybody out there who would like to see it or listen to it they should have a chance and not for forty dollars. So we put it out, and then we did the same thing with *The American Way* 'cause people

were like, "I can't get it."

**AU: I remember years and years ago you played Victoria, BC at the Roxy Theater.**

Rind: Oh, I love Canada. Canada's awesome man.

**AU: Gonna come up there and do a couple show?**

Rind: Probably not. [Laughs.] The band's not the number one priority like it used to be, you know. If we're fortunate enough to come and people still like us and see a show, then I'm happy.

**AU: I'm happy with the old bands like you guys and Death Angel, and then there's new bands like Warbringer. Some good thrash going on. What do you think's going on in the thrash world?**

Rind: I think it's great. If people are bringing their energy and bringing their thing to it, I think it's very positive and awesome.

**AU: You did a Black Sabbath cover song today.**

Rind: Always. [Laughs.] Everybody always wants to sing, "War Pigs" so we like to oblige them.

**AU: And then I noticed back in the day all the metal bands had an environmental song like "Crimes Against Humanity"; Testament had one and Nuclear Assault. Were you guys just ahead of the curve?**

Rind: I don't know, we just did what we thought was the cool thing. Whatever comes to you, you write it and that's just what came out really.

**AU: But your songs actually do mean something besides death metal screams?**

Rind: Well, I think lyrically we've always been more influenced by hardcore bands and punk rock bands, like old D.R.I., and MDC, 'cause I figure if you have an opportunity to say something, if you can, say something. I think it makes the music stronger. I always say that music is the hammer and our lyrics are the nail pounding it home.



**AU: What about the big news, I didn't really grasp it till today, that Michael Jackson is dead.**

Rind: I just think knowing a little bit about him and knowing he was working since he was eight years old and he was the one supporting his entire family this whole time. His parents used to beat him and mess with them. I think he didn't have a childhood so he liked to hang out with kids. And I think, as a parent, if something were to happen to my kids I would never settle out of court. I would want to see it the whole way through, which makes me believe that those people were just blackmailing him. I just, it's sad. I've been a big fan, since I was a kid, I was a Jackson 5 fan. He's just an incredible talent, incredible performer. It's obviously not metal but you can't deny the talent.

**AU: Final words?**

Rind: To anybody out there that gives a shit about our band, thank you.

(Myspace.com/sacredreich)

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### At the Buffet: Road Trip to Szechuan Garden and Twilight Drive-In

By Ty Stranglehold and Glen Bitters  
It's been awhile since the Digestive Duo have graced the pages of *Absolute Underground* with our uncanny ability to take the term "all you can eat" at its most literal meaning. This time around we decided to take our show on the road and head to the mainland. Now, first of all, there are many, many kickass buffets in Vancouver to hit up (Shabu Sen anyone?) but we decided to make a package deal out of this one. Not only are we reviewing a buffet in this one, but one of the only Drive-In movie theatres left in B.C. Onward to Aldergrove!

#### Ty says:

The Szechuan Garden is situated in the back of a run down boarded up strip-mall. Not a promising start to say the least. But we found it and it was too late to turn back now. We were hungry! We walked in and were the only people in the place. More bad feelings. What were we in for? Well, to put it mildly, THE BEST DAMN CHINESE BUFFET I'VE HAD IN A LONG TIME!!! The food was mind blowing! So fresh, so good and we had it all to ourselves! Started off with a bit of fruit and some sushi. I was curious about the red color of the sushi rice. It was spicy chili sushi and damn tasty, especially for someone like me who likes spice but not Wasabi. Almost everything kicked ass, so I'll just give a run down. Pork-on-a-Stick! Deep fired

won-tons with cream cheese inside! Mini Eggrolls! Super hot Kung Pao Chicken! Deep fried fruit! And in some top notch noodles, fried rice, and sweet and sour pork and you've got yourself a winning buffet! The only stuff I didn't like was the seafood. The crab and shrimp just wasn't doing it for me. Did I mention the Won Ton Soup? BEST EVER! I had four bowls! Nice array of ice cream and jello for dessert. I just gotta say that the Garden was a pleasant surprise, and coupled with the fact that it's four blocks or so from the Drive-In, it makes for a damn good combo.

I'll keep it short on the Drive-In since that's Glen's area of expertise. All I can say is that it was fun, Harry Potter sucks, *The Hangover* rules and I drank a lot of beers! Great time!

#### Glen says:

Okay, I've been to a lot of buffets in my time but hidden away in a ghost town of a strip mall sits the Szechuan Garden. We were the first eaters there and at first glance it didn't look overly amazing. That all changed when we sat down and got to work... there was GOLD at that buffet! I'm not going to list dishes. It was just Awesome food and lots of it! The staff is really friendly and they were also eating off the buffet so you know it's good. I really like this joint and will be going back the next time I hit Aldergrove.

As for the Twilight Drive-In, I grew up on drive-in movies and was so

happy when they opened this on up a few years ago. Due to the sold out crowd, we were unable to talk to any management but here's the facts (from drive-ins.com):

- Opened in 2005.
- Holds 424 cars.
- Features one screen.
- \$11.50 per person.
- 2 flicks on weeknights 3 on weekends.
- Dogs allowed on leashes.

The concession was well stocked and reasonably priced. Everyone there was having fun (especially the party girls in the back row!). It was hilarious when everyone honked their horns when the animated wiener jumped into the bun on the screen during the intermission ("let's all go to the snack bar!")

IMPORTANT: Bring some kind of mosquito repellent. It is in an industrial area bordering a swamp so the bugs are hungry (they're going to the human snack bar!). The buffet and drive-in are very close and there are campgrounds and hotels near by. If you don't have a place to crash (Thanks Cory!) then it's not too far to blast back to the ferry terminal and have a snooze waiting for the first boat. All in all, a killer overnigher that I'll be doing again soon so get a crew together, go over and have a great time and we might see you at the Drive-In or AT THE BUFFET!

([TwilightDriveIn.net](http://TwilightDriveIn.net),  
[SzechuanGardenAldergrove.com](http://SzechuanGardenAldergrove.com))



## "Just Staying Alive is Punk Rock"

### Interview w/ Aging Youth Gang

By Ira Hunter

**AU: Sound off.**

Ian: I'm Ian and I'm here with one of my oldest friends Sandy. Sandy Beach.

**AU: Aging Youth Gang!**

Ian: We started the band after my band Curious George and his band the Spores. I was a huge spores fan.

Sandy: And we always followed Curious George...

Ian: Since our bands broke up it seemed natural to come together.

Drunk: If you can give me a smoke I'll trade you-

Sandy: We don't smoke.

Ian: Yeah, ne pas fumer.

Drunk: I'm a shitty drunk I'm sorry.

Sandy: That's okay.

Ian: I actually came straight here from a yoga class.

Drunk: You're trying to bullshit me. Fuck, whatever. I know yoga too you know...

Ian: Ooooh, hold that stretch!

*(Drunk eventually stumbles off)*

**AU: Back to the Interview. Part II... So was it a reunion tonight?**

Ian: Well, we didn't actually break up. I just... I felt really bad because I make video games and I travel a stupid amount.

Sandy: It didn't work anymore for him to be singing. Everyone understands and I took over the vocals.

**AU: What is your sound like?**

Sandy: Basic old school punk. Early 78, 80. Stranglers, Buzzcocks, Stiff Little Fingers.

Ian: We're First generation. I mean 77 I'd just turned 18 and the Clash's first American show was at the Commodore Ballroom, and I snuck in.

Sandy: We're back in the old days.

**AU: New album coming out?**

Sandy: We're talking about recording next summer.

Ian: I have some lyrics for you. Sandy: Alright, haha, we might have a guest appearance.

Ian: That's the whole thing, it's still fun. We still write songs. Come together for a practice, drink

beer, hang out as friends. We're a friend band.

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

Sandy: Not girls.

Ian: We're married.

Sandy: But every other topic. Political songs. One is about Gordon Campbell... about how we're not going to take it anymore. We've done things about bugs, maggots. The last one was I went on a trip to Columbia.

Ian: They're a two and a half minute platform for getting something off your chest. That's the meaning of punk rock.

Sandy: We have fun with it, tongue and cheek but there's viewpoints.

**AU: You never come to Victoria!**

Sandy: We have played the Rat's Nest. Scary Gary's basement.

Ian: Well, the border - the homeland security thing in Victoria now. It's really tough. I got the latex glove of love at the BC Ferries last time. I live on Salt Spring and every single time... they only

let hippies and lentil suckers on the island.

**AU: Tell me about your video game business?**

Ian: Most of the guys in our old band are now big in the video game industry. In the old days when we were doing video games it was a punk rock garage thing to do, we didn't set out to see this become a big business.

**AU: So you could be up in some penthouse, but you're rockin' out at the Cobalt instead?**

Ian: Last week I was in a penthouse in Berlin.

**AU: Rags to riches.**

Ian: I don't see it that way at all. Some guy was like, 'you're not punk rock anymore' and I was like you know what? Fuck you. He was all, 'you don't have any tattoos.' That just fuckin' blew me away. Anyone can buy a tattoo. I hiked up my leg. I've blown out my knee. I've had my knees rebuilt five times. I had skin cancer. I have over 300 stitches. I earned these scars. This is punk rock!

*(Myspace.com/agingyouthgang)*

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# Absolute Album Reviews

## THE ADORKABLES

- ...**SHE LOVES ME NOT**

### Insubordination Records

These pop punkers from California have been at it for a few years now and previously put out some amazing songs, with some pretty entertaining lyrics, mostly all about girls and horror movies. Songs such as "Evil Dead" and "Christina Ricci" (which is also on this album) were undeniably catchy and entertaining. In a sub genre filled with tons of bands ripping off Screaming Weasel and the Ramones, this is a hard thing to actually be GOOD at. These guys seem to have it down, the Screaming Weaselesque guitar sound, very unique vocals, and lyrics that make you think singer/bassist Eric must have suffered some tremendous heartache. If you liked what Teenage Bottlerocket came up with, check these guys out, they will be the next big thing.

-Chuck Wurley

## BARN BURNERS - *Bangers*

### New Romance for Kids Records

A powerhouse of an album has landed from this driving force from Montreal. I'm finding it very hard to draw comparisons to any existing band. If Steve Harris [yes, Iron Maiden's own] moved to Montreal and started eating poutine and joined Corrosion of Conformity I'd imagine it would sound a lot like this. Heavily driven by the art of the riff - the fuzzed out guitars take center stage throughout the nine tracks. Vocalist K. Keaglesmith Commands attention on the microphone Clever track titles including "Beer Today, Bong Tomorrow", but this band is no joke. It hasn't left my constant rotation for weeks, and I presume it is there to stay.

- Pauly HC

## BELPHEGOR - *Bondage Goat Zombie*

### Nuclear Blast

The god of the Moabites has released a seventh full-length. Created in 1993 by Helmuth (vocal and guitar) and formerly known as Betrayer, the Austrian Belphegor lyrical themes has always been

sadism, blasphemy and Satan, of course. Their music could be best described as blackened death metal with ritual chantings, tremolo picking and blast beats. Bondage Goat Zombie is no different beast that the trademark this band is famous for, with a strong emphasis on the Marquis de Sade this time. Belphegor are mainly famous for their live incantations, superior guitar playing and satanic devotions. The new world will rise once for all .

-Lolo

## BLACKED OUT - *Life Beyond the Line*

### Independent

This album is fast punk rock that borders on a metal tip at times, with vocals that do the same, accordingly. The guitars are doing more than just the punk thing with badass riffs that scream like bad children, all the while backed by a hard-hitting rhythm section. It's pretty much a shred fest. From technical punk to heavy breakdowns, throw in a few melodies, a few solos and everyone's happy. 'Pump & Tap' is the type of song that will have you knockin' 'em down and waking up on the bathroom floor. 'Eve Girls' is about straddling a monster in the dark after drinking your good eye closed, hilarious lyrics. But not all the songs are jokingly fun with 'I hate your Fucking President' and 'The Bottom Line' expressing more major issues like problems with the world. The bottom line here is that this is hair farmin' punk from Banff, what more could your summer need?

-Denis Maile

## BLOATED PIG - *Self Titled*

### Independent

A name I had heard several times but have not had the chance to see yet, so the surprise was mine. It's southern hard rock without the south, straight-up rock and roll with a metal edge. Its grungy, but showy, super charged, and a good to listen to while you are outback knocking back the cold ones this summer. The vocals of Vaahgner remind me of the vrange days, it's just yelling, but it works. There are glimmers where I'm reminded of Speedealer, or even Nashville pussy minus the sex, or Church Of Misery

minus the southern sludge, or even S.T.R.E.E.T.S minus sk8. There are lots of boisterous riffs with" ...and I'm afraid Its terminal" and "White Trash Blues", relatable material for most of us with "Just One More And I Was Gunna Quit", and "Drip of Sin" was the gem that stuck out for me, the enterprising chugging and the symbols dueling until the bitter end. This album is a good time now *shut your fuckin mouth and get me a god damn drink.*

-Demonika

## THE CLASS WAR KIDS - *Reflection! Rage! Rebellion!*

### Rebel Time Records

An apt title for this album from these Newfoundland Punks. Poignant & personal songs set to the tone of straight forward, no frills punk rock. Sounds from the streets that make you want to get up and throw a molotov cocktail at city hall while waving a pride flag & putting a brick through the nearest starbucks. Chock full of sing-along chorus' and catchy riffs, it is sure to please anyone who digs bands like the Rebel Spell, Broadcast Zero & the plethora of other bands appealing to those with kindred spirits and full of angst.

- Pauly HC

## DISGORGE - *Parallels of Infinite Torture*

### Crash Music

Disgorge lives up to its moniker by performing the most visceral and brutal metal in the genre. This Californian quintet have puked up a skull crushing audible opus featuring song titles as, "Descending Upon Convulsive Devourment" or "Abhorrent Desecration of Thee Iniquity" which will leave no sign of life or hope of rebirth, blessed with a sick cover painting by the mighty Jon Zig. The addition of Levi Fuselier on vocals (Being Killed, Pathology) brings deep dark and brutal growls and grunts completely indecipherable. The drums are absolutely pummeling, the guitars are impossibly fast and even the bass is audible at times. This is an infinite savage beating.

-Lolo

## ANTHONY WALKER - *Treasure Town*

### Anthony Walker Records

Anthony Walker, arguably better known by his nom de punk Tony Balony, has long been a stalwart of the Vancouver alternative music scene. Though he has never achieved the recognizability of a Joe Keithley, he has always been the sideman's sideman. The Ron Wood of Vancouver, if you will. The Actionauts ("Hash Assassin") was his band, and he was a key member of the new romantic-parody band, Corsage, as well as the Kraftwerk spoof, Kraftdinner. Donning a kilt, Walker was cofounder of the Real McKenzies and when Art Bergmann made his return to Vancouver earlier this year, Walker handled the guitar duties that the arthritic Bergmann could no longer perform.

So, a storied past and street cred up the wazoo. And now we have the iconic *Treasure Town* CD. This disk came my way when on Facebook I was telling people to get the Rolling Stones' *I Gave You Diamonds, You Give Me Disease: The Exile Outtakes*, which is the bootleg companion to *Exile on Main Street*. Walker wrote me to say that his new album was inspired by *Exile* and also venerable rock scrivener Nick Tosches's book *Where Dead Voices Gather*. The Stones influence is easy to grasp, from the iconic carny collage of the cover to the guitar and harp stylings that Walker has coined "glam-blues."

"*Exile* is definitely one of my favourite albums because of its mix of rock, blues and country," says Walker. "It was sort of uncategorizable." And from the Chuck Berry via Keith Richards opening cut, "Jubilee", that recalls *Exile's* "Rip

This Joint", through Rocky Burnette-style rockabilly to ragtime, *Treasure Town* is the full combo platter. Plus, like *Exile*, the spirit of Slim Harpo seems everywhere apparent, with various tunes and riffs recalling the Stones's version of Harpo's "Hip Shake".

The book's influence is harder to peg. *Where Dead Voices Gather* is the biography of Emmett Miller (1900-1962), a "yodeling blues singer," who performed in blackface. Tosches says Miller was "one of the strangest and most stunning stylists ever to record... the last mutant mongrel emanation of and dead and dying style."

Walker became fascinated with the book's recounting of the black minstrel period that coincided with the birth of the blues. "It was a genre of its own that had this spooky, eerie

quality," he says. "This guy wore blackface, so that makes him politically incorrect in today's world, but even black minstrels wore blackface in those days, with the white lips. And you can't talk about black music, blues, R&B and jazz without talking about minstrelsy any more than you can talk about rock'n'roll without mentioning Chuck Berry."

So what we have with *Treasure Town* is based on solid scholarship in the blues, country and rock. Like *Exile on Main Street* it is a smorgasbord of styles and, like *Exile*, it is a punky homage to early black music performed by some white guys. A definite treasure.

-Les Wiseman

## LAST PLAGUE - *Sex and Murder*

### Synthetic Sounds

This quintet harnesses the energy and creativity of a generation lost and melds it with a new tint that fantastically captures what's happening in music in the modern day. The riffs are solid. They're dangerous and relentless, sometimes taking a foundation on simply cacophony and dissonance. The rhythm section is frighteningly precise while still managing to experiment with odd time signatures that makes one wonder if these guys had classical training. Vocally, it's an exorcism. It reminds you of better days when hardcore wasn't about a stupid haircut and how many tattoos you had on your neck. This is the real shit. This is the soundtrack for the people who breastfed the genre and felt abandoned by it. This isn't so much a collection of songs as it is a reclamation. This isn't a piece of nostalgia, this is proof that good music still exists.

-Mark Sommer

## MADCOWBOYS

### - *Madcowboys*

### New Black Records

First look at the third release from Calgary's vegan punks, the Madcowboys, with its one color black and one page insert, the words, scaled back or minimalist come to mind. But once you throw it in, you quickly hear where the main focus of this project went... the music.

I knew they were serious when the night before they went into the studio, I ran into them at a BISON, BC show where they introduced me to Producer Ian Blurton (Cursed, Tricky Woo, Dayglo Abortions and his own band C'Mon) who just flew in from his adopted home town of New Orleans.

The result is the bands best material and recordings to date. The vocals come off as quick commentary overtop of classic punk bass-lines and drum blasts. A good mix of faster tempo and chillout anthems, alot of their songs feel like they could fit into background tracks in a movie. One of the few bands in Western Canada that actually tour Coast to Coast, make sure to grab this CD when they hit your town.

- A.C. Fritz

## MUNICIPAL WASTE

### - *Massive Aggressive*

### Earache Records

The follow up to *The art of Partying* somewhat picks up where they left off, although it seems that they have taken a more serious approach to their hybrid thrash/metal and incorporated some of their punk rock roots into the mix this time around. "Divine Blasphemer" comes out blazing in typical MW fashion and the title track is almost a throwback to late 90s hardcore, while melding thrash elements within the song structure. The rest of the songs follow the script that they have mapped out with their toxic pen. The pace is unrelenting for the most part and they rip through 13 tracks in just over 28 minutes. Thrash revival is still going strong and Municipal Waste are the harbingers.

- Pauly HC

## THE PRESS GANG - *Selftitled*

### Independent

This 30 minute burst of energy is brought to you by one of The CBCs best kept secrets. From start to finish its straight up punk rock offering a wide variety of topics from hilarious dittys to simple truths, but all completely catchy and memorable. Songs like "Cell Phones", and the effervescent "Me & My Wiener Dog" make you laugh and weasel there way into your head when your not looking. I can hear a bit of Drop Kick Murphys as well as Elorpse's vocals are reminiscent of Jello Biafra and are matched nicely with Mikey's rebuttals on songs like "Nothing's Fuckin Free" or "Rape & Pillage." "We May Have Been Drunk" is the one that sticks out for me totally true to life and a great salute to friends and nights passed. The whole album is high energy, fun and really refreshing to hear.

-Demonika

## WITCH HUNT - *Burning Bridges to Nowhere*

### Alternative Tentacles

Once again this band has brilliantly harnessed a feeling of rage and a sense of immediacy and coupled it with melodic guitar work. Witch Hunt's ability to juxtapose anger and melody is one of the things that make them work. "Septa Death" is an upbeat song that builds in anger lyrically, and speed musically, but then features a second layer of much sadder more melodic guitar that really ties it together. Other songs, such as "Everyday", and "Silence" explore dark, bleak subject matter, through haunting lyrics, and a combination of upbeat edgy music and slower more plodding sounds. An amazing combination of intense politically motivated lyrics, male and female lead vocals and an ability to combine rage, grit and beautiful melody is what makes Witch Hunt work.

-Chuck Wurley

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Sept 1 - Pub 340 - Vancouver  
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www.myspace.com/atripfromwombtotomb

**TOXIC HOLOCAUST / PARAPSYCHOTIC / THE DREGS**  
**June 12, 2009 - The Vent, Coaldale, AB**

This one-horse town had a decent good turn out for a punk/metal show in the middle of summer. Kids were showing up long before doors to do the Pilsner warm up in the parking lot, ogling over Toxic Holocaust who were super approachable and easy to share stories with. The show got off to a start with Lethrbridge's The Dregs, baby face punkers clattered through a set that had the audience vaguely rockin'. The bar started to fill up and the booze was flowing, that's one plus about small towns, they sure know how to knock 'em back. Something else I really liked was how the crowd was about half female, which never happens. Up next was Parapsychotic, a few of the boys from Bitchsplitter's new project that was also quite a trip. Metal with a stand up bass... who'd a thunk it. They did, and the audience was feelin' it, the crowd was packed and people were having a great time. Next up was Toxic Holocaust, a huge favorite in both punk and metal scenes. Al used a few pieces of this and that for a makeshift drum kit and it still sounded good. They tore through hits like "Wild Dogs", "Nuke The Cross", "War Is Hell", "Feedback" and a few more. Girls were falling down backwards on the stage, heels in air, and the boys clearly didn't mind at all. Good summer show. -Demonika

**TOXIC HOLOCAUST / WARBIRD**  
**June 14, 2009 - The Drum and Monkey, Calgary, AB**

At the Drum and Monkey, security were being fucks about letting people back in from their smoke breaks. Even if you'd see the same security guard eight times prior, they still wanted to look at your ID like they've never seen you before in their life. Shithawks. The Drum and Monkey has skinny, flimsy speakers which were guarded like Fort Knox by the bouncers so that nobody would run into them. Of course, people did. Opening were Warbird, who seem to be a local band on the rise. Some guy fell into the drums and security threw his ass onto the street from a door directly behind the band - convenient. The pit was more of a war zone for Toxic Holocaust, with their road manager standing in between Joel Grind and the turbulent action in front of them. Three or four more songs were played here as well, including "Gravelord" and "In the Name of Science", two of this reviewer's favourites. Grind nuked the cross and the drum was emptied of its monkeys. -War is Dyer



Toxic Holocaust

**TOXIC HOLOCAUST / GROUND UP / CRYSTAL MESS**

June 14, 2009 - The New Black Center, Calgary, AB  
 The Toxic Holocaust mini-Albertan tour, presented by Absolute Underground, ended in Calgary with two shows in one day. The first was an all-ages show at the New Black Center with locals Ground Up and Crystal Mess opening. This venue was out in Inglewood, or the middle of nowhere. It had a tight no liquor policy so while the good men

of the Calgary Police Department rode asses up and down the block, back a few Lager before the toxic meltdown. Ground Up was missed but I'll give a shout out, while Crystal Mess displayed some infectious grooves for the young and mostly sobered crowd. Toxic Holocaust, on their first stop in Calgary since their much talked about GWAR opening-slot, buzzed through their set like a small-dicked man's first time stripping. Not much "Feedback, Blood and Destruction" this early in the day.

-War is Dyer

**ANDREW WK / EVAPORATORS / VICIOUS CYCLES**

**June 23, 2009 - The Biltmore Cabaret, Vancouver, BC**



Andrew WK

Hm. Quite a few white shirts. Wonder how that'll turn out. Vicious Cycles have all their ethnicities covered: white, brown, hobo, and robot. Quick and fast set, pretty random punkness, a good time. Speaking of which, so are the Evaporators. For real, that Nardwuar dude is so crazy happy all the time that you can't help but join in. The songs are all very simplistic and easy to follow, but without Nardwuar's over the top enthusiasm you probably wouldn't care too much about these guys. My favourite moment was when he simply handed over his maracas to the nerdiest looking fan he could find, and the dude went insane with maraca fever! Talk about entertainment. Then it happened. Andrew WK took the stage. He actually said, "this isn't a show it's a party." Maybe not the best idea. Soon after the first actual song, the audience rushed the stage and began to dance all around him. Pretty quickly you couldn't even see Andrew. Between songs they would attack him, putting their clothes on him and taking pictures. He never stopped playing. Total insanity and security failure. The show appeared to end early with an accapella number, apparently caused by the crowd damaging the sound equipment on the stage. After much chanting, both Andrew AND the Evaporators returned for an encore performance of "She is Beautiful". If that weren't enough, closing the night the Sub Humans singer Wimpy came up to sing, while Andrew played guitar. Total and utter chaos. Wow. -David Warren

**MEGADETH / SLAYER / MACHINEHEAD / SUICIDE SILENCE**

**June 27, 2009 -**

**Pengrowth Saddledome, Calgary, AB**

Dave Mustaine's sobriety continues to affect even his audience as the drinks stopped flowing as soon as Slayer started playing. Guess Dave can't even see a drink or he'll be too tempted. Sort of like a reformed pedophile at a kids birthday party. He must have nearly croaked when a single beer cup flew upon the stage mid-song... Suicide Silence was just that - silence. Arrived late and missed them, only to be warmed by Robb Flynn's shotgun blast, the now

sometimes too melodic, rather than too nu-metal, Machinehead. Don't know how the start of their set was, but it must have been at least three ballads until their crushing classic from *Burn My Eyes*, an album they've yet to surpass even with redeemers like *The Blackening*. "Davidian" closed the set with a decent circle pit from the pumped audience... It's been six or so years since Slayer has stopped in Calgary, and their hour set left something more to desire. Sure, they played "Ghosts of War", "Mandatory Suicide", and "Hell Awaits", but besides that it seemed like a "Best Of" album put to stage. Still, Slayer sounded amazing and seeing them in the Saddledome was something of a religious experience. Megadeth was even more basic and stripped down than Slayer, clocking in a one hour set as well. Mustaine also went through tried and true thrash classics like "Hanger 18", "Peace Sells" and "She Wolf" (well maybe that isn't a classic... but I like it), without any of the frills and explosions seen on his Gigantour. Some drum complications early in the set caused the cynic faced guitarist to ream out a sound tech for a

few minutes, while Mustaine used this opportunity to tell the audience how much he loves Canada and that he would like to apply for dual citizenship. Good luck Dave, I hear the test is bitchin'.

-Dyerabulous in Musica

**SLED ISLAND FEAT. THE BRONX**

**June 27, 2009, The Distillery - Calgary, AB**



The Bronx

With four amazing days of Sled Island performances behind us, everyone wanted to see the festival end with a bang. The Bronx came all the way from Los Angeles to deliver the explosives. When they arrived, vocalist Matt Caughthran remembered us immediately from his last visit, even with The Distillery having since relocated. By the time Edmonton's Whitey Huston and Calgary's Knucklehead were done their sets, it was full to its 500-plus capacity, for the first time at the new location. The Bronx was incredible, playing a great selection of favourites to a surging mosh pit of Lucky Lager-fueled fans. Highlights included kick-ass renditions of "Young Bloods", "Shitty Future", "Knifeman", and a sweet crowd sing-a-long to "Dirty Leaves". Matt and the rest of the Bronx, (Joby J. Ford, Jorma Vik, Ken Horne and Brad Magers) fearlessly interacted with the crowd, encouraging stage divers and crowd surfers. Matt even jumped right in, at one point executing a perfect front flip into the arms of the aficionados up front. "This one's for you, Philly," Matt said before lighting the fuse on "History's Stranglers", and the whole place

went nuts. When the show ended, they opted out of returning to their hotel, to instead party with the staff, right up until flight time at 7 a.m. They are all great guys, and shared their amazing and funny stories of life on endless tour. Matt left Philly with a memento he is most proud of, a voicemail on his cell phone, screaming the way only Matt can: "YOU MOTHERFUCKER, I WANT YOUR BLOOD!". -StEvil

**LUST BOYS / BLOODY BETTY / MISHITS / POM POM GIRLS**

**July 2, 2009 - Pub 340, Vancouver, BC**

Apparently Pom Pom Girls showed up a couple hours before the show and asked if they could open the show 'cause their guitar player was going back to Japan in three days. Pretty random way to start, but also memorable. Sure, it was J-pop but it had the occasional "heavy-ish" twist and some fun vocal playoffs. Good energy, which translated well for the rest of the night. Next up, the Mishits - which, luckily, were everything you would expect. Misfit songs, water pistols, go-go dancers, props. Check, check, check. Very strong first impression, especially for their second show. Bloody Betty was minus "the deadly sins" for the tour, so it was a pretty brief performance from the gorelesque mistress. Still, plenty of comedic moments with the fire, sparklers and ketchup. Lust Boys (note name change) finally had some new material since last I saw them, as well as G N' R and Van Halen covers. Boys are still as sleazy as ever, and while the loss of a bass player has reduced their visual foot print, it gives them more room to move! Definitely a good time, as long as you know what you're getting into. Rounding out the night BB returned, dressed in tighty whities and fake moustache. To do what? A GG Allin

cover of course! Not sure if it was the booze, but I was blown away. Lust Boys did a good job playing all the actual songs, and should be commended for playing back to back. As they kept playing the antics kept getting better and better! Fake penis, fake urination by mishits singer, fake overdose ending. Crazy! -David Warren

**GOATWHORE / ABIGAIL WILLIAMS / DAATH / ABYSMAL DAWN / SWAATS**

**July 8, 2009 - The Underground, Calgary, AB**



Goatwhore

About 30 people showed up on this Wednesday night; caught between a cowboy and a hardened turd in the midst of the Stampede. Like many all ages gigs before, water was the beverage of choice downstairs in the Underground, making the upstairs Summit of Beer worth the hike. SWWAATS (Success Will Write Apocalypse Across The Sky) were first up, boasting many a churning riff, getting the sparse early goers a playground pit to fuck each other up in. The six piece put up a demanding front for being the first act on a tour of five. Abysmal Dawn, while being technically superior to the openers, really had to grind their gears to get people woken up. The death metal quartet seemed

programmed to kill, carving out a notch with a butter knife to add to their tour accolades. Daath take modern death metal to a high tech, dance floor-esque place, but the songs will never be heard in Tantra on a Saturday night, with jean skirt wearing ass-floss blondes shaking their teeth. No, Daath is catchy in terms of metal - almost Rob Zombie like, but nothing a normie's mind can unlock. Live, hardly any of the melodic know-how on albums *The Hinderers* or *The Concealers* is audible - what comes is brutality as a carpenter's dream: nailed down tight. Abigail Williams are in some respect, headliners of the tour, but they were brought down to direct support somewhere in the middle of things. Maybe because they aren't practically renting a house here like Goatwhore, who are having their fourth stop in Calgary in roughly two years (with a fifth this September with *Obituary*). Anyhow, a coven of witches couldn't conjure a spell more potent than their accursed set tonight.

Goatwhore were Goatwhore, the only difference being Sammy had more hair this time and looked a lot like the first part of their name. After the show, he was looking for the second... -Ryan Dyer

**GOATWHORE / ABIGAIL WILLIAMS / DAATH / ABYSMAL DAWN / S.W.W.A.A.T.S.**

**July 11, 2009 - The Biltmore Cabaret, Vancouver, BC**

Success Will Write Apocalypse Across The Sky... should get a shorter name. Good hardcore style, pretty catchy despite me not being too into hardcore these days. Abysmal Dawn surprised me. Knowing next to nothing about them, they showed

<b>AUG 1</b> HAIL DAMAGE THE GYPSY CATHEDRAL DESERT BOOTS I KILL YOU	<b>AUG 21</b> THRONE OF VENGEANCE JOHNNY DON'T & GUESTS
<b>AUG 4</b> MINDIL BEACH MARKETS LAUREN MANN CHLOE HALL TRIO	<b>AUG 22</b> FALLING INTO MADNESS SE7ENSIDED
<b>AUG 5</b> THE ROSE ALARM SAYTHEM	<b>AUG 25</b> MOJAVE BROKEN RIDE
<b>AUG 6</b> JON DAVIDSON	<b>AUG 27</b> DREADNAUGHTS
<b>AUG 7</b> WHER ECHOES REVIVE OLD ROGER	<b>AUG 28</b> ASHLAND COURT GALLOWSWING TORQUE
<b>AUG 8</b> DREAM HORSE SPIRIT THE GRIM BEAT HUNTER GATHERER	<b>AUG 29</b> BENEFIT OF A DOUBT THE LONDON ELISE ROLLER
<b>AUG 11</b> THRONE OF VENGEANCE THE GOOD TIMES	<b>SEPT 11</b> LOOKING EAST BRIDGEFALLEN PROPHECY
<b>AUG 13</b> THE PLAYING CARDS CODY ALLEN	<b>SEPT 12</b> JIVA TREE AUTOMIC AURA
<b>AUG 14</b> SOLICITORS CLASS ACTION JENNY PLATINUM ALIBI MARIA IN THE TOWER	<b>SEPT 15</b> THE RELEASE
<b>AUG 15</b> MOLTEN LAVA ORPHAN CHOIR	<b>SEPT 19</b> JUREI JETPHIE FLOWSHINE THE KRONIC GROOVE BAND WAYFARER WHITWAY
<b>AUG 18</b> MAPPING THE ESCAPE NIXIE JAY AND THE LOVEBIRDS MONKEY	<b>SEPT 21</b> NINJASPY SPARKY AS THE ROMANS DO
	<b>SEPT 25</b> WASABI COLLECTIVE

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## Absolute Live Reviews continued

a refreshing blackened death style at a level unseen in awhile. Daath are really fun to listen to when drinking, but begging for a pit when no one is there is annoying, and the breakdowns sorta lost me. Regardless, when they are in the zone, you can tell that they are a step above the average. Fun fact: all bands from California like weed. No, Abigail Williams isn't that little girl. With quite a few guest appearances, they blew away any expectations. There have been some comparisons to Cradle of Filth (indeed, same keyboardist), but to their credit Abigail manage to differentiate themselves with a much heavier and hard hitting sound while still maintaining a certain creepiness. If you've been waiting to see Goatwhore again since they last opened for Cannibal Corpse, then you were one of the people going crazy right about now. They were ready for us. Bursting onto the stage, Goatwhore hit you like a brick to the face. In a good way. It was a never ending stream of glorious punishment that had you begging for more. Intensely blackened death. Singer Sammy seized his audience and spun them into a furry, never letting go.

-David Warren

### SLAUGHTERFEST

July 18, 2009 - Rendezvous, Edmonton, AB

It was a dark and stormy night... and it truly was a perfect setting for the most satanic, evil metal festival to hit Alberta. Lithica opened the show with their brand of melodic black metal. Next, Begrime Exemious hit the stage, this was my first time seeing them perform, and I was blown away by their raw energy. They had the crowd whipped into a chaotic fury in no time. I had heard much buzz about Tyrant's Blood and disappointed I had to miss their

set while getting ready for my own show. "Brutal, unstoppable metal" is how Evilgen (Dead Jesus) described their show. I took the stage next and performed my "Burlesque from the Darkside." I brought a special one-time extreme act for the event. I used real human blood and drank it from a giant silver chalice, then proceeded to grab a loyal minion from the audience and feed him wine poured over my feet. When I was finally cleaned up Anatolian Wisdom had already hit the stage and what a great band to keep my stage energy flowing. They were the epitome of everything a seasoned blackmetal fan could ask for. The entire night can be described as probably the most extreme show you could ever ask for, the only disappointment was the poor turnout. I'm sure a lot of people are kicking themselves about missing this one.

-Madeleine Horn

### FALLEN DECADE / RECKONER / FIRST CHURCH OF MUD / WITHOUT MERCY

July 18, 2009 - Pub 340, Vancouver, BC

Without Mercy are good straight-up metal with the occasional twist. Some great solos - both guitar and drums, but a few too many. I am a fan of the death-style female vocals, and glad they're not wasted here. Looking forward to more. First Church of Mud is a very ironic band from Red Deer. It's as if they can't decide what genre to be, this is best epitomized by their Jefferson Airplane, "White Rabbit" cover. Not terrible, they woulda saved gas leaving the silly props at home. Seems I wasn't the only one coming to see Reckoner. Been awhile since I've seen them, and they've obviously been busy. All their songs have a layer of polish, and now that they have their vocalist, they sound

new again. Heavier than ever, these guys put on a great show. Lastly, Fallen Decade. Some typical old-school thrash, with a lot of shreddy songs that all sound alike. Obviously never heard the saying about it not being the notes you play. Still, there are plenty who are into that sorta thing, and who would love these guys. Personally, I caught the bus.

-David Warren

### 3-TARDS FINAL SHOW / CD RELEASE PARTY

July 18, 2009 Toronto, ON

In an effort to step back from a position of important local Toronto band without leaving their fans empty handed, The 3-Tards combined their last show ever with their much anticipated third CD release party. Despite much confusion concerning this decision, the show was very much a fantastic success.

John Tard, who donned such costumes as a catholic nun in full habit, and a Toronto police officer, is very much the front man he has always been. He draws you in and spits you out with the greatest of ease.

This being said, I must mention members Fox Tard, Le Tard, Dee Tard, and Keith Tard. Each of them brings something essential to create what the 3-Tards are. The five of them together form something incredible. Something that can't be explained unless you see... or, I guess, SAW... them live.

The fans of the 3-Tards that made it out to the show were definitely satisfied... but I can't say that they are not wanting more.

The Antics returned for one show only in tribute to this event, and much to the pleasure of the crowd.

Unfortunately, Vancouver's own Mr. Plow was unable to make it to the show.



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FRI AUG. 14TH - MENDOZZA, FAT TOOTH, OMEGA CROM 8\$

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SAT AUG. 29TH - HORDE OF ANACHRON + GUESTS 10\$

SAT SEPT. 5TH - SCATTERHEART, LAUNDRONAUTS, JOHNNY TANGO 8\$

THURS SEPT. 10TH - WOMB TO TOMB, RORCHACH 7\$ sold out

SAT SEPT. 12TH - BLACKIE & THE TRIUMPHS + GUESTS 8\$

FRI SEPT. 18TH - SMOKED OUT BRAINZ CD RELEASE 8\$

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Pipes: well, when I was a kid, I got really into *GI Joe* and *Transformers*, *Teenage Mutant Ninja Turtles*, the original Eastman and Laird. Not the cartoony TV show stuff. But like the really rad violent stuff. I read some really obscure stuff, *Space Beaver* or *Boris The Bear*. You heard of those?

**AU: Oh yeah, I used to work at a comic shop.**

Pipes: Those were awesome. My discovery of violent comic books with animal characters killing each other. That

was really bizarre but intriguing for a nine year old kid.

**AU: So what do you know about this *Brutal Truth* game, have you played the game?**

Pipes: Ah, no, I don't know if it's out yet, but I guess Jack Black is the voice of the main character. He's a roadie, and demons are taking over the world, and he's gotta go assemble a band and fight demons with his guitar as a weapon. And he kills demons that hate metal, and its got a metal soundtrack.

**AU: Did you go to any festivals this summer?**

Pipes: No, we're writing the record for most of the early part of this year, and then recording in the spring. Record comes out in September, so we've just been biding our time until the record release.

It's recorded, it's mixed, it's mastered. We've all settled on the packaging, the layout, the artwork, so it's pretty much ready to go. Just getting the word out.

**AU: What's the name of the album, what's it all about? What are some of the songs.**

Pipes: It's called *Hear Waits Thy Doom*. It's a... rollicking romp of metal and rock and thrash and all kinds of stuff.

**AU: Have you matured?**

Pipes: As a person? No. As a band, yeah, I guess. But that's not really something that goes consciously into writing anyway. It was a lot of fun writing it.

**AU: What are some songs that you can leak...**

Pipes: Song titles? Well, the song titles have been announced online for a while. But, let's see... "Battles of Brotherhood", "Preacher's Daughter", "At the Foot of the Great Glacier", "Snake Fighter" and "Execution Tank".

**AU: The final word: on metal!**

Pipes: Metal is the be all and end all, the final word.

(3InchesOfBlood.com, Myspace.com/3iob)

## "Bloodier"

### Interview w/ Cam Pipes, vocals

**AU: We've interviewed everyone else in the band, but now we've got Cam Pipes in our sights. Where are we and what's going on tonight?**

Cam Pipes: We're in San Diego, and we're playing a party for the release of the *Brutal Edge* video game

**AU: So Comic-Con, is this your first time down here?**

Pipes: Yeah, is it always in San Diego? I've heard of Comic-Con, I haven't read comics in a really long time, like really hard core, but I gather this is a huge deal. It's a really busy city for the whole time.

**AU: What comics did you used to read?**



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### "Find These Songs and Make a Fuckin' Mix Tape"

#### 1) MISFITS - "Earth A.D."

From the doomed feedback at the start to the ripping Robo scissor beats, this was the birth of thrash, and it was about The Hills Have Eyes to boot.

#### 2) NASTY SAVAGE - "Gladiator"

Ripping metal attack from these Florida maniacs! Way ahead of their time with ex-wrestler lead singer Nasty Ronnie always down to smash a television over his head!

#### 3) DEEP PURPLE - "Burn"

This is for all you drummers out there seeing as Ian Paice pretty much plays a fill for the entire song, and also the introduction of a very baby faced David Coverdale. Burn sizzles!

#### 4) FRANK ZAPPA - "Broken Hearts Are For Assholes"

The boys seriously tear shit up while cracking us up in this epic track from Shiek Yerbouti, with Terry Bozzio steering the whole mess. This song also brought the term, "Crisco Wristwatch" into the mainstream!

#### 5) DIRTY ROTTEN IMBECILES - "Madman"

Did you just hear that man? Ya dude, that was that gnarly DRI tune dude! Wow that was fast dude! Totally dude! Change my Nazi dad dude!

#### 6) ICET - "Colors"

Tracy Marrow delivers a vivid picture of LA sreet life to white kids all across the globe, and any motherfucker who saw Colors in the theatres in 87 knows the impact this tune carried in full Dolby sound when it was released!

#### 7) TED NUGENT - "Stanglehold"

Scorching staple from his debut solo LP, featuring without a doubt, one of the best pic-slides ever recorded and knowing the Nuge, he probably did it naked to get the feel (It wouldn't have been the first time!)

#### 8) THE VANDALS - "Heartbreak Hotel"

If Elvis heard what these Watts county rowdies did to his beloved number one hit, he would probably re-kill himself! But then again it would be rad to hear him yell, "Shoot the C\*\*T, Shoot the B\*\*ch" down there in hell with good ol' Stevo and the original beach rowdy Pat Brown. Peace through Vandalism mothers!

#### 9) POSSESSED - "The Pentagonram"

Pioneering metal track from the Seven Churches album, years ahead of their time, these guys would bust up after two albums with axeman Larry Lalonde going on to Primus!

#### 10) THE MONKS - "Drugs In My Pocket"

These guys were a band that your aunt and uncle would call punk, like the Vapors or Billy Joel, but you still gotta love it! It must be the only song ever recorded with a drug deal solo!

#### 11) THE WHO - "Young Man Blues"

Hippies were probably pretty mad at Kieth Moon for pretty much "logging wood" at evey show. This nail biter from the Live at Leeds LP is a cover, transformed into their own whirlwind of sound, one hard record to pick a favourite from! Sorry Jamer, "Summertime Blues" next time!

#### 12) ALICE COOPER - "Luney Tune"

Dark second track off of School's Out, about a greaser whose only way out is by slitting his

wrists, described in perfect detail by the Coop and spiced up with some amazing Glen Buxton/Dick Wagner (session musician) guitar licks! "I'm swimmin' in blood! Like a rat on a sewer floor!"

#### 13) SILVERHEAD - "Hello New York"

Awesome sleazo-glam anthem from Michael Des Barres and his stalwarts, these guys shoulda been huge, releasing two great glam classics. Some members end up in Blondie, the rest end up in rehab. Axl rose used to rant and rave about em' too.

#### 14) TYGERS OF PAN-TANG - "Killers"

I played this tune for James Boash out of the Felchers, and he shit all over me and my floor, but then again we were using drugs. Naw, he just really dug it. This is a flamethrower of a track off of the Wildcat album, notorious for its grinding shuffle beat, "CHUNGA CHUNGA CHUNGA CHUNGA," you get the picture. New Wave Of British Heavy Metal poster boys fer sure!!

#### 15) KISS - "I Was Made for Loving You"

Being only nine years old when I first heard this track start off with a disco beat, I immediately began having seizures and started spraying the walls with vomit and feces. At that point, while I was convulsing I was slowly saved by my main man Ace! His leads even pull a disco tune up out of the shitter! So yeah the song might suck but the Spaceman's leads save the day, Gene and Pauli should pull their heads out of their asses and tour with that fuckin' madman!

#### 16) DAYGLO ABORTIONS - "Fuck Satan To Death"

Still my fave of the DGA line-ups! These were definitely the JAKS years with MIKE ANUS and NEV (NG3) THE IMPALER, adding their sick take on life to the mix! A riveting metal gallop not at all unlike Celtic Frost, with too many axe solos to count! The real bonus was watching IMPALER sing it live on a stack of bibles! "We got Jesus, right here in the band." Brilliant genius shit!

#### 17) WEEN - "Mister Won't You Please Help My Pony?"

Dont ask me why? Any of you fuckers laugh whenever you here Gene Ween bellow "Po-oh -oh-oh-oh-oh-oh-ne-ee-eeee..." Maybe try some acid? Shrooms? You tell me.

#### 18) GG ALLIN AND THE JABBERS - "Gimme Some Head"

This fucker just leaks punk rock all over the floor and the out of control-way up front leads, courtesy of Wayne (MC5) Kramer make it just that much cooler! Long live DA GEEGE!!!!!!

#### 19) ANGRY SAMOANS - "They Saved Hitler's Cock"

Had fun trying to explain these guys to my dad after he bought me Back From Samoa at Fallout records. Once again a hard one to choose songs from as the whole thing smokes beginning to end, but this one about the late Furher's love affair with the corpse of Sharon Tate definitely takes the, "Did he just say that?" cake.

#### 20) THE SCORPIONS - "The Zoo"

Amazing account of these German rockers first time to NYC's notorious 42nd Street, set to a deathly slow shuffle beat. Animal Magnetism wasn't one of their best, but this song is, with Matthias Jabbs kicking the living fuck out Peter Frampton's Talk Box solo! You tube them at US Fest in 83 doing it, you'll see!

# ARTIST PROFILE



## Interview w/ Patrick Byers

Born and raised, in and around the port city of Saint John, New Brunswick Canada, Patrick moved around place to place like a gypsy while growing up, encountering and befriending many different types of people that would influence, encourage and inspire the artist he has become today. Patrick Byers' work ranges from wooden sculptures to his main focus, digitally enhanced dark photography. By 2005 he had compiled a vast portfolio of images and participated in gallery shows from the New Brunswick Memorial Hall gallery to the H.R. Giger museum in Switzerland, and received international exposure in Heavy Metal, Virus Magazine and Insidious Reflections. In his spare time Patrick enjoys creating art to help support local youth centers and other charitable associations in his home province.

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

Byers: I have been an artist for as long as I can remember, but professionally since 2004. My first drawings were on my mother's cigarette

**AU: How would you describe the art you create?**

Byers: Not sure really how I would describe it other than dark... but it's not dark for the sake of being dark. I never go out of my way to put something shocking in an image. I express my emotional state in chaotic landscapes, and have created symbolic creatures/figures to play out my thoughts and feelings. I am a passionate person so I think that accounts for the intensity or violent nature of the images. The more upset or emotional I am about a topic... the darker and more intense the imagery.

**AU: What are some of the major influences on your artistic style?**

Byers: You know... I can't honestly say I try to emulate or derive my style from anyone or anything. I like to look to some amazing artists to fuel my drive to create... but the artistic styles I most admire are, ironically, the styles I would never have the ability to do myself. Some artists I admire are: Bernie Wrightson, Moebius, H.R.Giger, Caravaggio etc... I could go on but the list is just endless.

**AU: Are you into Graffiti as well?**

Byers: Yes. I have been since I was a kid, although, I don't know if it's as much an artistic endeavor as it is an addiction to the aerosol and the rush. [Laughs.]

**AU: Tell us about your idea for this issue's cover and how it was created?**

Byers: The cover is a portion of a larger art work



months to create and is 20"x32". It was actually the largest and most detailed print I've made, making it over a two-gig file. It was brutal... easily hundreds of layers in Photoshop. My most recent showing of it was for the Transgressions show for the grand opening of Paul Booths' Last Rites Gallery in New York.

**AU: Tell us the story about Kerry King from Slayer buying one of your pieces of art.**

Byers: Kerry King is a good friend of Paul's and came in to see the work from the Transgressions show. I unfortunately didn't get to meet him, but was very happy he bought the piece. He owns the first print in the series of 20.

**AU: What exactly does your company 101 Industries do?**

Byers: 101 Industries is just a business name under which I sell my artwork or do photography. I just started 202 Industries with a web/graphics designer where I will be doing websites, CD artwork, logos, band t-shirt design... etc.

**AU: Are you a fan of comic books? If so which ones?**

Byers: Yes I used to be a huge comic book fan... not into them as much lately though. I loved

*Dead World, Aliens* and I enjoy *Heavy Metal*. Oh and Frank Miller and Geof Darrows' *Hard Boiled* is pretty bad ass.



**AU: Do you surf or skate? If so where are your favourite spots?**

Byers: I used to, but again... not as much lately. I think it's a time and location thing (especially for surfing). I use to surf a lot in Halifax, NS, and Three Fathom Harbour, NS. There is a wicked surf shop there called Happy Dudes. You'll also see some of my graffiti and sculptures out there. As for skating I just used to do a lot of street skating in Saint John, NB.

**AU: What sort of music do you listen to when working on your artwork?**

Byers: Skinny Puppy, Lustmord and a lot of sound tracks.

**AU: Has anyone tattooed your art on themselves?**

Byers: I have tattooed a couple people with a few of my drawings. I do get a lot of jobs drawing tattoos for people. No one has ever gotten my photomanipulations tattooed on them. It's probably quite a challenge to replicate it as a tattoo.



**AU: If you weren't an artist, what would you want to be?**

Byers: A giant squid.

**AU: Upcoming plans?**

Byers: Hopefully to get 202 Industries Graphic Studios up and running. It's more steady of an income than art alone. (101industries.ca and Myspace.com/101industries. Also check out Byer's band art site: Myspace.com/spinecutter101)b

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# Absolute Horror

## "It's Close To Midnight..."

### Interview w/ director Martin Weisz

By Ryan Dyer

A few years ago, a man sought out a friend on a website. He wasn't looking for coffee or to shoot pool at the bar though. He was looking for a meal. He found his friend, who upon meeting, served his penis to him after some heavy drinking. Martin Weisz, world famous music video director took on the story of this case in the film *Rohtenburg*, or *Grimm Love* in the U.S. The film received a ban in Germany, which was recently uplifted and the success of this allowed Weisz to sit behind the chair for *The Hills Have Eyes 2*. Weisz will now look to direct the film version of the hit video game *Clock Tower*, but I wanted to know more about what brought him to the table, so to speak...

**AU: How did you become involved with directing *Rohtenburg*? Was it a project you sought out yourself?**

Martin Weisz: I got contacted by Marco Weber (the producer of the film) in November 2004.

My first reaction to the project was to say no thanks, but Marco insisted that I would read the script and so I did. I called him back the next day and told him that I thought the script was very different from what I expected and that I was very interested in the project. We met up and he told me that the script was no longer available, and that he would hire a writer to write a new story that we could develop. So we did, and finished a very good script in only two months. I wish we could have shot that first draft, since it was a little different of a movie than what was released later.

**AU: Do you think it was too early to do a film on the Armin Meiwes case?**

Weisz: I don't necessarily think that this is an Armin Meiwes film, but rather an extreme character study and film about the longing of two people to be with someone who shares the same loneliness as the other person. I never thought of it as a movie about Armin Meiwes, I think his case has just sparked the thought and inspired to make a film about such extreme desires.

**AU: Rammstein made a song about the incident as well with "Mein Teil". If you were the one to direct that music video, would you have made it more specific to the lyrical content?**

Weisz: Ha, ha. Very interesting question. I actually don't know the video for the song and what it is about, but I think if I would have written a concept for it, I would have stayed away from a direct connection and played more with symbolic imagery or told a story that touches the subject in a different more visual manner.

**AU: With *The Hills Have Eyes 2*, *Rohtenburg* and now the upcoming *Clock Tower*, is it safe to say you have been inspired by horror films your entire life?**

Weisz: No, actually I think that *Hills 2* was the only horror film so far and I am working on my next films, which are all more in the suspense and thriller world. I do love dark and mysterious things, especially if they are psychologically interesting, but my favourite movies are more the classic suspense films, like *The Shining* or *Don't Look Now*, rather than the horror or splatter films.

**AU: Besides *60 Seconds*, the latest movies you have directed have been written by an outside source, does this still allow you to have full creative control when bringing the story to life?**

Weisz: Yes, this is always a very difficult question. Of course you always try to bring a creative vision or concept to a project and start by trying to translate the script into a language of your own. But, of course, on bigger and more commercial projects there are a lot of interests besides the pure creative vision of the director. Marketing, financing, producers and the audience will always be elements that a director of a commercial project will have to consider. And that's where most of the vision from the start usually gets watered down or lost in re-edits or cut downs. But that's why I think I will always try to balance between a studio project or an independent film, that might not see the release size of a studio picture, but gives you more control over the creative outcome of a project.

**AU: Though some of your music videos have cinematic qualities to them, how was the transition into doing feature lengths?**

Weisz: I got lucky that I knew some people in the feature world and was working on my own short and feature scripts, but otherwise the transition can be rather difficult. I still have a long way to go, but hope that the road will get easier along the way. It is never an easy thing to get a film made and times right now are especially hard for the smaller independent films.

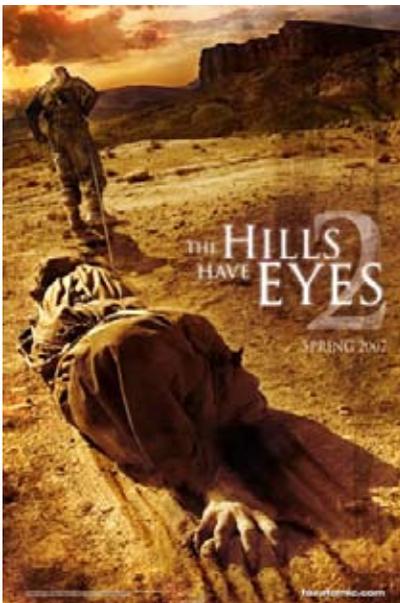
**AU: One of your more intriguing videos has always been Korn's "Make Me Bad", what do you remember from working with the band and horror legend Udo Kier?**

Weisz: Ah, yes that was a fun shoot. I am good friends with Udo and he always asked me if I had a video he could be a part of. Sure enough I brought the idea up to the guys from Korn and they loved it. Once we had Udo on board we signed on Brigitte Nielsen and then Supermodel Tatjana Patiz and upcoming actress Shannyn Sossamon came on board. It was of course tons of fun to have all these actors on the set and still have the guys from Korn do their thing amidst all of them. There were tons of laughs. I still look at the video sometimes and remember these crazy shoots.

**AU: Music videos aside, as a film director do you want to be known as one whose specialty is horror, or will you branch out eventually?**

Weisz: Yes, as is said before, I doubt that I will ever shoot a light comedy, but within the visually dark and twisted genres there are a lot of different styles to explore. For now I would love to venture into the suspense and thriller world and then maybe one day I will even do a kids or action film, who knows.

(Martin Weisz.com)



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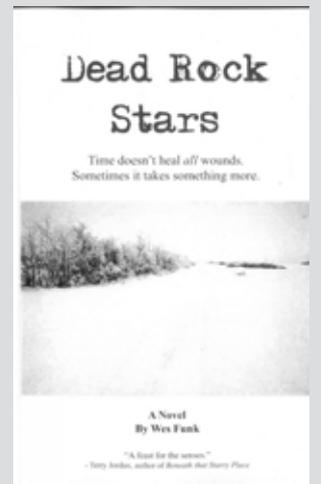
**Absolute Book Review**

**Dead Rock Stars**

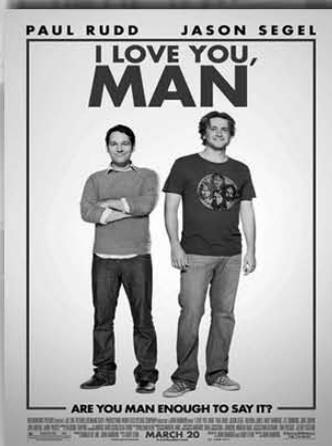
By Wes Funk

*Dead Rock Stars* is a short and somewhat sweet novel that reads like a biography. This personalized fictional story teases us with anecdotes about growing up as a gay pop-culture-infatuated youth in a small Saskatchewan town. Actually, it's about leaving the town behind, then being forced to face it when you're a 40-year-old owner of a record shop and your father dies. Comparable to the *Cometbus 'Zine*, *Dead Rock Stars* is similar in that they're both fictional stories about real people, except Aaron Cometbus writes mostly about west coast punk bands and their lyrics, and Wes Funk writes mostly about Saskatchewan life, mainstream rock stars, and their lyrics. The clever rock n' roll bonus is that all the chapter titles are named after iconic rock songs of the author's growing years. We could all do with more local books in print, and even though Funk's in Saskatoon, this one's a keeper.

-Klar Gnar Gnar



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# HOROSCOPES

June/July 2009

## ARIES

New awareness, new connections create new creative opportunities. Seize the nudge towards change. Nothing like this is easy. You are maintaining the performance of your obligations while expressing a fresh social perspective. You can cope with being propelled into a bigger pond, but some people you are close to, may not cope with your success. So sad, too bad, but emotionally you are moving on. Some real stuff to deal with is looming in September. A work or health matter takes your attention for awhile.



## TALURUS

At the beginning of August, you can see more clearly where your career is headed. Authority types are seeing you in a good light, so this is a favourable time to seek advancement. Later in August you are planning a revamp of your domestic scene. Move or redecorate? Roomie or cheaper digs? In September you are on a teeter-totter of love. Do you want fun or serious? You may feel pressured to make a choice. Keep your options open, because there are new interesting people coming into your life. By the end of September you may find the serious fun you have been looking for.



## GEMINI

You are very busy. Your planner continues to be filled. Good thing that your energy is up to the tasks at hand. These involve chasing money making opportunities. The Lunar Eclipse August 5th is opening up your mental horizons. Whether via travel, learning, media, or people of differing perspectives, your intellectual pond expands exponentially. August is about getting it done. September has Mercury retrograde, which means you are going back over what was initiated in August; catching up and improving. September, also, keeps you focused on home and family. There is no shirking of duty.



## CANCER

The Eclipses of July and August have you are finding out how strong and resourceful you are. Too bad it takes a crisis to yank the effort out of us. Don't feel that you have to do it all yourself. You are attracting favourable attention and this is an opportune time to call in favours. We are talking about financial and/or emotional support. With the first half of September, you have more vitality. There is a challenge to keep a positive attitude. The same energy that provides you with determination and assertive confidence could be expressed as anger. You make your choice.



## LEO

This Lunar Eclipse August 5th is shaking up your closest relationships. Over all the effect is a healing one, but this process may require a letting go of outmoded patterns and habits of relating. If you feel misunderstood, then perhaps you are the one who needs to change how you express your feelings, desires, and needs. Don't play the blame game. At the same time money is tight and credit is iffy. It is these practical matters, which rise to prominence in September. Yet, opportunities beckon. So, don't just sit back and collect EI or be satisfied with the employment status quo. Make contacts that will pay off in the Fall.



## VIRGO

This is your turn to be the stoic stable one. Those near and dear to you will be going through turbulent times and you are the one who will be expected to keep it together. Yet your urge is for reclusiveness. You would rather not deal. Just make sure that you find some private time, because this is a very spiritually rich phase of the year for you. Your inner voice is speaking and you need some quiet time to hear it. Into September, you are in more of a social and community involved mode. Others will be coming to you for guidance.



## LIBRA

Take some chances creatively and romantically in August, while your reputation sparkles. Personal breakthroughs are yours to be had in the areas of creative projects, romance, and guiding children. Your sensitivity allows you to be aware of what others want. Job stuff is a rollercoaster. Try to be steady and consistent, even if management keeps changing their story. Prior to your birthday in September is a period for reflection and looking after your health and well being. Your determination and focus is returning after a couple of years of ditziness.



## SCORPIO

You can be very patient for the right moment to launch a plan or spring trap. Sometimes you plan triggers; if this happens then I do that. Well, it looks as though you have been reconsidering your secret triggers to the point where you are getting backed into a corner. Push is coming to shove with the Eclipses this Summer. The next 6 months bring dramatic change. If you have courage and show resolve you will take clear steps to improve your life. August brings adjustments inn your home and family life. September brings back old friends and a focus on creative projects or your kids.



## SAGITTARIUS

It is becoming so obvious to you how your entirely controllable mental attitude creates your level of well being. This is a period of integration of new ideas into daily life. August offers you some stability in career, so put some energy into breaking outworn patterns of behaviour and creating new positive habits. You begin to feel better. New interesting people come into your life, as positive reinforcement for your self improvement efforts. September brings career opportunities, which you should act upon.



## CAPRICORN

You have changed your perspective. Now is the time for the new plan to get rolling along. August sees you attracting support. Turn on the charm. You may feel reluctant to rely upon new sources of income, new business associates, or even a new personal partner. Yet, it is in the new directions that opportunity lies. September brings further demonstrations of how new contacts are needed, as the old guys fall down. Expand your horizons in later September. Being practical doesn't have to mean being conservative.



## AQUARIUS

The Lunar Eclipse August 5th is in your sign. It is putting the onus upon you to come across, make good, and live up to expectations. Damn, why didn't they warn you? Oh well, make excuses and fake it until you make it. Unless you have the Union gig, income looks sporadic. Even if you do, there are unexpected expenses. Do what you can to avoid a credit crunch in September. Because you decide that you do not care for stress, you instigate either a conspiracy at work or a self improvement campaign. The self improvement campaign is preferable as it will have more long range success.



## PISCES

This is a time of sensitivity and inspiration. Take notes, because you may not have the ego or wherewithal to do much with it just yet. Sometimes it is good to be letting things happen, when you like the way things are going. Pisces can do passive and demure really well, and you know how to get your way with such techniques. But as we move into late August "the worm turns" as you feel the need to refine and control your social and creative environment. Express clearly what you expect out of your close personal and business relationships. You are the mind reader, not your associates.



# CROSSWORD & COMIX

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- |  |   |  |  |
|--|---|--|--|
| <p><b>Across</b></p> <p>1. Dear old ____</p> <p>4. Dog driven vehicles</p> <p>9. Top Marks</p> <p>12. Horse + Donkey = ?</p> <p>13. Crown</p> <p>14. Fencing sword</p> <p>16. Idle of Monty Python</p> <p>17. Marilyn Manson "____ Superstar"</p> <p>19. GBH "City Baby's ____"</p> <p>21. Obeys Newton's 3<sup>rd</sup> law</p> <p>22. Cervenka of "X"</p> <p>23. Flintstone and Right Said</p> <p>25. H.P. Lovecraft's "The Call of ____"</p> <p>28. First 2 words in "Love is a Battlefield"</p> <p>32. I'm too ____ for this puzzle</p> <p>35. Mike of Dayglo Abortions</p> <p>36. Sepultura "____ Self"</p> <p>37. Resin</p> <p>38. Airport code in Stephen King's "The Langoliers" (Bangor Maine)</p> <p>39. Droop downwards</p> | <p>41. Harp on</p> <p>42. Blank from existence</p> <p>44. Daredevil Knievel</p> <p>46. Koppel and Danson</p> <p>47. Mentally prepare</p> <p>48. Salty</p> <p>50. Puts flame to</p> <p>52. West Indies Religious word</p> <p>56. Like Flotsam</p> <p>59. She's the kinda ____ that I wanna (Fuck the pain away...)</p> <p>61. Vampire game based in Second Life</p> <p>64. Distress word</p> <p>65. Like 3 little Fonzie's...and what's Fonzie like?</p> <p>66. Dull pains</p> <p>67. Lampreys</p> <p>68. Menstruation Malady</p> <p>69. Peace ____, But Who's Buying?</p> <p>70. Medicare professionals</p> | <p><b>Down</b></p> <p>1. Condom brand</p> <p>2. Breakthrough KISS album</p> <p>3. Morality</p> <p>4. Bachelor's last stand</p> <p>5. Dose of cocaine to be inhaled nasally</p> <p>6. Let Them ____ Pussy</p> <p>7. Dirty Rotten Imbeciles</p> <p>8. ____ -Bleu!</p> <p>9. BC gas company</p> <p>10. Grandiose</p> <p>11. Bird bed</p> <p>12. Insignificant</p> <p>15. Aliens</p> <p>18. Angry Inch owner</p> <p>20. Profit after costs</p> <p>23. H1N1 e.g.</p> <p>24. Comic Peters</p> <p>26. Lid</p> <p>27. Dayglo and Gomers record label</p> | <p>29. The Diary of ____ Frank</p> <p>30. Curled up with a book</p> <p>31. Units of work</p> <p>32. Stair</p> <p>33. Prominent Obama feature</p> <p>34. London Punk band ____ Spex</p> <p>38. Use a guillotine on</p> <p>40. He is the greatest</p> <p>43. Lays hard life lessons on</p> <p>45. ____ Deferens</p> <p>46. Van Halen "Hot For ____"</p> <p>49. Heston's org</p> <p>51. Book of Maps</p> <p>53. Hollywood bad boy Charlie</p> <p>54. Spills the beans</p> <p>55. Vipers</p> <p>56. Easy as 1-2-3</p> <p>57. Bomb, Dud</p> <p>58. Be foreboding</p> <p>59. Rind</p> <p>60. First letter in a snake's name</p> <p>62. Surface for Hockey</p> <p>63. League for Hockey</p> |
|--|---|--|--|



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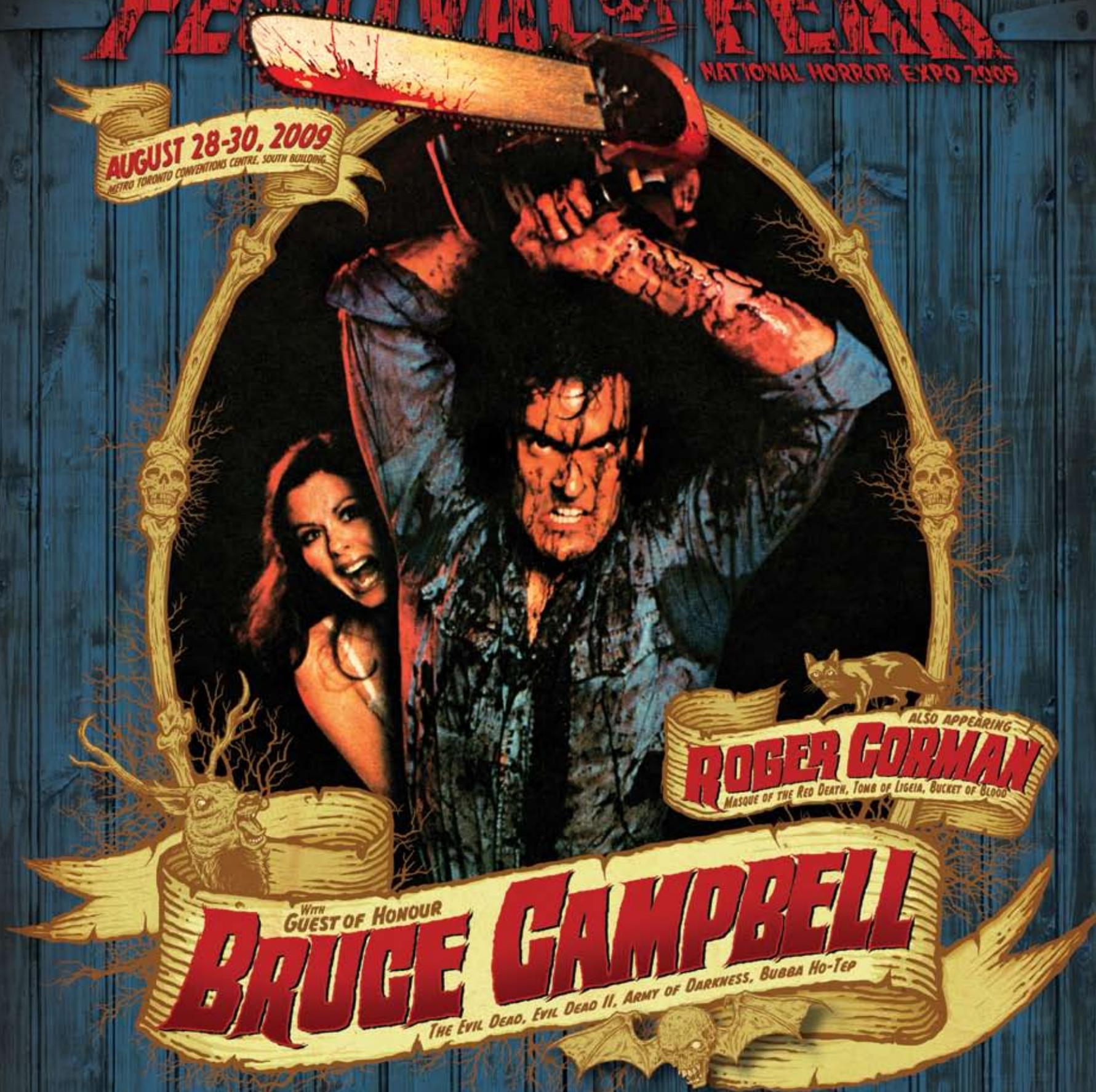
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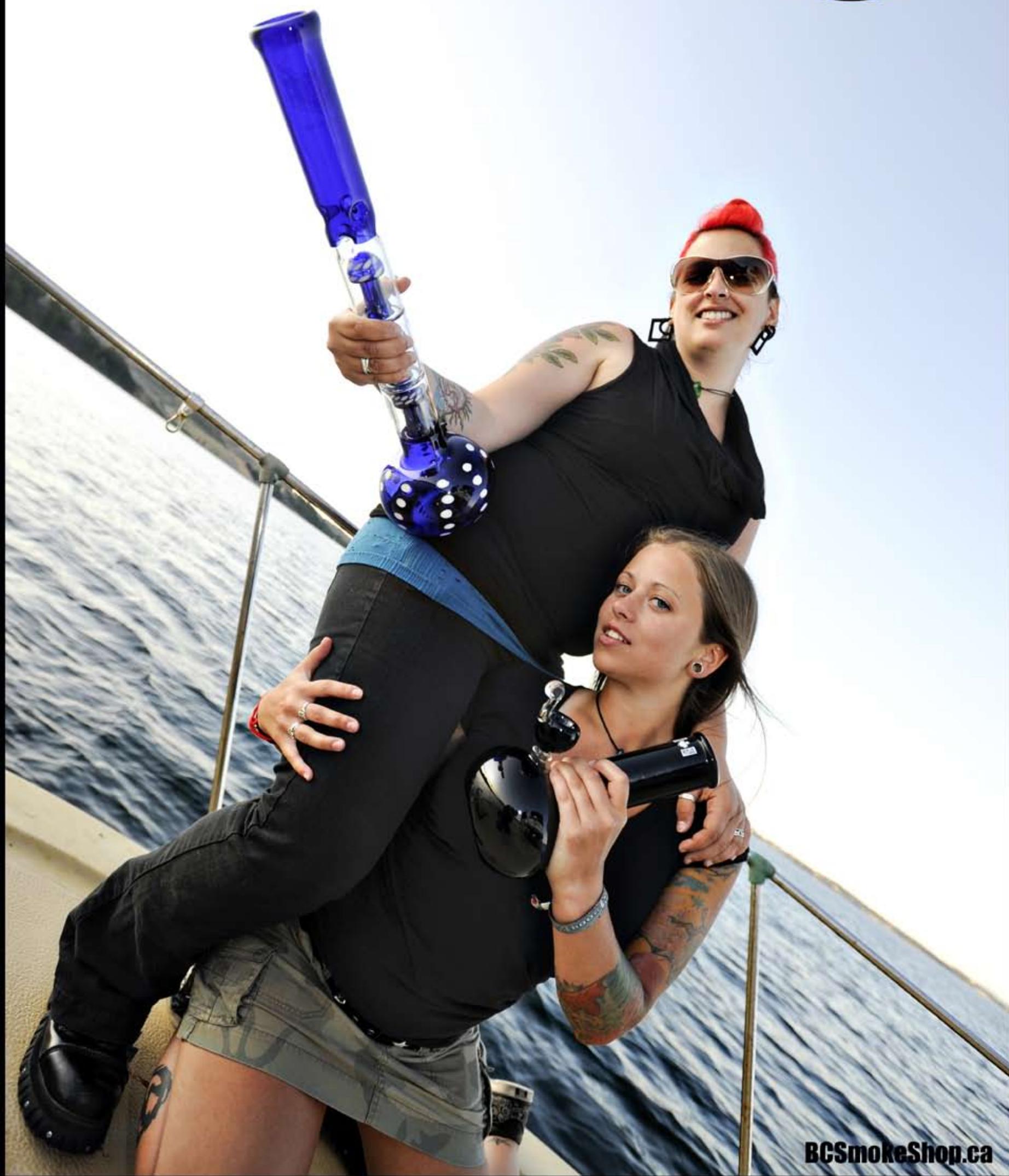
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