

PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES

Vol. 6 - #3 - Issue 33 - April/May 2010

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ABSOLUTE UNDERGROUND

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PUNK ROCK BOWLING IN VEGAS

AUGURY, ALKALINE TRIO, BRUTAL TRUTH, ARMORED SAINT,
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Brave New Waves

-Chuck Wurley

The Brave New Waves are a relatively new band on the Victoria music scene, but you wouldn't know it if you looked at the sheer number of shows they have played since their inception. A quick search of LiveVictoria.com reveals them to have played over 50 shows in the past couple of years, and their Myspace lists 17 upcoming shows in the next three months alone. With one Canadian tour under their belts already, these guys are headed for major success, and with chill tunes and an incredibly positive mentality, I doubt it will be long before they achieve it.

AU: When did you first start playing together?

Brave New Waves: May 2007.

AU: Do you still have the same lineup?

BNW: There was a change with regards to drumming; we had a drummer that had different

ideas about where the band was going. Our second drummer has outlived our first drummer, times two.

AU: You have two full length CDs?

BNW: One full length CD and an EP. It is a long EP, so technically we have two full length albums. The EP is an original demo, which is kind of like a full length scratchy version of an album, and then we have our studio album. We are thinking about taking our original demo, adding a couple tracks, and releasing it as b-sides, rarities and live off the floor material. We have a weeks worth of recordings from every time we have jammed, but no one has ever heard. Also we now have some live acoustic stuff recorded from the Chris Murray show.

AU: How did your cross Canada tour go?

BNW: It was a sobering, learning experience. It taught us how to sing everyday after having gotten little sleep and in between losing our

voices every three days. It was wild! The van ate oil, a lot of oil. It was 18 shows in 22 days. The van honestly went through about 20 liters of oil. It was a classic Great Canadian Tour; I don't think it was any different from anybody else's. When you tour in October, you get what you get. We made it as far as Winnipeg. Our tour across Canada proved to us that the rest of what we saw of Canada is a beautiful place, which needs more music.

AU: Who are your major influences?

BNW: Let's start with the Specials. Sublime originally branched off of the Specials, meets Bob Marley. We are a hybrid version of Sublime, Manu Chao, and reggae/dancehall/surf rock/world music. We don't want to be known as just a reggae band, because when people hear that these days, they think you just play Bob Marley songs. We are an Island Style band, playing our own Island Style music. We are on the West Coast. We come from the biggest island off of Pacific America!

AU: Who have you opened for, of interest?

BNW: The Mad Caddies, The Aggrolites, 24 Hour Church of Beer, OneDrop, Paperboys, Los Furios,

VICTORIAS LOCALS ONLY

Rocky Mountain Rebel Music, Current Swell, The Kiltlifters, Rude City Riot, and we were supposed to open for Lee "Scratch" Perry, but he never showed up. In the future, we are opening for Tech N9ne! At Victoria's 11th Annual Ska Festival this July, we will also be opening for Fishbone, The Black Seeds, and the Cherry Poppin' Daddies.

AU: Any future tour plans?

BNW: The plan for the summer is to rent halls all over the island, Sooke, Ladysmith, etc. Then we want to save 90 percent of the funds from those shows to use to plan tours propelling us further and further. And of course we will be playing Ska Fest, and trying to get to Vancouver and Whistler this summer too! Get a real snowball effect going. We made a lot of good contacts in Western Canada during our previous tour. Especially in places like Banff, Canmore, and Calgary. So we want to go back and go further across Canada. We definitely want to rent halls on the island though, to familiarize both the all ages and the adult scenes with Brave New Waves.

www.myspace.com/bravenewwaves

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The Winston Campaign - From riches back to rags

Interview with Mike (guitar/vocals) & Dan (drums)

By: Denis Maile

The last Vancouver Vengeance article ended with The Winston Campaign trashing a high end green room of a Mexican night club with who they thought was the owner (Roberto) until they were rudely interrupted by seven large bouncers in bullet proof vests, and one angry Mexican in a suit. We'll pick up the interview from there.

Dan: The bouncers told us to get out and we hit the street fast.

Mike: We were ordered off the property and I'm basically yelling in their faces how it wasn't our fault cause Roberto said it was cool.

Dan: At this point we don't know if we're fuckin' with gangsters, so I tell Mike to shut up.

Mike: Then we almost get run over by a BMW being driven by who we now figure is the owner. Next a white SUV pulls up being driven by one of the bouncers and he's like 'get in.'

Dan: And we say not without Roberto who finally shows up like nothing happened, and we're like, 'Roberto, what the fuck?' and he says, 'oh that? Don't worry about that. Get in.' I ask him where we're going, and he says to the next club.

Mike: The next club is full of yuppies talking about their apartments and career's in design. On our way out Hugh meets the hottest chick you've ever seen and we bring her back to the motel, but the guys at the counter don't want her to come in because they think she is a hooker and that we're all gonna fuck her.

Dan: Eventually they rented Hugh a room and Mike barges into my room where we start yelling at one another and I threaten to quit the band once we get home. I woke up the next morning saying I'd never quit this band.

(Then there is some bickering about rolling tobacco in with the joint)



Dan: Sunday morning we're informed the club is no longer paying for our room. I felt that was fair cause we fucked up their club and I gave up my credit card. We were supposed to meet Roberto at a bar that night, but he never showed.

Mike: Monday was a weird night because I think shit was spreading about the crazy Canadians trashing the club.

Dan: Tuesday got even weirder. I'm stressed about the gear situation and get an email from Roberto saying he is at the citation office and had no idea when he'd be around. Over dinner Hugh called me out on the way I acted and I tell him I'm sick of feeling like a criminal because I got drunk and fucked some shit up.

Mike: Dan takes off and Hugh says, 'I just don't get it. I'd never destroy a room full of shit.' So I give Hugh a lecture on interpersonal morality to which he responds, 'you know, you're right. I need to apologize to Dan,' and I think 'wow that's really nice, I'm going to go cry.'

AU: (Laughs)

Mike: I went to the venue found Roberto and told him he needed to go talk to Dan because he's really upset, so we go to the room. Roberto tells us he's going to pay for our flights and rooms...

Dan: Then he tells us we can't play before NOFX, but we can play after them. We said fine, we don't care if we play to ten people we just want to play. He gives us three general admission tickets and we went to the show.

Mike: It's like any big punk show except we're in Mexico, and I'm surrounded by people who do not want to talk to me, which is pretty normal too.

Dan: After the barrier collapses during NOFX's first song, we get a text from Roberto saying we can't play here, but there's an after party with NOFX we can play. When the show was done it was like, there goes the show we were supposed to play, but didn't.

Mike: I went to the hotel to get all of our CDs and saw Fat Mike. I walked up to him with a CD saying, 'Hey Mr. Fat Mike?' and he goes, 'unnhhhh.' And I reply, 'Oh that's OK!' After handing out all the

VANCOUVER VENGEANCE

CDs I've got all these kids thinking I'm a big deal and giving me their NOFX merch to get signed. I tell them I'll see what I can do. Fat Mike is on the couch looking like he's about to melt into the cushions and their camera guy tells me to get the fuck out. The other three members took off with some hookers and a bag of coke, so I went back outside and the kids were so bummed. I told them, 'You know what? Fuck NOFX. Big Bon Jovi fuckin' punk rock star!' and I did my impression of how Fat Mike looked on the couch and they said, 'But we love him!'

Dan: Then Hugh's friend shows up all loaded with a hot friend who is instantly all over Mike and Roberto ushers us all into a van to take us to the after party. If NOFX hadn't melted down we could have played there, but instead these guys both have hot chicks dancing and kissing them and I'm laughing to myself thinking, you know it's not that bad. Roberto told me he'd meet us for breakfast the next day, take care of our bills and get us a ride to the airport, but sure enough, he never showed up.

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WE FOUND THE BODY

By Ryanimator

Absolute Underground: What would you say influences We Found The Body the most, bands, people?

We Found the Body: Well, obviously we get a lot of good influence from the music we listen to. Each of us have our specific sub-genres that we enjoy listening to and we've all got different musical styles that we prefer writing. Our difference in taste helps keep us from sounding too much like our influences when we all get together to create our songs. Also, we get lots of motivation and influence from the people we meet playing and attending shows, and by being a part of the local scenes in all of the areas we end up performing.

AU: Who's in the band?

WFTB: After having parted ways with a member at the end of the '09 summer, we were temporarily, and actually still are, a four piece. Training a new guitarist is in the works right now, which unfortunately is not being aided by our current focus on writing and recording. Right now WFTB is made up of bass player, Jamie McIsaac, Guitarist, Kyle LaPrairie, Drummer, John Byskal, and vocalist, Jason Carter. Our rookie in training is Keith Branston...a fine young wizard!

AU: Tue Madsen mixed your last six song release, who has worked with The Haunted, Divinity, Dark Tranquility, etc. How did you get a hold of him?

WFTB: We used smoke signals...Ok, fine, the internet made getting a hold of Madsen



incredibly easy. But that's not really what's important about our experience with him. He was very efficient, kept in good contact (as he was over in Denmark at his Antfarm Studios) and got our recordings that we did here at The Beach studios, sounding amazing. He was a bit pricey, and we've definitely learned a few things about music production since having gone through the process completely DIY.

AU: What are you guys doing now, writing, recording?

WFTB: Well, as briefly stated before, we're

currently recording. This will be our first full-length album and will consist of 10 tracks that take WFTB in a whole new direction. Our writing style for this upcoming release, in comparison to our 6 song EP, is much more technical and exhibits our individual progression as musicians/

WFTB

CALGARY CARNAGE

songwriters and highlights our ability to evolve creatively as a band. Since having replaced our former guitarist the band has really made a significant leap

in our ability to write as a group. We no longer have to wait for one person to catch up or learn new riffs, and we're all on the same page as we strive to meet our goals. We're very determined to make this CD something that we can be proud of. If we had to guess how listening to it would go down, WFTB thinks it will probably melt your CD player and explode your iPod; not to mention shit in your shoes before you have to catch the bus because it exploded your car too. I hope you have insurance.

AU: How did you get involved with the Calgary Beer Core?

WFTB: How does anybody get involved with the CBC? By getting smashed at local shows. Those guys/gals are all good good shit and they take care of their own. Lots of respect for that operation.

AU: Have you won any awards through the CBC Awards shows?

WFTB: Yes, in 2008 we won quite a few awards with the CBC. But, the reality is, those awards, the actual awards themselves, don't really mean a whole lot in the sense that getting one is more or less a contest of who can get more friends to vote for their band online. Not to say that the awards event isn't fun, 'cause it's absolutely a fucking blast and it's getting bigger and more elaborate every year for a good reason. And that 'good' reason is because it's making possible something that everyone in the CBC can do together. We have

amateur/local bands supporting each other as we all strive to make something out of the sometimes frustrating Calgary metal and punk scenes.

AU: What have been some of your favorite places to play or favorite shows so far; opening for the Dayglos must have been fun.

WFTB: Ya, of course playing with the Dayglos was fun. We've shared the stage with them on numerous occasions and it's always proven to be a blast. Also, playing Harvesting Hell (which Dayglo and Quo Vadis also played) in the '09 summer was amazing. So many great bands and a lot of good memories. All the guys in WFTB can agree that playing with Jason Rouse have been some our most enjoyable shows. Our CD release with Rouse back in March '09 was a sold out show and helped solidify our standing with the Canadian heavyweight comedian.

AU: What's your relationship with comedian Jason Rouse?

WFTB: What? Besides our combined penis length measuring less than 5 inches? Well, a few friends of the band happened to be big pretty big fans of his and ended up promoting a show with Rouse and WFTB as features. We got along great, being that both WFTB and Rouse suffer from arrested development. We've done 3 shows with him and they've always been so much fun. He's a fucking riot and fits in surprisingly well amongst alternative musical acts. There will be more shows featuring Rouse and WFTB soon to come.

AU: We Found The Body - where was it hidden?

WFTB: Seriously? That's what my dad asked. I was under the impression that Absolute Underground was cooler than him. I guess not. Ok, joking. He's pretty damn cool though. But, I think if AU helps WFTB promote their upcoming full-length CD, they'll be much cooler than that tosser. Thanks for hanging out to ask us a few questions. It was certainly our pleasure.

www.myspace.com/wftbmusic

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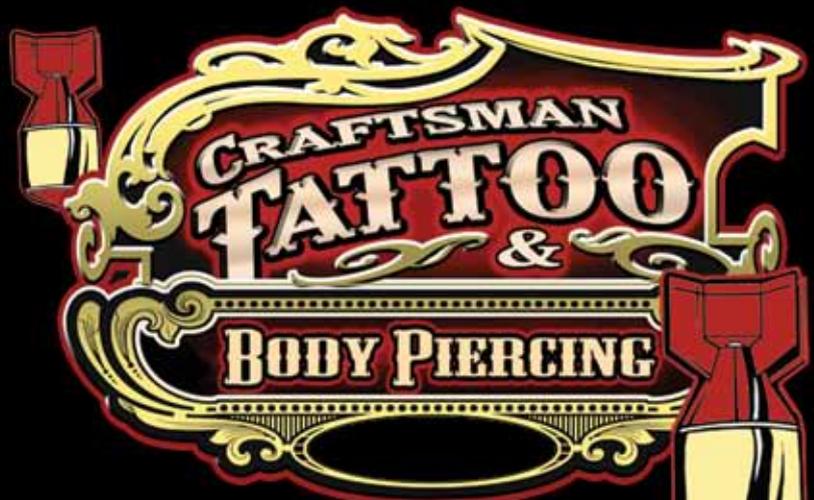
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An advertisement for Sacred Herb. It features a photograph of a police officer in profile on the left and a woman on the right who has just taken a puff from a pipe. The text "SACRED HERB" is at the top, followed by a large "SH" logo with a cannabis leaf. Below the logo is "THE HEMP SHOP". The phrase "...bad idea" is written in green over the woman's face. At the bottom, the address "#106-561 Johnson St Victoria BC" and phone number "250-384-0659" are listed, along with the website "www.sacredherb.com".

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Begrime Exemious set to unleash Impending Funeral of Man

By Ryan Holmes

Begrime Exemious (which roughly means to make the light dirty or 'grimy') have been playing filthy death metal in Edmonton since '06. This past year they signed a deal with upcoming Dark Descent Records out of Mississippi America, who Derek Orthner (guitar) had a chance meeting with over every young bands best marketing and networking tool.

"After we played at Noctis in Calgary, I was talking about the festival a bit there [metal-archives.com], and it turns out an administrator there was the owner of Dark Descent Records. He asked for a disc, so I sent off our Set Ablaze the Kingdom of Abraham EP along with a rehearsal disc, and the rest was pretty much sealed," says Orthner.

I'm greeted in their practice room by five or six enthusiastic metal heads and a large red pentagram spray painted ominously behind the drum kit, adorned with two goat skulls. A rebel flag hangs on the wall behind the brown ragged couches where Lee Norland, the drummer, and Ben Harbak, second guitarist both rest with freshly cracked beers in hand. Alasdair Rintoul, who recently left the group to concentrate on running metal venue The Mead Hall, sits in a small chair to my right absently riffing on a black flying v guitar (he played bass in Begrime), while Orthner sits directly across holding a beer and leaning forward, ready to promote his band and extreme music.

We settle in and it instantly becomes clear that this band of death metal enthusiasts isn't nearly as intimidating or scary as their lyrics or artwork (or a giant pentagram in the middle of the room) would lead you to believe.

When probed about the blasphemous content of their artwork and lyrics, Begrime Exemious never

apologizes, but make it clear that the sacrilegious visuals and dark words are just another vehicle for rebellion and a representation of their rejection of the trappings of societal conventions.

"Satan is used more as a metaphor for that way of life," says Norland. "We don't go by any rules y'know. Yeah, we have jobs but that's so we can eat y'know. Being in a metal band is more than just Satan. It's a whole lifestyle that either you're that way or you're not that way".

After getting to know the group it becomes clear that their aim isn't the corruption of the youth or to overthrow Christianity, but to make their mark in a genre that's overrun with mediocre carbon copy bands. Their real interest is in playing live and honing their craft until they are on par with the leaders of the metal underground.



"We don't want to be good, we want to be great," says Harbak. "Honestly I want to be at the point where people are calling me up and wanting us to fly out to Australia to do a one off show...how great would that be?"

The band recorded their new album, Impending Funeral of

Man, in a pro studio with Bernard Asquin of black metal group Lust. According to the band, they've incorporated more doom and d-beat punk style into their already chaotic brand of blackened death fury.

Recording was a different experience for the group this time out because until this album they've only recorded in their practice room.

"You don't know your band until you've recorded with them in the studio," says Harbak, "you hit walls and then you learn for the next-time...I'm fully confident that the next-time we record things are going to go a lot smoother."

The previous recordings have a rough sound that makes the music raw and keeps the aggression and nuances of a group rooted in old school black



and death metal in tact. The confrontational attitude shines through in the recording and serves as an accurate artifact of their live show.

"At the end of our shows we have nothing left," says Rintoul.

"When you're up in front of 100 people or whatever man and you're in the zone, nothing beats that feeling in the world," says Norland, "no drug, no woman, no fucking beer, whatever, beats that feeling, that's what it's all about."

Music is priority one with the Begrime camp. Old school death metal injected with their mountain of influences, ranging from Black Sabbath to Pink Floyd to Discharge.

SHR-EDMONTON

Their commitment to creativity unhindered by general expectations and scene politics is where Begrime Exemious chooses to stay firmly planted. All members have an air of giddy excitement to be involved in the world of extreme metal, and are genuinely enthused to be doing something they hold in high esteem; playing music.

"You create your own destiny. Your time is your time, so you might as well do something worthwhile; that you're proud of," says Orthner, "The end is near, so do your thing. And crush the messiah while you're at it."

Impending Funeral of Man will be available from Dark Descent Records on CD and Vinyl at the end of April, and you can catch the band at one of their many live rituals planned for the spring/summer of '10 across western Canada.

www.myspace.com/begrimeexemious
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WARBRINGER

Absolute Underground: Alright, introduce yourselves.

Warbringer: Hey we're Warbringer I'm John (vocals), I'm Adam (guitar), I'm John Laux (guitar).

AU: You guys got hooked up with some label pretty quick in the game didn't you?

WB: It took a good two to three years. We put out our two self released demos, Born to Ruins and One by One, The Wicked Fall. We put that one out and we got some serious interest from Metal Blade and we also had Century Media tell us they were interested. We went with Century Media because it seemed like they actually had a vision for us and thought we could go somewhere.

AU: Are you still on that label?

WB: Yeah, we're still with Century Media and the person who used to be the president at the time is now our manager.

AU: Tell us about the tour Without End. Where does it start and is it actually going to end?

WB: It's going to end for about a month. Then it's going to continue probably from late summer until the fall of 2010, and then we're going to not play any shows for a little while and hopefully work on the next album. That's a long ways away. We just started to come up with a few ideas. Just riffs and lyrics, it's in the brainstorm stage.



AU: So it's been like three straight years of touring.

WB: The calculator reads recently since January we've done about 450 shows. I think we can count all the tours on three, four hands. Exodus, Nile, Napalm Death, Sworn Enemy, Fintroll, Overkill, Soilwork, Vader, Obituary. We're on number eleven of full tours.

Enemy, Fintroll, Overkill, Soilwork, Vader, Obituary. We're on number eleven of full tours.

AU: Is all that touring paying off on album sales and stuff?

WB: Umm I guess so, we never imagined that we'd be touring or we'd be traveling the world like this, as far as we can tell it's building up something.

AU: We're putting an epic international spin on this, so tell us about some of your Europe adventures?

WB: We first went to Europe with Napalm Death and Suffocation. That was like an awesome tour for us. We saw Poland. We've been to Ukraine with Sworn Enemy and that was insane. We were on like rickety little airplanes strapped in traveling to a little island to play on the edge of

the black sea.

AU: Are they pretty serious about their metal in the Ukraine?

WB: Yeah all over Europe in general the kids are really serious about it. They don't forget about it. They remember all the bands they love.

AU: So what's it like playing with Vader, Poland's heavy metal band?

WB: It's awesome yeah they're good dudes. Everybody on this tour is a good dude. The tour manager for Vader, Dave, he used to play in a

band that we used to love called Devastation and since our drummer couldn't make it through the border this time, Dave played on the first two songs and then we had Adam fill in the rest of the set. Touring is like an adventure, you never know what's going to happen.

AU: You guys are obviously heavily influenced by thrash. You guys are the new blood. Let's talk about the thrash scene and what you like about it.

WB: We came out of the LA scene and we were one of the first. A lot of thrash bands are breaking out of Southern California and other places too. I think we all got tired of the new kind of metal and we all wanted to play something that meant more to us. [The bands] can actually create records that are actually worth something of value and they're not just playing rehashed records of the heyday. We are hoping that this scene is actually doing something.

AU: But you guys are pretty stoked to be playing with some of the huge bands that must have been running back in the day.

WB: We first went to Europe with Napalm Death. That was like a blast for me, and Exodus and Kreator, they're really cool guys. They're always totally down to earth.

AU: What is your method to the madness? What are you spitting in kids faces? What are your songs about?

WB: Fucking about a metal time and having a good time. You come to the show and instead of forcing reality; it's just kind of like far from reality. It's just fucking fun. We try to have pure fucking destruction at the shows.

AMERICAN IMPORT



AU: Do you guys get lots of groupies?

WB: Not really we're playing thrash metal. We get like the leftovers. The chick tries to take you home and she's got...Bon Jovi, Bon Jovi leftovers. We've seen some weird shit... [Laughing].

AU: You've been back to Victoria seven times. What is it about Victoria that you love?

WB: We get booked to play Victoria a lot so we come and play Victoria a lot. It's the same vicious circle every time. It's on every US tour. I don't think we've had a bad time playing a show here yet.

AU: It's not the good weed that brings you back?

WB: I don't mind coming through and finding that. We take an epic ferry ride over and play a show, try to make the best of it each night regardless of who is there. We risk our lives playing for the Canadians in Prince George every time. You're talking about 360 degree spins on icy roads. [The van] is the worst vehicle possible to drive on the ice. It's dangerous and you have five, six dudes asleep, not buckled in. Its bad times man, bad medicine...we've made it this time.

www.myspace.com/warbringer

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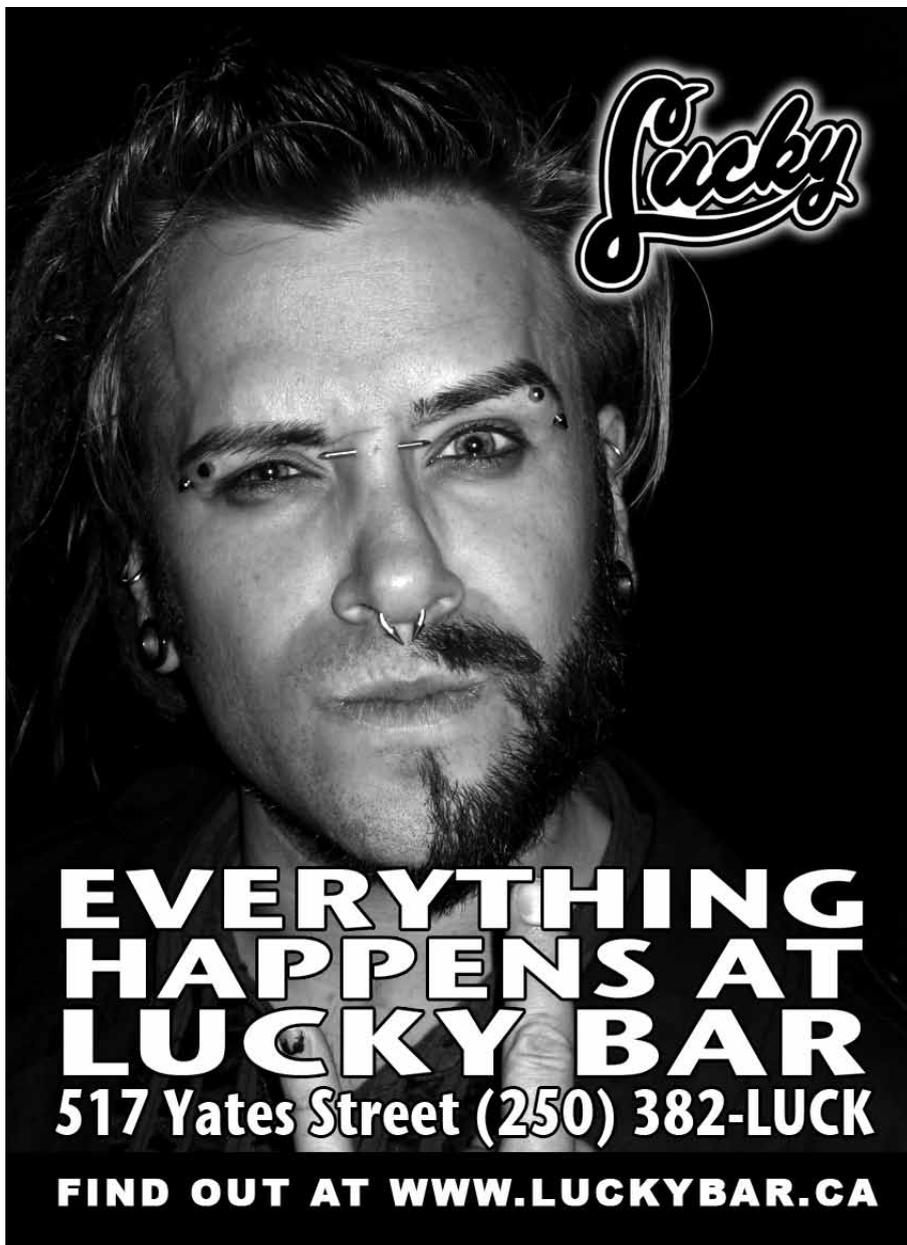
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Vancouver Island Hardcore Punk Society

By: Pauly HC

Photos: Bubba Hamilton

I'm doing something a little different this time around in the good ole Hardcore Alley. An Interview I did with Al Brown [vocalist] and Jason Smith [guitarist] of California's DANGERS [wearedangers.blogspot.com] will be coming your way in AU 34 - for now I'd like to highlight the group of people responsible for bringing this & so many other great acts to the capital city. That group is the Van Isle Hardcore Punk Society [or VIHC society for short]. Comprised of 6 members from the community; Ebony Aitken, Scott Browne, Austin Simpson, Zach Greene, Troy Lemberg & myself, Paul Smith. Last year we got together as a group and decided to take the steps in order to officially become a legitimate non-profit organization & do all we can to promote safe, all ages shows that are open to all who are willing to party under the strictly no booze, drugs or fights credo.

Strangely enough it is getting more & more difficult finding venues for these events. You would think the opposite would be true, that the public and operators of live music venues would be more than willing to cater to a crowd focused on inclusive fun for all in attendance, and a scene that does not tolerate the outlandish behavior typically associated with concert goers out to



get liquored up. It is difficult to determine the root of the problem with our "culture" - I mean, sure, we do purvey a music that is not part of the mainstream culture, it is "loud" and "aggressive" and usually inspires moshing and merry-making of that sort, but all harmless fun and at the end of the night. Respect for the venue is of utmost importance and stressed during the promotion process [our posters usually have those exact words along the bottom]

Going into the 6th year for the VIHC Fest in 2010 and the 2nd one this group is at the reins; we have been hitting roadblock after roadblock trying to secure a Venue, which at this time, is still left undecided. In 2009 we hosted 30+ bands over 2 days with this years event shaping up to be of the same scope, to take place August 6th & 7th. Due to the lack of venue support we have had to book numerous shows [I believe we are on the 6th or 7th] at the casa del Troyler, the home of the President of the VIHC society, Troy Lemberg as well as local hooligan, Tyler Pantella. The house shows have been incredible and have been a way in which we can still bring bands to town, but it is certainly not an ideal situation to say the least! It's a residence, not a venue - a band-aid [pardon the fabulous pun] so to speak that with time, will grow unsuitable for our needs, and we'll be left with bands wanting to come to Victoria, but with nowhere to play.

Undeterred we still carry on, diligently planning

and organizing fund raisers and putting on regular local all ages shows leading up to the Fest & it's mentioning the fund

raisers where I'd like to stop and say a Massive thank-you to the Victoria Scene for coming out to Logans Pub on Friday March 19th and supporting us. Huge props to the bands involved, Archon Legion who slayed on despite some pretty brutal sound issues. Reaver, who ignited the stage in hellfire & the mighty Northern who opened many an eye to the mastery that is instruMETAL & of course those rapsallions the Absolute Underground TV crew for producing yet another fine installment of AUTV & the BC Smoke Shop [bcsmokeshop.ca] for their support and sponsorship, none of it could have happened without you fine folks!

Upcoming events in the VIHC universe include another fund raiser show at Logans tavern of the damned, slated for April 17th with the bands TBA. And switching it up from live music, we have an ART show/auction taking place at the Olio Arts Co-operative opening Friday April 23rd and running 3 weeks, with a closing event on Friday May 14th, which will be a 19+ licensed event [no bands will be playing] and we will be auctioning off 1 or 2 pieces of original art, along with numerous prints from the artists involved, with the entire proceeds of the evening going towards the VIHC FEST 6.

Finally, a huge shout out to Bubba Hamilton

HARDCORE ALLEY



[go buy his photo book @ LEGENDS comics in Victoria] for coming out and supporting the scene, and taking amazing photos for everyone to enjoy! It's that type of spirit that keeps the hardcore movement alive and well, thriving on this isolated paradise we call Vancouver Island. Amid desperation, hopelessness, negativity and yes, even the long, heavy hand of the BC government [responsible for the Arts cuts that affect a huge portion of our fair residents] we will not be vanquished, we will be triumphant, to use the words of Toronto's Fucked Up [appearing in Victoria May 12th @ Sugar nightclub...??? weird] ...

"They came together and erased what was once a divide - A symmetry, finally as we transcend our strife - There are no sides, no divide just the triumph of life"

For more information regarding upcoming events, the VIHC Fest 6, sponsorship, volunteering or any other questions you might have email me at pauly@absoluteunderground.ca and hit up our website @ vihc.net.



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March 26, The Distillery, Calgary AB
 By Dyerbolique

Five years is a long run for any production. Many concert packages – Lollapalooza, Sounds of the Underground, Taste of Chaos, Blackest of the Black – most you won't see running past two or three runs. But Demonika's Symphony of Horrors just keeps getting more gargantuan. Since her first show, modesty and subtlety is definitely defenestrated at the Symphony. When walking in the venue you are greeted to a creamy white sarcophagus with ice truck killer approved limbs hanging off the walls like Grandma's photos of family relatives. Suddenly the theme of undead becomes ardent in the sexiest way possible. Reptile women, voluptuous mummies, militant skeleton babes, rubber slaves, vomit covered possessed girls and stitched up porcelain dolls on swings are running amok. Like Ed Wood's similarly titled movie (without the badness), there are dozens all lined up and ready to give you the show of a lifetime. The Distillery was a welcomed change in atmosphere from the long

running venue host for the DSOH, The Warehouse. Despite the stage being smaller, navigation and mingling was much easier in the well lit punk rock bar. If anyone was thinking of doing



decisiveness to watch the performers, the 25 act show was still an assault on the senses. It would ruin the quality of seeing it all for yourself if I named everyone here, but some of the highlights were the snake woman dance concatenation with another girl singing "Reptile" by NIN, a drop dead hot cat woman having a fun time with a whip, a girl bent in half via help from Captain Howdy, a satanic sacrifice with much spinal shrapnel released, mummies throwing down to Nile, life threatening magic tricks by Carisa Hendrix, an undead army troupe burlesque dance, girls fighting over a resurrected dead boy and Demonika becoming a human puppet with the

anything filthy, it could be readily seen and encouraged. Bruce Lee once again fit like a sequined Michael Jackson glove when introducing the four hour extravaganza of unique sets and the many contests (best undead costume, sexiest outfit, etc) that stretched like John Holmes' member throughout the evening. With no bands to interrupt an audience member's

strings going through her motherfuckin arms! The name said it all. This show was designed to be a necrophile's dream. But really – so what if these chicks are dead – who wouldn't? I guess to any naysayers or people who would want to censor DSOH - You may say they are perverts – but they're not the only ones.

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Fishbone Ska, Punk, Monkeys, and Nutts!

by Chuck Wurley

Punk, ska, metal, all of these styles of music mean a lot to me. Fishbone are a band that has managed to successfully combine all of them, and a great deal more over a long, illustrious career. Though still tremendously underrated, Fishbone have infiltrated many aspects of our world, appearing in numerous movies, playing on blockbuster soundtracks, they even headlined the first Warped Tour back in 1996. Along the way they have befriended and performed with everyone from Blowfly, to George Clinton, to Donny Osmond. The Fishbone experience just gets bigger and better each year, so don't miss them this summer at Victoria's 11th Annual Ska Festival July 7th-10th.

AU: When Fishbone started 25 years ago, you guys were in high school?

Fisher: It will debut at the Los Angeles Film Festival, in June. We also just digitally released the Fishbone Live In Bordeaux DVD.

AU: There are a lot of famous people involved in this project, and Lawrence Fishburne narrates it!

Fisher: I really appreciate everyone that participated in the project. The directors: Chris Metzler and Lev Anderson put in an exhausting effort. I've really only seen it once, so far, but that being said, I think that it's nothing short of



amazing that it is nearing completion! We've encountered an enormous amount of amazing people throughout our career, and to see them share their stories, really blows me away.

AU: When Fishbone started 25 years ago, you guys were in high school?

Fisher: Fishbone's first recording was released in April, 25 years ago. Fish was still in high school. The rest of us had graduated two years earlier. We first got together in 1979. We did three talent shows in 1983: El Camino High, Dorsey High and a community center in Compton. We played our first club date at Madame Wong's, Chinatown, Armed Services Day, May 1983.

AU: Most of you were from South Central LA, but you met at school in the San Fernando Valley correct?

Fisher: Everyone except Angelo, was bussed to school, from mostly black areas to the mostly

white valley. The ride was a pain in the ass, but the experiences were mostly cool. We wouldn't be the people we are without those interactions. There were negatives, but they are far outweighed by positives.

AU: How did the tour with the English Beat go this year?

Fisher: Spring Skaward was a kick ass tour! The English Beat are true kings, and it's nice to see Dave Wakeling riding the current wave of popularity for the band. The biggest highlight for myself was having Dirty Walt rejoin Fishbone for the tour. He brings amazing chemistry with him, which really completes the band.

AU: Over the years you guys have successfully mixed almost every style of music from ska to funk, to metal together. How does this work?

Fisher: We approach each style with love and respect. We want to be true to our root

TOXIC TOAST

intentions as musicians, and express our creativity freely, without bounds.

AU: Can you think of any other bands that have successfully mixed this many genres together?

Fisher: The Clash, Funkadelic, and Frank Zappa come to mind.

AU: Has Fishbone appeared in any movies other than Tapeheads and Back to the Beach?

Fisher: We were in I'm Gonna Git You Sucka, Idlewild and most recently, David Arquette's directorial debut, The Trippler.

AU: Tapeheads had a lot of musicians in it, from Zander Schloss to Jello Biafra and the Lords of the New Church, what was it like to be in?

Fisher: It was a lot of fun to be a part of that production. I had known the director, Bill Fishman, for a while. And I had considered Tim Robbins and John Cusack, friends. I really didn't have a grasp on who Tim and John were as actors, at the time. Although I was a fan of The Actor's Gang, a theater group, put together by Tim, while he was a student at UCLA. The political content of their plays was extremely inspirational to me. And their energy and talent was astounding. Later on, I got the enormity of John and Tim.

AU: How many times have you played in Victoria? How many times at the Victoria Ska Festival?

Fisher: We've played the Victoria Ska Festival at least twice, maybe three times. Victoria, I can't remember, but a lot. I love Victoria! The ferry ride to the island is breath taking. The people are cool, and they party hard!

www.myspace.com/fishboneisredhot

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Tarantist

By Ira Hunter

Absolute Underground: What band are you in?

Arash: Tarantist from Iran.

AU: See I always say Tarantist-Tee because you have big t and a little t, explain that.

A: Two t, one at the beginning and another one at the end.

AU: And that's capitalized.

A: How do you know that? That's been bothering you.

AU: Is that an Iranian thing to put the capitals?

A: Haha no no, Iranians just make everything capital, they don't even use those letters, they have a different alphabet.

AU: Tell me about your band from the beginning, how you started and got discovered.

A: We grew up playing music in our family, me and my brother. 10 years ago we started this band in basements and underground, playing for cockroaches and those things.

AU: Cause it was illegal?

A: Still it's illegal there yeah. You can't have rock shows or concerts those things. There's some kind of regulation.

AU: Do you get a lot of American groupies?

A: Yeah... sure.



AU: Tell me about the movie and how it changed you and how you came to Texas.

A: Before movie we had lots of different interviews by diff media around the world, and our friends started coming to our

private practice things, and then our underground shows, we put on a lot of underground shows the past 5 or 6 years.

AU: What would happen if the police are there?

A: If it's your own place its quiet you can do whatever you want.

AU: What do you want people in Canada to know about your band and are you ever going to come to Canada?

A: We love the Canadian people, and we invited by the CW festival, Canadian music week, and going to head north for north by north east festival too. We have lots of friends and fans up there. We are working on a tour and those things.

AU: Tell me about how the government there screwed you over and wouldn't let you come to the one SXSW, and then said you could come and then you stayed here for the whole year?

A: Yeah, the boys had to get back to Iran because they have to pass the military service. Every boy who turns 18 has to pass that. For 2 years.

AU: Did you have to do that?

A: Yeah I was lucky, they told me that you are tiny so I didn't have to pass military service, so I was very lucky.

AU: In taqwacore they smoke a lot of hash, is that something your band represents?

A: No no no not at all.

AU: Are you Muslim or?

A: I don't believe in the title of those things.

AU: Well I'm fucking glad you did what you did.

A: Thank you man, we are all people all the same, religion in my opinion is like different versions of windows, y'know windows vista or whatever.

AU: Final words?

A: Keep on rocking hard.



Interview with Vincent (guitar & vocals)

AU: Who are we talking to and what are you most famous for?

V: You are talking to Vincent from HOWL. I'm most famous for getting mayonnaise included in the periodic table of elements, and for inventing BodyPump, a new street-dance style widely popular in minority neighborhoods.

AU: Where does your band called home?

V: Providence, Rhode Island, or wherever there's a nice, hot potato.

AU: Describe your band and it's sound to the "lame man" at home.

V: Our band is extremely peanut-brutal.

AU: What makes you "Metal"?

V: Definitely not my hair. Probably our tattoos, and the peanut-brutal.

AU: What did you think about SXSW this year?

V: We had a blast! Played some great shows, met some cool people, got really stoned, and one of us saw Bill Murray!

AU: SXSW highlights of bands you got to see?

V: Bison, hands down. That's right. You Vancouverers breed some good people. Handsome ones too.

AU: Craziest thing that happened at SXSW this year.

V: A toss-up between some guy doing an African dance around me when I took a pee outside, and smoking



weed with Brian Posehn.

AU: Best thing about Austin, Texas?

V: Tamale House, the band The Roller, and Lori Butler.

AU: What don't you want your mother to know?

V: Dude, you're not her type, get over it.

AU: Final words for Canadian fans

V: We secretly love you.

www.myspace.com/howlheavy metal



WITCHBURN interview with singer Jamie Nova

Absolute Underground: Who are we talking to?

Jamie Nova: Jamie Nova from Witchburn, Seattle Washington, and we are in Austin Texas at SXSW.

AU: Are you in any other bands?

JN: I am. I'm the lead singer for an all female ACDC tribute band called Hell's Bells.

AU: Tell me about Witchburn.

JN: It's just about bringing some soul and spirit back into metal and rock n' roll. We're all tired of the same old B.S. of just non-thought out lyrics, and you know just sex drugs and rock n' roll like yeah, it's been done. We wanted to have a message that people could identify with that would give them strength and encouragement.

AU: Describe the other members of your band.

JN: Alright, we have Mischa Kianne on lead guitar. She is the Jimmy Page to my Robert Plant, the Randy to my Ozzy. And then we have Jacy, we call him the rock lion, on rhythm guitar and lead guitar as well. Jessica Bos on bass guitar and Dana, the rhythm keeper, the anchor that just keeps us trucking forward, he's on drums.

AU: Tell us about your album.

JN: The EP right now is basically our call to arms, it was just kind of all of our initial agro energy that we needed to get out. Just basically a wake up call to people to pay attention. You are the chosen.

AU: How many shows did you play at SXSW?

JN: We will have done nine in four days.

AU: Plans to come up to Canada?

JN: Absolutely, we're going to be playing up around Vancouver and Victoria real soon

AU: What's your favorite part about Texas?

JN: Well I would say the heat, except that it's been totally lacking this year.

The Mexican food, BBQ, the Lone Star and the Shiner Bock beers.

AU: Final words for Canadian fans?

JN: We will be up there to melt your faces very soon. So go get a sand castle bucket and tie a string around it so when your face melts off, that you will be able to relocate it after the show.

www.myspace.com/witchburn



StABBA

Absolute Underground: Who are we talking to?

John: We're talking to StABBA.

AU: Describe what just happened for anyone who just missed the show.

J: Well I mean, we just took some great ABBA songs and we just made them even better.

AU: You stabbed them

J: We stabbed them with punk rock, because to be honest when it comes to ABBA + punk + costumes + alcohol, where is there a negative?

Drew: I always thought ABBA would sound better if they sounded more like Screeching Weasel. ABBA songs are scientifically engineered to be catchy songs, so just speed them up and make them a little heavier.

AU: Do you change the lyrics at all?

J: I changed them a few times during the set, I was like calling Drew a "Drag Queen" instead of saying "Dancing Queen".

AU: Describe what you are wearing.

D: I'm wearing a gold Lamay one piece, amazing bell bottomed outfit. Basically like an Elvis jumpsuit. And it's really thin, and it's kind of cold out, and I have serious shrinkage, but it looked good. And I'm wearing a Swedish flag as a cape.

B: Motherfucker looks just like Liberace.

D: And wigs, we all wear wigs, blonde ones.

AU: Explain the Sunday SXSW coverband night.

J: It all started with a cover band called the Diamond Smugglers, Neil Diamond cover band. We got asked to do it last year and this year. It's been great, it's been so much fun.

AU: What are some of the other cover bands that have played?

J: Metalgar played, the worlds best prop comic fronted Metallica cover band.

D: Jazzus Lizard played, they're a jazzy Jesus Lizard cover band. The Misfats have played.

AU: And Paradise Titty tonight, the all female Guns N' Roses Cover band.

J: I heard they are all lesbians.

B: I hope not

D: You broke my heart because there's five of us and five of them!

J: I'm actually alright with that as long as we get to watch in the green room.

AU: What else did you guys check out at SXSW?

J: I got to be strangled by Gwar, at Mess with Texas this year. A high mark of my life.

D: I did see DJ Jazzy Jeff last night.

AU: Did Will Smith show up?

D: I was waiting for him but he never came.

AU: I used to do Acid and listen to that Nightmare On My Street song in the dark.

AU: Is there any structure at all?

Close your eyes and point at the records and see what you pull out. Or it can be very themed and organized. The Colostomy Grab Bag of Fun is DJ NoHome's show on Monday nights. He is a lot of blast beats and crust, and really ugly metal.

AU: What's the ultimate goal, to get another studio and a bigger transmitter?

KR: Our biggest goal is to get a bigger listener base. Since we got the website revamped, we are getting people from literally all over the world. We get people from France and Germany. We've got a lot of Japanese listeners now, because of the accessibility, as soon as any show is done you can download it within five minutes. You don't have to commit, it's not appointment radio.

AU: This goes out live on the air in Austin, TX?

KR: We've been off and on broadcasting to a pretty decent little radius. It's not theirs' to govern anyway, it's our fucking air.

AU: Now tell us about how you got involved with Absolute Underground.

KR: Random happy accident. I was working at a SXSW a few years ago enjoying some Florida fish fry. There weren't too many people with DRI shit on their blue jean jacket vest. So we start talking some metal and some old school punk crossover. They looked like Kaos people. So we gave them some stickers and it's been a nice



D: That was my favorite song in third grade man.

B: I caught a band Hollerado. They're Canadian too. They're fucking awesome live, it was a party. **AU: Craziest SXSW show experience?**

D: A few days ago I got to hang out with Lemmy Kilmister in his hotel room for an hour. The first thing he does is offers us a beer when we got in, and I was like 'fuck yes' I'm going to take a beer from Lemmy. Then he insists that we sit around and listen to his new unreleased solo album and watch car chases on TV. He was fucking awesome. If you ever get the chance to hang out with Lemmy for an hour, I highly suggest it.

J: I ran into Rachel Ray at Stubbs, and she gave me the nicest blow off I've ever had in my life. She was so polite. But I so wanted punch her cause she said no. Not to sex, if we could interview her. But I mean I wanted it to be about sex.

D: Well I can't believe a big fat bearded guy came up to Rachel Ray and she was like, "I don't know about this". I should go on the record to say that John wears big, gigantic, like triple f fake tits when he plays as well, just for readers. So they know what's going on here.

AU: Final words for Canadian fans?

D: Listen to more ABBA and listen to more Punk Rock.

www.myspace.com/stabbaband

Kaos Radio Austin interview with The Unknown DJ

AU: Tell us about Kaos Radio.

Kaos Radio: We just turned eight. Initially, pure piracy. Went into internet radio as that started loosening up. Started off in a little garage, where everyone would show up in 2-4 hour intervals with an idea for a program. You got your show, you got your following. The whole snowball to hell got rolling. We were in South Austin for many years then moved up to the North Central where shit kind of fell apart.

AU: There was something about the cops thinking it was a grow op?

KR: Yeah, people coming and going every two hours. All it takes is one nosey neighbour with nothing better to do so they booted down the doors. The landlord got wind of that so there's an eviction. And now we're all scattered like cockroaches.

AU: Who are some of the others involved?

There's myself The Unknown DJ, and there's the Wasted Hippie, Metal Mike, DJ Dirty Boob, Assholeandahalf, Mad Dr S, DJ Fat Ass, who's Fun House Du Fromage, is one of the best shows. With the tag line 'all the cheesy shit that you love to hate but secretly lock yourself in the closet and pleasure yourself to'. He'll play stuff like Erasure, followed by Obituary into Weird Al.



little cross Canadian cultural exchange through SXSW, Absolute Underground and Kaos Radio ever since.

AU: We're going to do a Canadian music hour again. Last year we played some Victoria Punk & Metal that people in Austin had never heard.

KR: The beauty of a station like Kaos is anything can be played. There are very few exceptions. I think one of the house rules is no Bono, no Limp Bizkit, and no Kid Rock. Not even as a joke. In a promo we have the movie voice guy, saying 'In a world plagued with Limp Bizkit, Kaos stands alone ejaculating a contentious load in the face of mainstream mediocrity'. You can play just about anything without an explanation.

AU: Thoughts on SXSW?

KR: It's a mixed blessing for me, if it pays off it pays off. If it congests, it congests. SXSW is a give and take. I used to be a bit of a sour pus about it, but fuck it, I'm getting old. Voivod, Brian Posehn, free shows with High on Fire, and Drive by Truckers. Plus I'm putting my eggs out in the sun to throw at Britt Daniels from Spoon.

AU: Tell us about Texas hospitality?

KR: Homegrown, sweet tea, bourbon, and Willy Whisky, it's a fine sour mash.

www.kaosradioaustin.org

The Funeral Pyre

By Ira Hunter

Absolute Underground: Who are we talking to?

Justin: This is Justin from The Funeral Pyre

AU: Where are we?

J: We are in Austin Texas at SXSW

AU: Who did you play with tonight?

J: We got to play with landmine marathon, withered, cling to the trees of a forest fire, book of black earth, scale the summit's playing right now. High on Fire's playing outside, Priestess played. It's been a kick ass night man.

AU: What about Bison?

J: Rad dude, Zoroaster, they played. Dude shit rules. It's crazy; it's like overwhelming how many bands are playing.

AU: Where are you from?

J: I'm from Fresno, California, but we're all from North Orange County, LA area.

AU: And you brought it all together, what do you think of Canada?

J: I like Canada! I like hockey, I don't know anything else, but I like Canada.

AU: What about when we beat you for the gold medal?

J: We got beat fair and square man, fuck it.

AU: We needed that win, thank you.

J: Hey, can't be sore losers.

AU: Describe your music.

J: Fast, loud and aggressive, and mean. I guess that's kind of generic, but... I don't know. I don't know what it is, we just write what kind of comes out, you know. Whatever we're feeling at the time, I guess.

AU: What don't you want your mother to know?

J: That I jerk-off in her bed. No, uh that's real. I tell her anything, I don't know, I don't have anything.

AU: What's the best part about Texas?

J: About Texas?

Austin. I hate the humidity, we've been out here a few times were it's been as humid as shit, but I enjoy Austin; the shows have always been good.

AU: It supposedly snowed in Texas about two weeks ago.

J: Yeah it did, we drove through some snow and all that.

AU: Final words for Canadian Fans of metal?

J: Keep supporting man, keep coming out. Support the touring bands, support your local bands and remember to have fun. It's about having a good time.

www.myspace.com/thefuneralpyre



Suidakra

Interview with Arkadius Antonic (vocals, guitars)

Absolute Underground: Introduce yourself.

Arkadius Antonic: My name is Arkadius, from the band Suidakra from Germany. We play some celtic melodic death metal.

AU: Tell me about the band

AA: From Germany, Suidakra is existing for 15 years, we have released 9 albums. This is our 3rd North American tour. We play a mixture of celtic metal with bag pipes and stuff like that and melodic death metal.

AU: Did you guys start young?

AA: Yeah I was 15 when we start with the band. We work hard, we release every year an

album. Its hard for a German metal band in Germany. Because when you are from Scandinavia people from Germany love the Scandanavian style. It's almost hard to get bigger in your own country.

AU: Good German metal bands to check out?

AA: Blind Guardian is a really cool huge metal band, really insane. With traditional metal bands like Helloween, and thrash like Kreator & Sodom.

AU: Have you guys played Wacken?

AA: Yeah we've played there seven times. When we started first time in 98, we play small stage, then in '07 and '08 we play main stage. incredible!

AU: You started just as a local German band, and this festival started small too...

AA: I think when you work hard in Germany you just keep on and hold the motivation you become

bigger and bigger, so it's a natural process.

AU: Happy to be playing SXSW?

AA: Yeah, it was really cool. We get invited,

so we were very happy.

AU: Best thing about Texas?

AA: The beef. I like the beef, I like eating and stuff like that, lots of beef stuff going on so I like it.

AU: What are your songs about?

AA: About some ancient celtic hunters, a lot of different stuff. For example one of our albums deals with the legend of King Arthur, stuff on the Caledonia



album that deals with ancient celtic people. We aren't a band with a message we don't want to point the finger we just want to entertain.

AU: Final words for Canadian metal fans.

AA: We always enjoy to play in Canada and thanks to everyone who supports Suidakra in Canada, and metal rules!

www.suidakra.com

www.myspace.com/suidakra



SET AFLAME

By Ira Hunter

Sporting a 3-guitar lineup and an unmatched fury on stage, this 6-member metal party is bent on stripping the pretty facade off of what metal has become today and bringing it back to its grinding,

gnarled roots. With the ferocity of their sound and their unrelenting stage presence, SET AFLAME will have you reaching for the medicine cabinet every day to find a cure for your metal neck!

Absolute Underground: Where is Set Aflame from?

Set Aflame: Austin, Texas

AU: What's the scene like there?

SA: It's slowly being taken over by kids that are more into fashion than function. Seems these days it's not about whether you are a good talented band or not, it's about how flat ironed your hair is, or how many tattoos you got in the first week you turned 18. If I could describe it in one word: Fake.

AU: What is Set Aflame all about?

SA: We're about partying, drinking, smoking, and just causing a fucking ruckus. We don't give a shit about what we look like or who we hang with. We're just real dudes, real sketchy dudes.

AU: Describe your sound.

SA: 1 cup Pantera
2 tablespoons Black Dahlia Murder
1/2 lb. Iron Maiden
Bake at 350 degrees for 35 minutes
Add a little Every Time I Die for taste

AU: Describe your Live show.

SA: Our live show is all about ENERGY. Playing a tight set is #1 priority, but putting on a show is just as important in our book. Also, I think



we have more hair collectively than any other metal band since Metallica in 1983. When we get

the circle head bangs going it's a pretty fucking cool thing to watch.

AU: What are your songs about?

SA: Vikings, Werewolves, The Army of Darkness, Whiskey and Cocaine.

AU: What did you think about SXSW this year?

SA: SXSW this year was def a riot. There were a lot of great shows that we got to attend. I also like the panels because it gives insight into the business aspect. So many bands out there think you can just pick up an instrument and labels will start throwing money at you. It's totally not the case.

AU: SXSW highlights?

SA: Highlight of SXSW for me this year was getting to see Stone Temple Pilots live. Also, the house party that we threw was a pretty HUGE ordeal. Sponsored by Lone Star Beer, we had over 400 kids packed into a backyard, raging for 5 hours. You should have been there.

AU: What don't you want your mother to know?

SA: You know how sometimes girls say they are of age but then they turn out not to be? Yeah... you should just ID everyone.

AU: Final words for Canadian fans?

SA: BLAME CANADA!! Don't let your scene get taken over by a bunch of fake ass music. Persevere and play the music that YOU want to play, not that everyone wants to hear. Eventually, it'll catch on and you'll earn the respect of your peers. And if not, then just slam another shot of whiskey and punch them in the fucking face.

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SPEEDWOLF

Interview with Reed Bremmer-Vocals

AU: Where is Speedwolf from?

Reed: Denver666, Colorado, USA

AU: What's the scene like there?

RB: The 'scene' in Denver is thriving. Much overlooked by people from around the world, we've been a successfully self-sustained entity for years. Local shows are ongoing through the year, and people are overall pretty supportive of one another. But as far as football and beer go, we're basically god's gift to humanity.

AU: What is Speedwolf all about?

RB: Speedwolf is about playing Metal in the vein of the classics. We're a part of no trend and simply honoring a specifically lost style of the genre.

AU: Describe your sound?

RB: When people ask me this, I usually just say my two biggest influences for starting the band: MOTORHEAD and VENOM.

AU: What are your songs about?

RB: Our songs usually deal with underlying Satanic themes. Although, not being self-proclaimed Satanists (of whichever doctrine is available), we do subscribe to the idea of Satan being the antithesis to all religions. We've also got songs about Denver, Women, Drugs, and Motorcycles too though...

AU: What did you think about SXSW this year?

RB: SXSW was a blast. We all had a great time and managed to keep our stress level low (which is hard as shit during that week). We were fortunate enough to play



some great shows with other killer bands. We left Austin definitely hoping to return next year.

AU: SXSW highlights?

RB: One of the biggest highlights for us would be seeing IRON MAN at the Aquarius Recs./WFMU showcase this year. We had played just before them on the outdoor stage and they absolutely killed it. Crushing stoner rock a la PENTAGRAM, WINO, and other Maryland exports. Waiting in line just to miss the VOIVOD show was not fun at all!

AU: Craziest thing that happened at SXSW this year?

RB: The rest of the dudes in our band are pretty tame when it comes to partying. A few of us, though, seem to create our own adventures whenever the whiskey starts pouring.

AU: Tell us about the poster art you do as well

RB: Printmaking is something I've dedicated

a lot of my life to. I'm about to graduate college with a BFA emphasis, and have been working with a well-known rock, poster artist for years; Lindsey Kuhn. In the past year, I've started doing my own posters for shows around Denver, and it's turned out great. Can't wait to do more screen-printing for metal bands.

AU: Final words for Canadian fans?

RB: Keep doing whatever the fuck it is that you've been doing for over 20 years. Canadian metal heads are super dedicated, loyal fans. Thanks for the support!

www.myspace.com/speedwolfmetal

www.dayglomachismo.blogspot.com (Personal Blog, with Speedwolf updates)

SPEEDWOLF



BARK AT THE DOOR



Dead to Me

Interview with Chicken (Bass)

By Ira "Poultrygeist" Hunter

Absolute Underground: Where are we and who are we talking with?

Chicken: We're in Austin Texas right now at SXSW, and I'm chicken, and I wear the bass for Dead to Me. We live in San Francisco, California.

AU: Why do they call you chicken?

C: My real name's Tyson, and there's a chicken company called Tyson Chicken, and I was a chubby lad when I was younger at soccer camp. At 9 years old people thought that the funniest thing in the world was to call me Tyson chicken chunks. Yeah, so you don't get to pick your fucking nick name, is the moral of that story.

AU: Have you seen that new Troma movie Poultrygeist: Night of the Chicken Dead?

C: No, but I'm definitely going to now.

AU: It's a musical with demented zombie chickens.

C: It sounds like the theme to my life.

AU: What is your music all about?

C: We just try to be honest. We only write songs that we like, that's the rule in Dead to Me. It can sound like anything, it can sound like dub it can sound like fucking punk. Our rule is that

Mike's a really nice guy. He has helped me out on a personal level in a lot of ways.

AU: And what is this today, Shirts for a Cure?

C: It's a benefit for shirts for a cure, which is an anti-breast cancer organization. They raise a lot of awareness and money for funding and research.

AU: Who else are you stoked to see this weekend?

C: This show we're playing today is with my best friends, The Riverboat Gamblers and Strike Anywhere. Also clearly stoked to see 7 Seconds and you just know Fucked Up is just going to kill everybody's face.

AU: Final words for Canadian fans?

C: You guys were right for following hockey, cause American sports are not that rad.

www.myspace.com/deadtomesf

if it's fun and we like the song, it stays.

AU: What's life like on Fat Wreck Chords?

C: Awesome, Totally rad. We get to tour with fun bands and Fat



APRIL



Thurs 1 - Crystal Mess, Decoy! Decoy!, Mark of Cain & Chakobsa
 Fri 2 - Ninja Spy, Kataplexis, Warbird & Dirtnap
 Sat 3 - The Phantom Creeps, Smokestack Jacks & guests
 Wed 7 - Sinister Sun, Machete, Night At The Chelsea, The Stone Cartel
 Thurs 8 - PSYCOMANTIUM & guests
 Fri 9 - Platinum Alibi, Solid Gold, Future Echoes (edm), Haggard Beat
 Sat 10 - Meggiddo, Truck, Chaos Logic (BC), Datura (BC), Gales of Avalon
 Wed 14 - Random Black, Sedition Choir, Dead Girls Dont Say No, Cranial Collide
 Thurs 15 - Sonata Arctica & guests
 Fri 16 - BURLESQUE FEST KICKOFF!!! feat. Big John Bates, Scorched Banditos, Grave Mistakes & Black Dirt of the West!
 Sat 17 - BURLESQUE FEST!!! feat. TONS of HOT CHICKS, BOOZE & The RAYGUN COWBOYS!!!
 Wed 21 - Chron Goblin, Black Reign, Redrick Sultan (BC), James Dangerous and the CIA(BC), Haggard Beat
 Thurs 22 - Kilyakai, Hellrazor, Machete
 Fri 23 - You Big Idiot (van), M.S.O.B. & guests
 Sat 24 - Keep 6 CD Release feat. Bloated Pig, Hypnopilot, The Evidence
 Wed 28 - Night At The Chelsea (RD), Caught Off Guard, Kingdom Of Few, Tingrin, Take A Shot, Ashes In The Fall, Corrupt Creatures Burlesque!!!
 Thurs 29 - Shotgun Dolls, Debra, Million Dollar Fix
 Fri 30 - Kobra & the Lotus, Obey the Fist, Careful With That Axe, Western Medicine (Van)

MAY



Sat 1 - Absolute Underground's 5yr Hellraising Shitshow!!! feat. Frostbacks (vic), Ground Up, Bouge Brigade (edm) & More!
 Thurs 6 - Industrial Night. Check our site for the skinny
 Fri 7 - Epi-Demic, Youth Pessimist, Ground Up
 Sat 8 - Decoy! Decoy! CD Release feat. Sub City, 40 Gun Flagship, Dirty Girl Social Club
 Thurs 13 - Sweet bluegrass night!!! feat. Jens Jeppeson (NB) & Irish Mythen (Ireland)
 Fri 14 - SNFU!!! w/ Savannah, The Turrettes & The Bloody Hells
 Sat 15 - BDFM, Vancouver Killing Spree & Jesus
 Fri 28 - The Vibrators!!! w/Rebel Spell & CDFF
 Sat 29 - Sage Francis & guests

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Voivod Interview Guitarist Daniel Mongrain

By Ira Hunter

Absolute Underground: Who are you?

Daniel Mongrain: I'm Dan Mongrain and I play for Voivod and Martyr, and yeah French Canadian from Quebec, Montreal.

AU: Are you a hockey fan?

DM: No not really, I don't listen to hockey, I listen to the Olympic game. I watch hockey during the Stanley cup at the end of the year, but I'm not really into it.

AU: What was it like in Montreal when they won the gold medal?

DM: It was pretty crazy, everybody was stressed out near the end, when the American shoot in the net, everybody was very depressed, and after the last goal everyone went crazy.

AU: A brief history of Voivod, have you been there from the very start?

DM: No I've been there since 2008, because piggy died from cancer in 2005, and the guys weren't sure about continuing with the band. At some point we got together, I got a call from Away, the drummer and they wanted to play festival and get it back together with Blackie the bass player, original bass player, and we did the



show in Montreal. Heavy MTL big festival with Iron Maiden and Motley Crué and stuff like that. Then we go to Japan and Europe all over Europe and Mexico, then we toured Canada and now we are in the states.

AU: An all of a sudden you're at SXSW, what do you think of SXSW?

DM: I think it's pretty crazy like, too much stuff I guess. That was pretty insane that show, just playing here.

AU: What would you say Voivod is all about, the root of it and the message.

DM: Oh man, I would say very fast, I don't know. Voivod.....for me Voivod is a huge influence for writing music, it's musically all the concept albums and everything is very artistic, talks about nuclear stuff and UFOs and stuff like that very weird stories.

AU: What about Lemmy, you opened for Motorhead tonight, was that an honour?

DM: Yeah I haven't talked to

him today, but we played with them a couple times in Europe this summer and they're nice guys I mean, they're always on the road. They're icons, they're pretty down to earth guys and they don't give a fuck, so it's pretty cool.

AU: I'd say you guys are icons too, Canadian icons. Final words for Canadian fans?

DM: Canadian fans?

AU: Montreal Canadian fans? haha

DM: [Speaking French]

AU: Merci beaucoup.



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Voivod interview Denis Bélanger

By Ira Hunter

Absolute Underground: Who is your favorite hockey player, or team?

Denis Bélanger: I liked the Nordiques back in the day.

AU: Tell me about the rivalries, did you see Montreal beat up Quebec?

DB: Yeah well it was great back then. The fights and all that, the rivalry between the two teams. The two cities you know, Quebec City is a nice city and all that.

It doesn't have all the fame that Montreal has. So they always kind of jealous about Montreal. Montreal always had....I don't know, I don't know how to explain that thing.

AU: Was it an underdog thing?

DB: Yeah, they just wan to kick somebody's ass from Quebec City and Quebec City wants to kick someone from fucking Montreal's ass.

AU: What about the metal?

DB: Metal is good scene. Montreal, Quebec are close, 2 hours and a half to each other.

AU: So the metal guys don't fight?

DB: No I don't think they fight, they just enjoy the things.

AU: So I saw you when you got back together in Hellfest, last summer.

DB: Well we got Jason brought us to the Ozzfest back in the days in 2003, and then piggy died and we had to restructured the band.

AU: We put a memorial to him in the magazine for him.

DB: Thanks a lot man, piggy



deserves it man. That's why we keep doing this it's to honour him somehow. To make his music live again.

AU: How did you end up from Montreal to Texas?

DB: We just finished a tour with Kreator of the east coast United States. Then we did the Scion

impossible to catch everything you want to see. Tomorrow I have a day off, we just pulled off two shows, I'm fucking burned right now. I'm really drained... but tomorrow we have a day off I'll try to catch something.

AU: What are you stoked to see.

DB: Lemmy's movie, that's the thing I want to see.

AU: We've been hunting down Lemmy all weekend, have you seen him yet?

DB: Nah I'm going to check it out on Friday

AU: Tell the theatre to turn it up. Final word for Canadian metal fans?

DB: Well hopefully were going to go back across Canada, I don't know when exactly but I'm sure were going to find opportunities to play with great bands out there.

AU: Another album in the works maybe?

DB: Yeah right now were pull out riffs here or there, it's all a process. It's a little bit like embryos, riffs. It's a sperm and it has to grow somehow.

Brian Posehn Interview

By Ira Hunter

Absolute Underground: So what voice work have you done Brian Posehn smoking a joint here in Austin?

Brian Posehn: What is this for?

AU: Absolute underground, a Canadian metal magazine. How many times have we smoked out this southby?

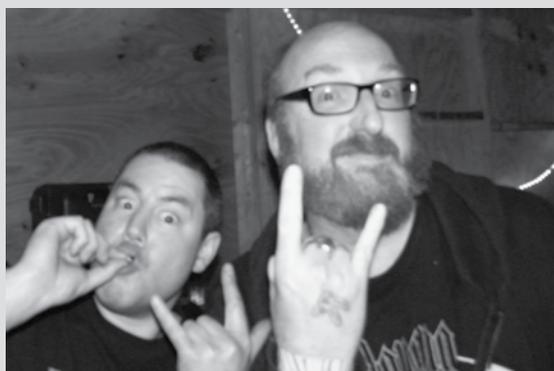
BP: No comment

AU: How stoned are you?

BP: Too stoned for this, two fucking microphones on?

AU: You like smoking down by a river?

BP: I'm tired, I appreciate the free herb, but I have no good answers. You asked how many times, between me and Doug



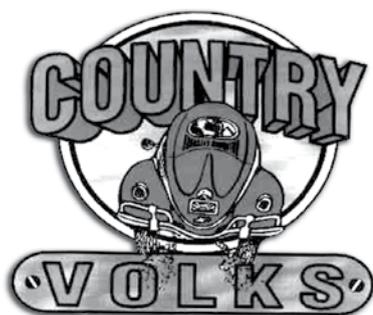
Benson, we've done all right.

AU: We ran into Doug at the Lemmy premiere.

BP: Oh yeah how was that?

AU: It was good, it needed sub titles though. So you introduced a band last night Voivod out of Canada, is that an honour to you as a metal fan?

BP: Yeah, I wish I was more into them, I know them just from them being around as long as they are, I wish I went more hardcore and got deeper with them. I've always liked them, but there were people there that were just so fucking into them. I don't go that deep.



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	MONDAY, APRIL 12	TUESDAY, APRIL 13	WEDNESDAY, APRIL 14	THURSDAY, APRIL 15	FRIDAY, APRIL 16	SATURDAY, APRIL 17	SUNDAY, APRIL 18
1:00 PM						1:00 PM SOUND ASPECTS OF MATERIAL ELEMENTS (DIRECTOR ATTENDING) Estonia, 2009 57 min	MACHOTAILDROP (ALBERTA PREMIERE) Canada, 2009 91 min
3:30 PM						3:30 PM PUNISHMENT PARK (ALBERTA PREMIERE) USA, 1971 88 min	EDDIES: THE DOCUMENTARY (CANADIAN PREMIERE) Calgary, 2010 61 min SURFING ACROSS CANADA (WORLD PREMIERE) Calgary, 2009 44 min
6:30 PM	6:30 PM 48-HOUR MOVIE MAKING CHALLENGE Alberta, 2010 120 min				6:30 PM SHOW UP AND SHIP OUT		6:30 PM JEAN-MICHEL BASQUIAT: THE RADIANT CHILD (CANADIAN PREMIERE) USA, 2010 90 min
7:00 PM		7:00 PM THE DISAPPEARANCE OF ALICE CREED (ALBERTA PREMIERE) UK, 2009 98 min	THE QUEEN OF HEARTS (N-AMERICAN PREMIERE) France, 2009 88 min	THE WILD HUNT (ALBERTA PREMIERE) (DIRECTOR ATTENDING) Canada, 2009 96 min	WHEN YOU'RE STRANGE (CANADIAN PREMIERE) USA, 2009 90 min	THE WILD AND WONDERFUL WHITES OF WEST VIRGINIA (ALBERTA PREMIERE) (DIRECTOR ATTENDING) USA, 2009 89 min	
9:00 PM	9:00 PM 48-HOUR AFTERPARTY		9:00 PM SNAPPY SNIPPETS Mixed Short Films, 97 min		9:15 PM CUMMINGS FARM (CANADIAN PREMIERE) USA, 2009 104 min	WILD & WONDERFUL GALA FROM 9:00 PM	9:00 PM TRASH HUMBERS (ALBERTA PREMIERE) USA/UK, 2009 78 min
9:15 PM				9:30 PM THE REVENANT (ALBERTA PREMIERE) USA, 2009 135 min		9:30 PM SUCK (ALBERTA PREMIERE) Canada, 2009 90 min	
9:30 PM	9:30 PM MERANTAU (CANADIAN PREMIERE) Indonesia, 2009 106 min	A GUN TO THE HEAD (ALBERTA PREMIERE) Canada, 2009 88 min	LIVE PERFORMANCE WITH THE REMONES				
10:45 PM							
11:45 PM					11:45 PM THE LIFE AND DEATH OF A PORNO GANG (CANADIAN PREMIERE) Serbia, 2009 90 min	ROBOGEISHA (CANADIAN PREMIERE) Japan, 2009 102 min	



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Rock n' roll fighters: Americans on patrol in Afghanistan

By Erik Lindholm

There is a long tradition of American cult art heroes who put on a uniform. Among them are Elvis, Johnny Cash, Jimi Hendrix, Hunter S. Thompson, Clint Eastwood and yes, you guessed it – Chuck Norris. They did their time, learning about radio wave dynamics, nuclear fallout and infantry assault tactics. Then, they had bills to pay, girls to chase and the world to see. No one knew at the time that they were cooking up their talents behind barbed wire fences, or that they'd ever be anything else than a soldier. There is a whole new crop of American soldiers, and many of 'em pick up a guitar or a pen to unwind in their off time. The sounds that come out of the barracks late at night translate wartime experience into song – and give it a few years, who knows where these guys end up. Live from Afghanistan, here are two American soldiers I met here and their ideas on music, the war, and the future.

**Senior Airman John Bartraw;
United States Air Force**

Absolute Underground: We are sitting here in the desert. Who I am a talking with?

Bartraw: Senior Airman John Bartraw, I work with the NATO Flightline Security mission in Kandahar. It's not my original mission; I was going to come here to do escort security missions. I did convoy missions with the US Army, outside the wire in Iraq. Pretty much being bait for attacks on the convoy – we drove around

in our Humvees protecting the other trucks and were targets for IEDs and ambushes. Overall, it was good – I came back alive and in one piece!

AU: Straight up! So what type of tunes are you into?

Bartraw: Back in the day, I used to be into a lot of punk: Goldfinger, Green Day and Misfits. Then Slayer, Cannibal Corpse – all those hard hitting bands. I started listening to Motorhead; Lemmy has been a big inspiration to me. Then I started moving more into the modern metal scene – Cattle Decapitation, Job For A Cowboy



and Autumn Offering – check out their first album "Revelations of The Unsung". I'm very heavy into

Zao, they are kickass. And have a great message.

AU: Tell our readers a bit about your music. Do you play with a band, what's the deal?

Bartraw: Not right now, overseas. I started playing guitar when I was nine, and started a band when I was 12 – a punk band – we called ourselves "The Porchmonkeys" and that was well before we knew it was a racial slur. Next, we started a metal band called "Aqua Dema" and even after I left, they are still going. Next was a band called "Rigor Mortis Of One" and that is where I started growling and doing a death metal style. Now I'm jamming, and a buddy of mine John back home are both writing and getting it going

AU: So you think some of your experiences here and in Iraq will lead into your songwriting in the future?

Bartraw: Definitely. I've already written some songs. Mostly about our government and how they treat us. I think System of a Down said it best with the line "Why don't the Presidents fight the war, why do they always send the poor?" You look at the state of the economy and the state of the troops and their morale... I'm not anti-military or anti-war, I mean, I'm here, I live for this you know? But there has to be some recognition of what is going on here, in the treatment of the troops and how the public sees them. What can you do though? I am a pawn in this game.

Senior Airman Vik Angadi; United States Air Force

AU: So we are standing outside an armoured guardhouse... what is going on? Who are you?

Angadi: Senior Airman Angadi... Vik, currently stationed at Lackland Air Force base in Texas. I was in Iraq for the first two months and got forward deployed here. This place sucks in comparison. Last year I was in Kuwait, in Ali Al Salem Airbase, doing outside the wire patrols and convoys. We had a few cases of "pop-shots" – it's where people

were shooting at us with rifles from a distance. You can see muzzle flashes and the dust spouts when rounds land near you. I can't wait to get back home and enjoy some food and some beer. I'm not going to come home screaming and unable to sleep. I can't complain!

AU: You're from New York, you're into hardcore... what are some of your experiences?

Angadi: Oh yeah I grew up with that. Now, you know "Eternal Bleeding"? A lot of times we would sit down with those guys when they would jam and just hang out. We used to watch them bring hardcore and death metal together; I'll tell you the thing, the band that got me into hardcore the most was "Vision Of Disorder". We used to run into them at the mall, and it was funny, because no one else would know who they are. I'd see Tim Williams with his dreadlocks on the escalator in



the food court!

AU: Now you're looking at going home, what's next with the music scene for you?

Angadi: I've got a year left with the military, so I'm going to ride it out and move on. When I get back home, I plan on getting together with another kid from here who I've been jamming with and start a hard rock band. More of an intense hard rock flavour – less NYHC. When I was younger, growing up, I just listened to metal and hardcore. Now I'm 24 years old, I'm growing up and getting older, I've seen a few things. I'm just not an angry teenager anymore. But I'll never forget where I came from, and that will always be with me.

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"INTERVIEW WITH ERIK LINDHOLM: ROCK 'N ROLL IN AFGHANISTAN"

As a metalhead, what made you join the Navy?

You encounter themes of duty, honour, pride within metal – you encounter the same themes within the military. People join the military with the understanding that the world is not a perfect place, and they want to help however they can. They welcome a challenge, and they stand for the idea of a strong, safe Canada and the values it embodies. There is also a history of my grandfathers sailing the corvettes in WW2 on the Atlantic, it's in the family.

Did you ever think you would be sent overseas?

Yes, I volunteered for this.

What does your job entail?

Working airfield security for the largest base in Afghanistan... we keep the perimeter fences intact and respond to threats such as indirect rocket fire and suicide bombers, watch out for illicit cargo smugglers transiting through the airfield with drugs and alcohol, respond to aircraft landing emergencies like landing gear

failure, brake failure and "hung bombs" (weapons which have received a "fire" order from the pilot, but have failed to fire and are still armed when landing). We also work with the Role 3 trauma hospital, and assist with patient transport and security. You see a lot of hurt people working there – it will change your perspective on life. On top of that, the everyday safety problems you encounter on a busy construction site or airfield. It's a diverse job.

How often do you get to listen to music over there?

Recorded music, you can listen to that daily- if you have your iPod. Some guys have acoustic guitars

too, so we can play a tune when there is time. Occasionally, we get morale shows coming through with different musical acts. Often they are cover bands, but the Canadian tour put through Finger Eleven and Bruce Cockburn. The Americans had Toby Keith... he is very pro-military. The Australian Army band played – they did AC/DC "TNT" with a horn section and the theme song to "Team America: World Police". We even saw Gary Sinise and his Lt. Dan Band

playing classic rock hits!

What are the travel benefits of being enlisted? Is it true they pay for you to travel on your time off?

Being in the military involves a lot of travel, which depending on your personality, is awesome. I've seen the whole country side to side, all three coasts and now a half dozen countries overseas on this adventure. You have paid vacation time. Remember Steven Seagal in "Under Siege"? He says: "You're in the Navy, remember? It's not a job, it's an adventure!"

What metal shows have you seen on your time off?

On my travels, I got to take in Electric Wizard in London, England. It was completely awesome! They were bone-breakingly heavy. A very organic guitar sound, all analog tubes – no pointy guitars and digital pedals there – it's all Les Pauls and

ancient Marshall stacks.

Is it a dangerous job?

It can be. It's not direct combat, but working around rocket attacks, fuel, explosives, fires and combat aircraft is a dangerous mix. You can't get caught up in that kind of "what if" thinking, or you won't be

able to get out of bed in the morning.

Describe an average work day.

We show up for work with full armour, helmet, tac-vest, knife, pistol and rifle. We have a brief from our supervisors on the previous shifts' activities and what is upcoming for us. We learn about ground threats, aircraft of interest, VIPs in the area that we have to escort. We get our vehicles, and start to patrol the area, doing inspections of facilities and checking in with air crews and cargo crews. You've got to stay vigilant – there is no way to know when something will happen.

Are most of the people you work with metalheads as well.

Absolutely, rock music is big with the young crowd

that populates the ranks.

What Canadian metal bands have you turned your fellow soldiers on to?

Strapping Young Lad is a Vancouver favourite and I've promoted them to fellow soldiers. They take some getting used to, it's pretty aggressive. Good music for the gym.

Craziest thing you've seen in Afghanistan?

Just the busy mix of people and equipment.



You're in a warzone, but people are still people. You have to turn your world view on it's ear. I've seen tanks at the drive-thru at Tim Hortons. I've seen bearded special forces guys with full gear in the back of a pickup truck, stuck in traffic, grinning and joking. I've

watched ball hockey games with body armour and a rifle. I did charity runs to raise money for cancer under helicopter gunship cover. It's all a little different.

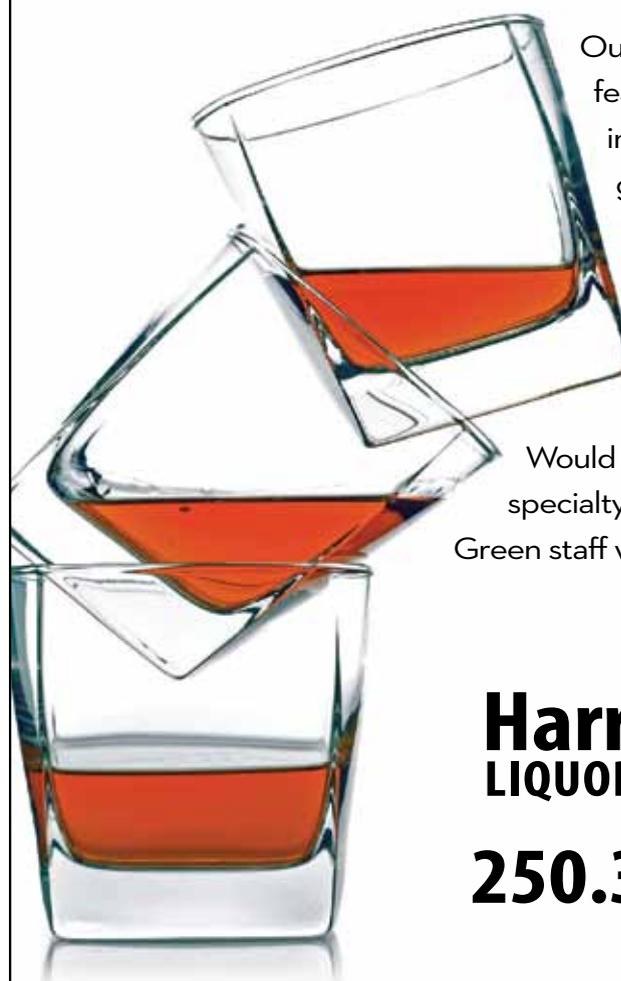
Final words for our troops?

Debate the mission, but support the troops! They fight for you, they do what the lawfully elected government of Canada has decided upon; they are your troops. Much love and respect to deployed Canadian Forces members worldwide, wherever you may be.



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Acrassicauda: the message from Baghdad

By Erik Lindholm

Playing controversial shows under Saddam Hussein's regime and faced with certain death during the American invasion and occupation of Baghdad in 2003, Iraqi thrashers Acrassicauda have lived through years of bloody civil war to tell their tales in song. With their practice space destroyed by a bombing, they escaped the country and made a wayward route to America as refugees to start a new life in music. Marwan (drums) and Faisal (vocals/guitar) tell us about the new EP "Only The Dead See The End Of The War" and the journey to record it.



AU: Hello guys, how are you guys doing? Paint us a picture.

Marwan: Still struggling man. We're living our dream in Brooklyn, NY. Meeting new people, living, working, practising, prepping the new EP.

AU: People across Canada are familiar with the band from the documentary "Heavy Metal In Baghdad"... it leaves off with you having fled Iraq for Syria. How did the journey to America come about?

Marwan: The whole idea was leading up to the album, we didn't want to do any press or interviews, that was a bootcamp atmosphere, and we were getting into recording the EP. We got to the States. We made it. The whole thing is, we are about the music. We had press requests from everywhere, but we have an album to make, and now the album is going to be released. It is kind of selfish, but we want the record to speak for itself, and for all the people that worked to get us here and get it recorded it is the grand finale.

AU: It can't be the finale, it's the first EP!

Marwan: We have been in a lot of shit in our lives. Some people see it as a new start for us, but we already have had a few new starts getting out of the country. We need to do the thing we love the

most, music!

AU: Living in New York, you're able to put the music first – you can put the bombings aside – how does this change your thought process for writing?

Marwan: It's hard to say. It's hard not to get sucked into it. We have been in Iraq, Syria, Turkey and now New York. We have to be very focused and competitive. Because everyone comes here, to New York, with one thing in their mind, to make it. Our identity, we are re-finding it and learning about who we are, and who each guy in the band is. We have to take the time to do

that, and get to our roots. Before we were asking ourselves "what are we? should we sound like this band? or that band?" Through all this time and experience it has helped us identify what our music is, what is our sound is really like.

AU: How do you find it living in the States, when they are so involved in your homeland of Iraq?

Faisal: The numbers could surprise you man. In the state of Michigan there are over a million Iraqis. A lot of refugees. On the personal side, it's all about the music. Us being in the States has made it possible to accomplish an album, what we first started the band for. We could be in Canada too for that. We could move again. There is the whole thing about the profit; but we don't have a choice. For us, it was this – playing in a band - or that. And you don't want the other choice. When you make your choice you have to do it! We got lucky enough to apply to the States with the documents.

AU: It's amazing to stack up your story against metal bands who are saying they are the toughest, the most aggressive, the this, the that, while living in a peaceful country. What are your thoughts with interacting with these bands, and hearing their complaints?

Faisal: First, we try not to interact with those bands, and second, we try not to be judgemental. Everyone is working on their own story, everybody is in a battle everyday. Whether it is war or work or family. Being a single mom, being a teenager – everyone is fighting. If you stop

thinking like this, believe me, you'll go crazy. You'll think "you fucking spoiled bastards!" First, for us, it was so difficult to leave the country. Other countries, you get a passport and you come and go. We couldn't get these at the time. But for me, my last name is Hussein and you get discrimination everywhere. After everything, it's what defines you, it's what makes you what you are, it's your story.

AU: It's what's made your music real.

Faisal: Yes! Most people know what they want to do by 23 or 24. Not a lot of people get remembered, you know? You just need to stick to it, you could be lucky. Or you could be spoiled. Nobody wants to feel spoiled, we didn't. And we are working to defeat that feeling of being "lucky". After all, what happens – happens.

AU: You have a wise view. I'm sure bands you've worked with like Testament and Metallica are picking up on it. What kind of responses are you getting from them?

Marwan: We want to steal their groupies. [laughs] It's cool, we got produced by Alex Skolnik from Testament, a great musician, and we love the band and we were very fortunate to have him produce. He was open minded: we felt there was



no gap between us. We were headbanging and air-guitaring to riffs in the studio. Metallica gave us free guitars, it was incredible...

AU: It's great you have such a positive view coming through the background you've had. Give us some closing thoughts for Canadian fans; what's going down, what's happening?

Faisal: First of all, we stick through the years by keeping it real and living our dream. Whatever you are and whoever you are. Stay true to yourself, whatever happens today or tomorrow or next year. Support yourself and don't worry about what they say... keep your integrity honest.

www.heavymetalinbaghdad.com
<http://www.myspace.com/wwwacrassicaudas5com>

WASTE FOR YOUR FACE

MASTODON

By Municipal Waste's Tony Foresta
www.leastmost.com/sounds-good/

Tony: What other band names would you have used if the name Mastodon wasn't already taken?

Brent: Mastodont.

Brann: Mastodon was already taken by a Christian band in the 80's and we used it anyways.

Tony: Did they try to sue you? Or did they just pray for you?

Brent: I met them in Houston. They were really nice.

Brann: That was a different band.

Brent: That was a different one?

Brann: That was that two piece noise band that was named Mastodon that existed the same time as us. But there was also a Christian metal band from the 80's named Mastodon as well. We didn't really have any option as far as another name goes. Maybe we would have called it Spooky Basement.

Tony: Spooky Basement?

Brann: Or Erie Dungeon

Brent: or Vandoor the Destroyer.

Brann: or Cardoor the Carnivor!

Tony: Alright guys.

Brann: or Bean Hammer!

Brent: Those are all good names

Tony: Have you ever completely blown your voice out? I do all the time and I like asking singers this.

Brent: Hell yeah. Every single night.

Tony: What's the worst story?

Brent: Every single night.

Tony: Every single nights the worst story?

Brent: Yeah, I blow my voice out all the time because I've never sang before and ever since I started singing I've found that it's way harder than screaming.

Tony: And you have to do both because you play older songs as well.

Brent: Yeah I definitely have trouble with that sometimes

Tony: Last time I hung out with you guys you said you were getting ready to go work on a movie score or soundtrack. What's up with that?

Brann: (looks to Brent) I think we need to dig back into that the next time we have off in March. Everything keeps changing with that movie. I think the director has to answer to 50 different people and he's having trouble keeping everyone happy. So everything keeps changing with that movie.

Brent: I just gotta play slide guitar on one thing and I'm done as far as I'm concerned.

Brann: I think the director has more musical stuff that he wants us to do.

Tony: Who's the director?

Brann: Jimmy Hayward.

Tony: What other things has he done?

Brann: He made Horton Hears a Who?

Tony: Really?

Brann: Yeah that's the only things he's directed but before that he was a Pixar wiz kid. When he was younger he did a lot of animation. He did Toy Story, Finding Nemo and all those big Pixar movies that came out.

Tony: Is the movie going to be animated?

Brann: No. It's LIVE ACTION!

Brent: LIVE ACTION!!

Brann: Josh Brolin, Megan Fox and John Malkovich are going to be in it.

Tony: Megan Fox! Do you get to meet her?

Brent: I banged her.

Tony: Sick!

Brann: I just had phone sex with her...I'm pretty sure it was her. It sounded just like her anyways. I mean she said it was her....

Tony: What's the reason for releasing instrumental versions of your songs?

Brann: We got so much hate mail about the vocals. People really hated the vocals.

Tony: Haha Really?!?

Brann: No.

Brent: I didn't even know they released our music as instrumentals.

Brann: You did too.

Tony: They did it behind your back huh?

Brent: I guess it wouldn't matter anyways.

Brann: He doesn't care.



Brent: Temple of the Morning Star was awesome!

Brann: I mean as far as the popularity of the band is concerned I think they were more popular in the Am Rep days than when they got with Relapse.

Tony: Are you guys influenced by any Am Rep bands?

Brann: Yeah sure.

Tony: Unsane? Jesus Lizard?

Brann: Yeah we grew up with all that stuff. The Melvin's all that. You know, I

think it's weird that a lot of people ignore that whole era.

Tony: It'll come back though. The 90's are coming back! I've been saying that for a while.

Brent: We've been saying "get with the 90's"

Tony: I like that. Ok last question do you guys collect vinyl?

Brann: I love vinyl.

Brent: I collect so much vinyl that it's stupid. It gets in the way on tour because I have all this shit in my bag and no idea where to put it all. I try to keep them in my check bag and it's heavy as fuck. But I'm not going to do that on this tour. I did it last time and it sucked. It was a real huge pain in the ass.

Tony: What's the most valuable record you own.

Brent: Frank Zappa "Hot Rats" picture disc.

Tony: That was the quickest response to an answer ever.



Brent: Hell yeah. Every single night.

Tony: What's the worst story?

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Tony: Every single nights the worst story?

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Tony: So some of you guys were in Today is the Day right?

Brann: Yeah me and Bill were. I was in it for 10 minutes.

Tony: Is Steve Austin pissed that Mastodon is so much bigger than Today is the Day?

Brann: I don't know.

Tony: You don't talk to him? Was it a rough split or something?

Brann: It wasn't exactly awesome you know. There wasn't a big knock down drag out fight or anything.

Brent: He's just a different type of guy than who these two dudes are.

Tony: Is he as crazy as

people say he is?

Brann: I don't think hes that much crazier than your average dude. I was just kind of in the beginning of starting to tour and he had already been doing it for 10 years and he was in the middle of it. Getting shit money and still in the van in his 30's. I can see where that would drive somebody a bit insane after such a long time. I just feel like they were kind of on the outs around then anyways.



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Absolute Album Reviews

AK47 / Self Titled

Reason Records

Victoria's own hardcore legends have unleashed a new record [it's about god-damn time] & aesthetically it is a gem – pitch black cover with an ominously shaded great white shark with gnashing jaw wide open. Lyrically, it is a lot of angst & rebellion, with Tony G belting out the line “anything short of revolution is not enough!” with conviction. Songs ranging from 15 seconds, to just over a minute and a half max, they blaze through 24 songs in less than 20 minutes. Musically it is a classic punk/hardcore/thrash offering, I hear everything from DRI to minor threat, early Dayglo Abortions to the new wave of hardcore jams. Another line that just strikes a chord with me is “it takes a lot of love, to hate this much” and hate they do, from the Dalai Llama inspired “Dalai liar” to the governments of the world on at least 10 tracks and even your boss on “ever wanted to curb-stomp your fucking boss?“. This record is a blitzkrieg of rage and encompasses what a lot of us want to say, just don't have the intestinal fortitude to put it out there.

-Pauly HC

Biblic Blood - Z'HA Doom

Biblic Blood's “Z'HA Doom” brings new meaning to the word atmosphere. The atmosphere on “Z'HA Doom” can only be compared to some psychotic, feverish dream that leaves a person on edge, hallucinating, and uncomfortable. The band is made up of Cleveland area Sludge maniacs who have added new elements to the mix. The music on “Z'HA Doom” is as sludgy and as psychedelic as it comes but what puts this record over the top is Suzy Psycho's ear piercing shrieks, combined with Stearns' constant solos, and a multitude of effects and samples. While the riffs on “Z'HA Doom” pay homage to Black Sabbath, Nightstick, and the like, the ethereal, shrieked vocals really put the listener on edge. After listening to this record I can tell that this project will only become more deranged and psychedelic as time goes on and I am excited to hear more recordings. Tracks I would recommend include “Symptom of the Universe”, “Hate You”, and “Now I'm Dead”.

-Ryan Primrose

Breed77 - In My Blood

Albert Productions

An interlude basically lifted from Sepultura's Roots leads in this very different recording. I don't know what to make of these vocals and this first song. It's like Serj from SOAD moved to Spain via Saudi Arabia. As I proceed through listening to this there is one thing I like about it immediately...I am not able to predict what the next song is going to sound like. This band has a unique thing going on. More interested in song-writing than trying to be technical is always going to get me saying positive things as well. These guys have a definitely 90's vibe to them taking from Tool, Helmet and even some of the more Theories Of A Deadmans of the early 00's. There is a sense I find of having to listen to this in it's entirety at some point so I don't lose out on what could be an full musical journey with headphones taped around my head. The vocals do get borderline sap at times (sometimes I yearn for a different vocalist altogether), but better that than resorting to the obligatory ROOOAAAAAR and what not. Then I hear some of the roars they have to offer and want more because they are really well done! Along with sweet acoustic breaks through out the album come sensible heavy rock riffs. Depth like Coroner had in the prime of their career on a less pro scale. From the Rock Of Gibraltar and places in-between, Breed77 are here to give you something different, so I suggest you go to <http://www.myspace.com/>

breed77 and have a taste!

-Mr. Hell

DANGERS - Messy, Isn't it?

Vitriol Records

Finally! The sophomore album from California's DANGERS has arrived, after a lineup change that brought some much needed depth to the guitars and backing vocals, they seem to have a fuller sound and much more technically proficient. The anger is certainly still there, with lead vocalist Al Brown's lyrics delving into the realm of desperation, frustration and an overall sense of dejectedness & urgency. One of my favorite parts is the beginning of “Opposable” where he yells “BASS!” and then a really chunky, fuzzy bass-line rips in and just hooks you while the guitar meanders along with some really interesting picking, quite unusual to find on a hardcore record. All in all, not the most uplifting listening experience, that being said – there just isn't a whole lot to be optimistic about in this day and age; Dangers have found a niche in misery and this record is going to speak to a lot of kids who are feeling alone in a cold dark world.

- Pauly HC

The Dreadnoughts – Victory Square

Stomp Records

From the East Side of the coastal city of Vancouver and wearing it on their sleeves, come the Dreadnoughts. This band bangs out some fine Celtic Punk, but you won't be mistaking them for the Pogues anytime soon. With vocals worthy of the language of a true sailor, but with great and beautiful range, heavy guitar, and a fiddle player who seems to have no trouble keeping up with the crunchy guitar, they set themselves apart. To keep the listener from growing bored, the Dreadnoughts really mix it up. “Grace O'Malley” is strong on fiddle but led by the tin whistle throughout, and “The Skrigjaergen Polka” is a completely instrumental polka piece that truly showcases the band members' abilities with the banjo and the accordion, among other instruments. This album manages to avoid growing repetitive thanks to a diverse mix of fast songs, slow songs, a multitude of instruments, and exciting lyrics about everything from the Eastside of Vancouver to a story of a legendary female pirate.

-Chuck Wurley

Humanoid- Remembering Universe

Panoptic Records

Three minute mood-setting intro... no. Bands listen up! Stop that. Don't do that anymore. As much as you think it contributes to your loose concept, it make me want to skip the track and become annoyed. Crying aside, the musicianship on here is HOLY FUCK good. Members of Augury, Neuraxis and Unexpect getting together and throwing musical genius at a wall and seeing what sticks. This is an instrumental album full of beautiful acoustic sections and ear candy reverbs. Unfortunately there are spaces in between of keyboard generated sounds that contribute nothing. Sure, this album is obviously something these fellas just wanted to do for themselves and some people will find enjoyment in it. It's like a Steve Vai album at times without the pompousness. Nothing gets rolling here though. These tracks are meant as a soundtrack to their universe concept. Fans of the Pelican may love this. Get lost in space at <http://www.myspace.com/humanoidofficial> and float around until you discover the meaning of life...or get bored and shut the fuckin' CD off.

-Mr. Hell

The Mighty Mighty Bosstones – Pin Points and Gin Joints

Big Rig Records

When this album came out in late 2009, it was the first album of new Bosstones songs since Jackknife to a Swan came out in 2002. Though not as rough and gruff as some of their early work from the late 1980s and early 90s this album is definitely stronger than their last proper studio work. The lyrics are there: ranging from topics such as war, to pop culture myths, to the personal. The horns are also prominent, as they should be on a ska album. The album, as a whole is very ska meets pop, featuring many catchy hooks and choruses, and more organ work than I have ever heard on a Bosstones album. “I Wrote It”, combines the lyrical cleverness that only Dickie Barrett can come up with, with the musical intensity that made this band fan favourites in the first place. Another standout track is, “Death Valley Vipers”, which is about fighting in the Korengal Valley in Afghanistan, but at the same time seems to encompass a lot more in its cryptic lyrics. Though definitely not as skacore as some of their earlier works, the Mighty Mighty Bosstones are definitely still putting out great ska music.

-Chuck Wurley

Miss Ivy: Your Evil Bride

I grabbed this album after mistaking it for the country solo effort of the Creepshow's Sarah “Sin” Blackwood. I need to take a moment to state that I am a passionate lover of music and its many genres. I do not like everything, but there is something good about every piece of art created by someone who believed so strongly in what they were doing. However, this album has had me struggling for days trying to think of something kind to say about it. I never want to be mistaken for Cameron Crowe's “enemy”, trashing albums because I am cynical about not succeeding in my dreams to become the next spandex clad Ziggy Stardust. The album cover shows a pretty blonde woman and conveys the dark imagery of the music. Song titles like “Praise at the Grave” and “Crimson Dream” back it up. I choose to believe that the problem is that the music fails to translate from French to English. Maybe it is a clever marketing scheme, to back up the dark imagery of the album by evoking aural hell upon the listeners? Occasionally brief moments bring to mind Natalie McMaster or even Ani DiFranco, but they are fleeting. In the end, this album is a complete mess, painful to listen to with little worth recommending. In fact, I hesitate to remain even slightly positive, in case a reader is misguided into wasting money on this album. Now I must go, the priest is here to exorcise the vile demons Miss Ivy inflicted upon my stereo system.

-Dustin Blumhagen

Molotov Solution - The Harbinger

Metal Blade Records

Over.The.Top.Vocals. That's how this starts to great effect. After the initial impact though, the routine is recognized as more superhuman drumming surrounded by pretty decent riff writing. The parts with groovy moves do manage to poke their head out and entice you back in though. Song two starts and I'm over the vocals. This is the danger of your classic, generic death metal vocalist. No matter how good they may be at it, it's still only going to be as appealing as how long people can tolerate the incessant nature of it. I find enjoyment in the stomping, chunky parts with double bass peddling through the background. Truly an American metal invention that never gets old. These guys do that enough to break up the boring fast solo style riffs. Keep plugging away at this Molotov Solution! I am sure you get some fantastic pits going at your shows in Vegas and you probably have caused many a broken jaw and glass

bottle head wound. Nevertheless, as much as I don't mind this band I won't be adding it to my play-list simply because there are originators on there doing this already. Toss yourself over to www.myspace.com/molotovsolution to become enlightened on the subject.

-Mr. Hell

Promises - Demo Independent

Capital City's ever-evolving hardcore scene seems to lose a few bands here and there, and a few more spurt up comprised of members of bands gone by. Promises are one such band and this is their first demo [since recording it, Teney has left the drumming position, yup it happens that fast] and while the audio quality isn't the greatest, the song quality is pretty high. It is highly addictive, positive message and mosh inspiring hardcore, think Gorilla Biscuits meets Madball. The breakdowns are tight, the riffs are huge, and the lyrics focused around the injustices in family life, speaking out against violence towards women/wives and the inevitable power trip of the patriarch and how we should be breaking down those barriers and stereotypes. It is limited to 50 so you're lucky if you got your hands on one – hopefully this isn't the last we hear from Promises.

-Pauly HC

The Remedials – Strike Three

Remedial Records

If the first three songs on Strike Three, the newest Remedials album, are any indication, these guys are going somewhere fast. Fast catchy punk, three short blasts of it opens the album, and then we get a nice little change of pace to a more pop/punk tune, “Test Tube Baby”. This album sees the Remedials tying together everything they have been working on for the last two albums. They have always been a great little pop/punk trio with some decidedly very hard-edged songs, but their third release definitely sees them mastering the art of short fast punk rock, balanced with great pop punk. The lyrics, which are always full of pop culture references, are really great this time around. Subjects include everything from zombies to astral travel, to test tube babies, to Avril Lavigne. With the addition of a new bass player/vocalist the band seems to have mastered not only trading off lead vocals on different tracks, but also trading off vocal duties within songs.

-Chuck Wurley

Rob Zombie – Hellbilly Deluxe 2

Roadrunner

Ten years after Hellbilly Deluxe and Rob feels it's time for a sequel – is it better than Halloween 2? While the song titles are closer to the horror/monster rock label that you would expect from Zombie, the actual songs on this outing do not feel the punch of the original album, which makes me wonder why he named it this. John 5 emulates Zombie's redneck style well, putting in acoustic passages in songs which are the obvious step up from those seen on Educated Horses. Not much in terms of soloing, but his eclectic style shines on this album. “Sick Bubblegum” is the first single; like a heavier “Foxy Foxy”, it breaks the mold and sticks it back together with...bubblegum. But it is the heaviest song ever created about bubblegum, is it not? “The Man Who Laughs” brings back some Sinister Urge style orchestration, and boasts a four minute drum solo in the middle. Why is it in a Rob Zombie record, to fill up time? I can just hear Zombie now – “YEAAAH.”

-Dyer of the Wheel

Sollubi - At War with Decency

Choking Hazard

‘At War with Decency’ could very well be renamed ‘At War with A.D.D.’ This album features three songs, two

of which are over twenty minutes. This marathon of heaviness evolves and progresses over the course of the album. Within these sludgy marathons featuring progressing power chords, progressing drums, melodic arpeggios, dissonant back up chords, hardcore vocals, and psychedelic noise samples, there is an undeniable focus that holds the listener to attention. ‘At War with Decency’ is the product of the Cleveland area sludge scene and is featured on Canada's very own Choking Hazard Records. There is no denying that this album is a highlight of the amazing discography Choking Hazard Records has been offering to Canada and to the rest of the world. If you are a fan of Fistula, Neurosis, or any bands in between, this album is worth a listen.

-Ryan Primrose

Threat Signal - Vigilance

Nuclear Blast

I am always thankful to see Greg Reely's name on a CD credit. You know the mix will be sharp and clear and this is very much so. This isn't the Threat Signal I knew of a few years back. There is a slight shade of LA rock going on from this Toronto band in this first song. Things go back to how I remember when Through My Eyes kicks in next. Jon Howard certainly can sing in a few different ways convincingly. He is talented for sure. But even with his variety this CD sounds samey all through. We get some Linkin Parkisms happening at opportune times. I know that LP are a band that remain a guilty pleasure for a lot of metal heads, but this guy reviewing this does not buy into their angsty young man crap, so I could do without it here. Then we have the syncopated Threat Signal I first enjoyed when I heard them in the beginning of their career after the Linkin Park masturbating ends. Proper aggressive riffs and tempos complimented by just angry enough vocals make up most of the rest of this album. Threat Signal should really figure out whether they want to make a shit load of money or not. Playing metal that cannot be grasped by the masses while intertwining radio formulas just doesn't make a whole lot of sense to me. Overall, this CD is well-recorded and the performances are beyond professional, but the differences between the songs and in the songs are not the right kind for me to remain interested. I think it's obvious that Threat Signal are wanting to jump over to the profitable side of music by sticking their dinks into the radio soup and giving a earnest stir. When they do accept their destiny and flip, it might actually be quite the sight.

-Mr. Hell

Trigger The Bloodshed - The Great Depression

Metal Blade Records

Intense from the get-go. Chaotic and mind-bending. Great guitar tone! However, this genre of insanely fast metal does itself a huge disservice every time I hear a new band doing it. It all sounds interchangeable. Don't get me wrong, Trigger The Bloodshed rip ferociously! If I were 24 again, I'd be all over this sharp and gleaming piece of fucking metal. The drummer is an octopus. There are tempo changes here and there, but the majority of this speeds by. When these guys slow down and swamp out, as in the song Warbound, I get very interested very quickly. Reminds me of the good old days of Broken Hope and bands like that. The we return to more of the uber-tech stuff that Beneath The Massacre do more interestingly. If you are in your 20's, or act like you are, you will probably enjoy this album for 5 months or so. Experience the Bloodshed first hand by triggering in your address bar <http://www.myspace.com/triggerthebloodshed> and let your anger flow while they guide you along the path to Angryville.

-Mr. Hell

Untitled 21: A Juvenile Tribute to the Swingin' Utters

Red Scare Records

Not only is this a tribute to the Swingin' Utters. At the same time, it is quite a who is who of up and coming bands. It has some bands that have been showing brilliance in the last few years: Off With Their Heads, Left Alone, Cobra Skulls, Teenage Bottlerocket, and Fucked Up. It also has many bands that I have honestly never heard of: Roll the Tanks, Broke 'Til Thursday, The Frantic, and many more, but they all do awesome covers. There are also some very established bands playing tribute to the great Swingin' Utters: The Dropkick Murphys, Teen Idols, Street Dogs, and The Forgotten to name a few. In total there are 31 different tracks being covered on this compilation. The immediate standout track on here in my opinion is Off With Their Heads cover of the Swingin Utters favourite, “The Next In Line”. They replace the acoustic guitar intro, with a piano intro, which is a perfect change up. Johnny Two Bags of Cadillac Tramps/ Social Distortion fame also does a sweet acoustic version of “Pills and Smoke”. Ironically no one decided to cover the most popular Utters tune, “Teenage Genocide”. I guess it was just too damn obvious.

-Chuck Wurley

White Ribs - Demo

Independent

myspace.com/whiteribs

Upon pulling out the CDR from its hand written sleeve, I received a fortune “your wisdom has kept you far away from sustenance” While I pondered that idea, I was treated to a spastic barrage of noise from this 2 piece group from Nanaimo. Reminiscent of early Dillinger Escape Plan & the Locust, it is quite a refreshing sound coming from our “quaint” little island. 5 tracks, over and done within about 7 minutes - if you blink, you may miss a song & that would be a shame. The closer, “Dimensionally Uncomfortable” made me feel like I was on a journey, riding the sound waves to an obscure quadrant in the back of my psyche and I swear, I'm not on drugs [hallucinogens anyway] my one request for White Ribs – move to Victoria so I can see you play more often!!!

-Pauly HC

Woe of Tyrants - Kingdom Of Might

Metal Blade Records

Triumphant intro, crisp guitars. I was waiting for some power metal to come forth, but thankfully what happened instead was some ballsy metal. This isn't what I would expect to come across in a barn in Chillicothe, Ohio, so good for these guys for getting noticed by Metal Blade! Woe Of Tyrants have a drummer who plays rather quick and that seems to be the glue holding this together. When this band is riffing out heavy, I am definitely interested! The lack of obvious bass guitar in the mix is disappointing to my ears. I am a firm believer that the bass should be audible cutting through the mix via volume and frequencies. It's painfully missing when the guitarists do these solo-like ascending riffs. Not being a big fan of Maiden and Priest, you will have to excuse my boredom with riffs that don't crush. I suppose this is how most people like their metal these days. In my old age I have started to be particular about what passes for scream/growl vocals. Vocalist Chris Catanzaro stays on the listenable side of the line for the most part. The one problem I have with this is the songs just aren't memorable. However, when you are playing the kind of music, it is tough to write hooks. This CD will get lost in the fray of similar bands because there is just nothing that stands out.

-Mr. Hell



World Premiere LEMMY

The last song you'd expect to hear in a film about rock 'n' roll legend Ian "Lemmy" Kilmister would be Bobby McFerrin's "Don't Worry, Be Happy," but toward the end of Greg Oliver's and Wes Orshoski's documentary simply titled "Lemmy," there it is...sung by one of those battery-operated bass fish mounted on Lemmy's bathroom wall, no less. Such is the gist of this movie. Motorhead stands shamelessly guilty of simply playing some

mean-ass, heavy-duty rock 'n' roll for over 30 years now, but part of what keeps them in perpetual motion is such a sense of humor. That, and copious amounts of Jack Daniels, women, and...um, other substances that other so-called rock stars flirt with to varying degrees of success. Lemmy has managed to not only function with such fuel in his tank, but has seemingly mastered what others consider vices without major legal or health problems along the way. And for three plus years, Oliver and Orshoski became interred in the Motorhead camp to document a luminary who holds as much—if not more so—sway in hard rock and heavy metal as the likes of Ozzy Osbourne, Alice Cooper, AC/DC, and The Ramones. Former Nirvana drummer, leader of the Probot project, and current Foo Fighter Dave Grohl gets down to brass tax in proclaiming, "Fuck Keith Richards. Fuck all those dudes that survived the 60's, flyin' around on lear jets, livin' up their gunslinger reputation as they fuck supremodels in the most expensive hotel in Paris. Y'know what Lemmy's doin'? Lemmy's probably drinkin' Jack and cokes and writing another record." While it may be doubtful Grohl would say that to Richard's face, it's more of a safe bet that Lemmy would. If there is such a thing as a modern-day cowboy, it ain't in the form of current mainstream country artists...it rides

tall in the saddle as a bass-playing, guttural-growling English bad ass wearing custom-made boots and maintaining a serious penchant for war memorabilia. Most every facet that can be crammed into a feature-length documentary about Lemmy is addressed, starting out in Los Angeles, which has been Lemmy central for decades now. One of the first items addressed by Oliver and Orshoski is the "urban legend" about finding Lemmy at the iconic Rainbow Bar & Grill on Sunset Boulevard, sipping Jack and Coke on his barstool playing MegaTouch Trivia. As legends are generally based on some fact, so goes this tale, as sure enough, we belly up to the bar to observe one of Lemmy's favorite pastimes when he's not on the road, as fans patiently wait for his game to finish before asking for a photo or autograph. The more gentle side of Kilmister comes to play in the film at this point, as the audience learns that just because someone plays brutally tough music doesn't mean they are a true monster. Quite the contrary, over the duration of this documentary, Lemmy comes off as more a merry prankster than a blood-guzzling demon. Hardly the sputtering and codgery figure that Ozzy has become, Lemmy comes off as approachable, funny, and on top of virtually every aspect of his life and career. With such notable entries on his rock 'n' roll resume as having

been on Jimi Hendrix's road crew, getting his start in Reverend Black & The Rocking Vicars, and fronting space-rock pioneers Hawkwind, to say Lemmy is influential would be a grievous understatement. So, by extension, the movie makers recruited from the rock 'n' roll/entertainment community the likes of the aforementioned Osbourne and Cooper, Slash, professional wrestler Triple H (who's ring entrance music is Motorhead's "The Game"), and others to share their Lemmy stories and appreciation for what Motorhead has done for staying true to their course in rock music. Outside of Grohl's bold statements and generous use of the word "fuck," the most entertaining second-person account of Lemmy comes from Anthrax's Scott Ian. Not to give the entire story away, let's just sum it up with two words: Daisy Dukes (as in the skimpy, cut-off blue jean shorts). But despite the A-list interview subjects other than Kilmister, Oliver and



Orshoski maintain a sharp focus on their star. Delving a bit deeper into the psyche of Lemmy, the documentary takes a tangential focus on his vast collection of war trophies, specifically World War II memorabilia. On a trip to drive a tank on a range, the filmmakers address Lemmy's penchant for collecting German relics from World War I and Nazi memorabilia, to which he gives an admirable, yet rock 'n' roll, qualification for his hobbies. And like any kid who played with little green army men, Lemmy looks positively childlike in his enthusiasm upon firing a shell from the tank's turret gun. At the World Premier of "Lemmy" at the 2010 South By Southwest Film And Music Conference, Lemmy

and his Motorhead bandmates Phil Campbell and Mickey Dee held court alongside documentarians Oliver and Orshoski to ovations, laughter, the occasional need for subtitles (remember, Ozzy's in the film, too), and most importantly... Rock And Fucking Roll. The film poster's tag line reads, "49% Motherfucker...51% Son Of A Bitch." Amidst all the great quotes generated by Motorhead, it is only appropriate this one is added to the pile. This film may not win any Oscars, but the inglorious bastard that is this film's subject and star stands victorious on an unforgiving musical battleground. His name is Lemmy... he plays rock 'n' roll.
-Kevin Schooley
www.lemmymovie.com

Q and A with Filmmakers and Lemmy at the Lemmy movie Premiere

Q: What was the one scene that you wanted to have in there that ended up getting cut?

Wes Orshoski: We were in Birmingham England. And the guys form marshal came out and brought Lemmys prototype signature Lemmy stack and that was a scene that we cut out whole sale. That will be on the DVD. Joan Jett's dressing room was two doors down, and after he tested it in this tiny little room she said that it was like a bomb going off. It was that scene and the bubble bath scene that Lemmy wanted to take out. Let's bring him out, the man here.

Lemmy Kilmister: What do you fucking want now?

Q: Were there any more childhood pictures of Lemmy that he maybe didn't want you to use?

LK: Yeah lots of them

Q: Lemmy can we have a drinking contest?

LK: You sound sure of yourself, you'd lose.

Q: When's the new album?

LK: When we get it finished I guess. We haven't started yet, so don't hold your breathe. It'll be this year.

WO: I want to point out the song at the end of the film, not overkill but the one before it. It's one of my favorite things Lemmy's ever done. It's an unreleased solo song called it don't matter to me.

LK: It's from my unreleased solo album that will probably be out about 2072, but don't hold your breathe for that either.

WO: So you have to buy the

movie if you want it.

Q: What did you think when they wanted to make a movie about you and was there any time when you didn't like having cameras around?

LK: I thought it was ridiculous. They seemed sincere, so I let them do it and it turned out very well I think. There were many places where I almost died of embarrassment.

WO: The time he didn't want the camera around just to be clear, was pretty much all the time.



Q: What actor would you want to play you?

LK: Helen Mirren

Q: What's with the apology to a rental car company in the end credits?

WO: Yeah there are a couple of apologies. That included some fire extinguishers, broken furniture and a smashed mini van, but that's all I can tell you.

Q: You've always been so gracious to your fans and

you're very quick to point out your influences, have you ever met any of your influences that maybe you've had a less than favorable experience with.

LK: Yeah I got to meet a couple of the Beatles and I got to meet Hendrix. You hear that all of them turn out to be fucking assholes y'know. You got to be careful y'know. I'm lucky most of the ones I've met were cool.

Q: Has it been your sense of humour that's helped you last this long?

LK: Listen if you lose your sense of humour your done. It's over. You've got to laugh at yourself more than anything else because if you take yourself seriously you're fucked. You're just a spec in somebody's imagination, right. So just make the most of it. Make the world a better place for your passage through that's all you can do.

Q: Any other recordings exist with Mick Green of the pirates?

LK: Unfortunately no. And now he's gone y'know. He died two weeks ago or three weeks ago. That's a shame I would've liked to do more stuff with him.

Phil Campbell: How do you play so fucking loud every night?

LK: Cause I have to keep up with you ya cunt.

WO: Phil Campbell everybody.

Greg Olliver: Wes and I want to thank these guys for tolerating us for three years. We were on stage, back stage, in there dressing rooms popping up with our cameras man, I can't believe you tolerated us.

LK: Neither can I.

WO: Some of the best times of our lives with these three guys

LK: You're lucky we didn't kill you man!

Director of the Lemmy Movie, Wes Orshoski Interview

By Ira Hunter

Absolute Underground: Who are we talking to?

Wes Orshoski: My name's Wes Orshoski, I'm the co-director of the Lemmy movie.

AU: So what inspired you to actually do this?

WO: Well a couple of years ago when Lemmy put out his Headcat record Fools Paradise, I spent a couple months listening to that, couldn't stop listening to it, and when Greg and I decided to work on another project all I could think of was Lemmy at that time. I said I have the perfect idea.

AU: What did you work on before?

WO: We worked on various different things, none of which I really want to mention.

AU: Softcore porn?

WO: Exactly, hardcore.

AU: Has Lemmy ever been in a porn that you know of?

WO: Not that I know of, none that I want to see.

AU: Did you just go down to the rainbow room and say 'Lemmy do you want to make a movie?' or...

WO: Nah man we did it the proper way, we went through management. Took awhile to get a proper meeting with Lem

cause he's always on tour. And then he gave us the green light, something about us I don't know what it was. We talked about five minutes of business and drank for four hours.

AU: So for three years you follow Lemmy around and got to live life with him?

WO: Yeah I mean we toured with Motorhead and it was the funnest times of my life pretty much. I read somewhere that the only true freedom anymore, in the United States anyway, is on the road with a rock 'n' roll band, and I got to say I think that persons right, whoever that was.

AU: The world premiere was at SXSW, why did you choose to do it here?



WO: We love Austin; it's a Motorhead town, Lemmy town, everything about it. SXSW is a great festival, it was always the dream, it's where we always wanted to open it. People here love music man, they eat

breather and sleep it, just like Lemmy.

AU: Last year was the Iron Maiden movie, this year Motorhead, is it just total respect everywhere he goes?

WO: Well yeah I know for a fact that happens anywhere he goes. People stop him every 10 feet to take a photo with him. It's hard to miss Lemmy y'know? Whether someone even knows anything more than ace of spades, for some reason they respect him. Actually not for some reason, I know why because he is what we all want to be; uncompromising. He does things his way,

and not a lot of us can say that. That they live by their own rules every day of their life.

AU: So with his diabetes, you'd think he'd switch to diet coke.

WO: You'd have to ask him about that man.

AU: What are you guys going to do next?

WO: Working on a film on Ian McLaglan from The Small Faces, one of

the unknown heroes of rock n roll. Unknown to a lot of people, but known to a lot more. I don't know what the hell I'm saying.

AU: Are you going to bring the movie to Canada?

WO: Hell yeah man. Of course, we may be in some festivals this summer

AU: Final words for Canadian metal fans

WO: Buy my movie

AU: Quickly walk us through a day in the life of Lemmy.

WO: Get up at one, leave the house or hotel room at three, sound check at four, reading and listening to music for the next couple of hours, drinking jack and coke, smoking Marlboro reeds, and blowing peoples heads off for an hour and a half, and then getting on the bus and doing it all over again the next day.

AU: And there is some strippers and unmentionable drugs in between.

WO: Again, another question for Lemmy.

LEMMY

ON HIS DOCUMENTARY



Celebrating the world premiere of the film LEMMY at SXSW, Motorhead's bass-playing frontman sat down for this official SXSW interview session. The living embodiment of rock and roll, Lemmy played with Hawkwind, spent time in Jimi Hendrix's road crew, and formed Motorhead in 1975. For decades, Motorhead has rocked audiences worldwide with maximum volume and no frills.

Noted writer and lifelong metalhead Phil Freeman asked the questions.

Phil Freeman: Lets start with your childhood...

Lemmy: OK. Real topical.

PF: You say you saw the Beatles play when you were a teenager.

L: The Beatles were from Liverpool which is a really hard city. So they had more axes to grind than the Stones. The Stones are from the South, they were very soppy.

PF: Any other early inspirations?

L: I mean I come from Little Richard and Eddie Cochran and Buddy Holly, that's my roots.

PF: First band?

L: The Reverend Black and the Rocking Vicars. We used to do covers mostly.

PF: Tell us about your time in Hawkwind.

L: You couldn't see Hawkwind on stage cause we had the light show going all the time. Poor Stacia, you know she was like this large woman we used to have dancing naked for us. 52 inch bust, 6 foot 2 in her socks, god damn, she used to get painted up. Quite an interesting concept really; tits akimbo.

PF: Is it true you used to dose the crowd and lock the doors so that the audience couldn't get out?

L: Oh yes, we were great fun. We went through a phase where we used to drop acid on the crowd out of dropper balls. At the Round House we spiked all the food and all the drink. All spiked with acid.

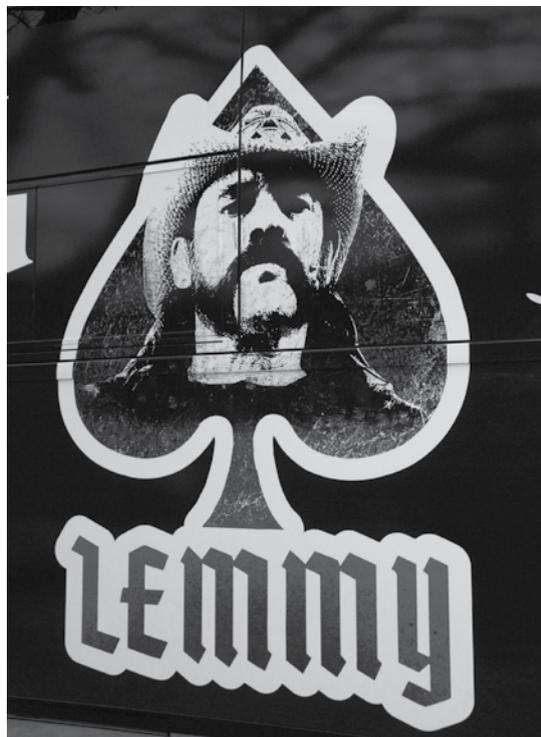
PF: Now the legend is that you were a roadie for Hendrix.

L: I was with him in '67. I was just lifting and carrying. I used to score acid for him, you know. I used to get him 10, he'd take seven and give me three, so I always thought that was very liberal, a man of the people.

PF: At what point did you switch from guitar to bass?

L: I was really no good at the guitar, piece of shit really. I showed up for the guitar players job with Hawkwind, but the bass player never showed up cause it was a free gig. He left his bass in the gear van, can you imagine how dumb that is? So it's like 'steal my gig' you know, on his bass! To add insult to injury.

PF: So was that when you picked up



the Rickenbacker bass?

L: That was the first time I ever played a bass. It was quite an education cause I mean; bass was easy for me. That was where I was supposed to be. I was supposed to play bass, you know? All that struggling with telecasters was no good at all.

PF: How many basses do you own at this point?

L: About 10. Nearly all Rickenbackers. I've got a Gretsch, that 'Billy Bo' bass thing? Modeled on the Bo Diddley guitar. I've got a couple of those minarets flame guitars, and a Fender, but I can't play Fenders, freakin necks like a tree trunk. I have such delicate hands, you know?

PF: When you formed Motorhead

you were in your late 20's

L: I was 30. So it is late 20's yeah, as late as it gets.

PF: Were you clear eyed about the bands commercial prospects from the start?

L: Well no, I wanted to call it Bastard. Actually, there was a guy in our record company who used to work for BBC so we got shoved on Top

of the Pops a lot. About three weeks in a row we got on that. That was how we started.

PF: How many record labels has Motorhead been on?

L: We've only been on about six labels. For 25 years that's not bad.

PF: Have you ever found yourself being the voice of reason when talking to a label?

L: These people are so fucking dumb, you have to use a

trousers coming into this punk club, and this bloke behind me said 'I was a big Hawkwind fan I used to sell acid to you at gigs' and I turn around and it was Johnny Rotten. And then I remembered him, he used to have longer red hair and he'd sell acid, imagine that.

PF: Did you think Motorhead was going to catch on the way it did?

L: In the beginning it didn't catch on for 2 or 3 years. We won a contest in one of the music papers. We were the "Best Worst" band in the world. There was a category all for us, and that killed my career for about 2 years. We almost broke up. And then of course we got the deal with Chiswick Records. And he said you can do a single, and we did 11 tracks in one day. That was the first album.

PF: Do younger bands ever approach you for advice?

L: Make your own mistakes motherfucker, that's right. It's only when you make your own mistakes that you learn anything about your problem. You can give all the advice in the world; it's no good at all.

PF: As a bassist, your music is fairly straight forward, but could you play intricate jazz fusion stuff if you chose to?

L: No, it has no interest for me whatsoever. Fuck 'em, I say. I'm playing the best music I like. So the rest of you can go fuck yourselves.

PF: When you're writing songs do they sort of come in a rush or do you work on things for days.

L: We never work on anything before the

rehearsal. We go in the studio with some rough ideas, completely not ready. And then I write the words under the clock, you know. Tick tock tick tock get another line down. When Mikkey Dee (drums) joined us he couldn't believe it, fucking horrified, you know? "You can't write like this", and I said "Watch me I've got a pen."

PF: Seems like there's more money in a clothing line than in a new record these days.

L: That's another one that'll do your brains in isn't it. There's a lot of these divas making all this perfume and shit. What's that Jennifer Lopez stuff called? I'm sure she's not sold many of them. And she ain't that attractive in the first place.

PF: So when Wes and Greg approached you about making the Lemmy movie, were you immediately up for it?

L: We just sent them away and said do something we can watch, lets see what you can do, and it was very good. So we said go for it.

PF: They followed you around for what, three years?

L: Yes they did. But its alright, I know it gets on your nerves now and again, but that's expected.

PF: Is it more or less difficult to pick up women with a camera crew following you around?

L: It depends on the individual woman. If she wants to be on TV, you're away you know. If she's very shy and retiring, no chance, she's already gone. It's when the lights come on that they freak out, haha.

PF: You were diagnosed with diabetes in 2000, how has it impacted you?

L: It hasn't really, I just take the pills and keep drinking, you know. Well you might as well die of something you like you know. Become a vegetarian, die of malnutrition you know.

PF: What can you say about the next record?

L: Nothing, no idea yet! We haven't even started rehearsing for it yet.

PF: Now SPV filed Chapter 11, so are you here at SXSW as an unsigned band?

L: See horror by horror, Sony had bought them. So now we're fucking Sony again. So we're going to see if we can fuck up enough of 'em to fire us. Run them into the wall financially.

PF: Well at this point you're Grammy winning Motorhead, so ...

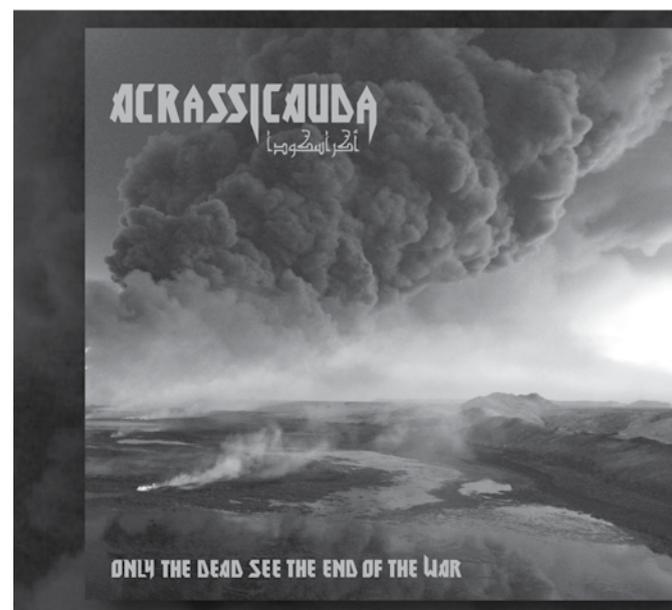
L: Wow...fuck yeah. Yeah I don't know about that. They gave us our Grammy for a cover of somebody else's song which is always very asshole-ish of them.

PF: Tour plans?

L: We're committed to festivals in the summer in Europe, then traditional British and German tours in the fall. Then Scandinavia I think, maybe Russia.

PF: Where have you not played at this point?

L: Africa, China. We've played neither of those. If I get those two then I've got 'em all. It's a full set then, all seven continents.



ONLY THE DEAD SEE THE END OF THE WAR
THE LONG-AWAITED DEBUT FROM THE IRAQI METAL BAND

ACRASSICAUDA
أَكْرَاسِيكَوْدَا

PRODUCED BY ALEX SKOLNICK OF TESTAMENT.
MIXED BY JOSH WILBER
(LAMB OF GOD, SYSTEM OF A DOWN & HATEBREED)

VICE
MUSIC



Absolute Underground: Where am I talking to you from today?

Lemmy Kilmister: I'm in Los Angeles

AU: Tell me about this documentary that was just made about you.

LK: You have to see the movie really don't you? I mean its kind of self explanatory really as an experience, but you have to have the experience. You know, you can't be told about it.

AU: How did you meet the film makers and what had they worked on before?

LA: I never asked them what they done before, I don't believe in that you know. I don't believe just because you done something good before you should be talked about for the rest of your life. So I just thought they looked like decent guys and I told them to go away and show us something, you know. And they came back with something good. So I said go ahead.

AU: So it didn't really matter if they worked in

porn before or anything?

LK: They could have been grave diggers, it didn't matter.

AU: How would you describe the two guys, were they cool to hang out with?

LK: Yeah, tenacious haha.

AU: Always had the camera on you at all times?

LK: Well yeah they had to, that's what you have to do right?

AU: What was it like watching the film in front of the packed house at the world premiere in SXSW?

LK: I was hiding in a box, you see, in case it was totally embarrassing, but it was alright.

AU: Do you think they had the speakers turned up loud enough?

LK: No, haha. You don't get the true experience of that until you turn it up right? Quite a lot from there.

AU: What was your favorite part of the movie?

LK: I don't know, I like a lot of it, do you know what I mean? Some of it's kind of a drag you know, but some of it's ok. I wasn't embarrassed too much. It was alright, I was quite pleasantly surprised.

AU: Was it the part where they hooked you up and got you to ride around in a tank?

LK: Yeah, that was great fun.

AU: Were there any of your jokes that were too dirty to make it in the movie?

LK: No, nearly all of them, considering you only have two in the movie, haha.

AU: Did you think that was the best spot to premiere the movie? In Austin, Texas?

LK: It turned out very well, because I really like Austin. There's a good crowd down there at the festival, so I think it worked out alright.

AU: What other SXSW shows did you get to see?

LK: Oh, I don't go to shows much. I saw all the support bands that were on the bill with us at

the one gig, which was like going to a show itself really. Only we were on afterwards, haha.

AU: Did you have final say in what scenes were going to be in the movie?

LK: I did have final say. I don't censor much, you know what I mean. But if there's something really awful, they had to take it out. I didn't really tell them what to do, really much. There was a couple of bits they left out that I told them to put in, you know. That'll be in the final cut, that wasn't the final cut.

AU: Can you tell me what it was like way back in the day hanging out in the rainbow room at the height of the crazyness.

LK: The height of the crazyness was actually the '70's. When it first opened up in '72 and I first went in '73, which was the first time

I came to the states with Hawkwind. And we went up to the Rainbow, it was a lot more fun, but then everywhere was a lot more fun, you know?

AU: Did bands ever play there?

LK: They've got a dance floor upstairs. And lately they've started up things like folk singers, and acoustic bands. They had a belly dancer up there one time, which I thought was a bit strange, but it takes all kinds, haha.

AU: So how close do you live to the Rainbow room, just a few blocks away?

LK: Yeah, couple of blocks.

AU: So they started the no smoking law in California, but that doesn't apply to Lemmy right?

LK: Well yeah it does apply to me, but they built a patio outside for the smokers, which I thought was amazing of them. I don't know any other local that did that for anybody.

AU: When you found out you had diabetes did you ever think oh shit now I'm going to have to drink my Jack Daniels with diet coke?

LK: No, it just doesn't taste the same I'm sorry.

AU: Well a lot of fat people think they can just drink that and it's all going to go away right?

LK: I know, I saw a guy yesterday he ordered two hamburgers and a diet coke. It's fucking marvelous inn't? Like you can stave off the hamburgers as long as you have a diet coke.

AU: So are you a fan of all types of games and videogames, or do you have a favorite?

LK: My favorites probably an old one called crimson skies. I used to play that one all the time. But I don't really play a lot of video games. I play one if I'm in the mood you know. But I mostly watch TV.

AU: You like the more gambling ones?

LK: No I don't play VLTS so much, I do scratch cards.

AU: Tell us how you first met your friend Scotty Albanisus?

LK: I met him at the Rainbow, funny enough. Quite awhile ago now, nearly 20 years ago. He's a good friend of mine. He's a good guy.

AU: He used to be Alice Coopers snake handler?

LK: Yeah. His snake took a shit on Alice one night, at the House of Blues. Took about a panicked pace then.

AU: That's crazy man

LK: Yeah its fucking gross as well man, believe me. They don't eat for three months right, so they eat a lot. So the next three months just imagine what the description would be, you know.

AU: Can you talk us through a regular day in the life of Lemmy?

LK: Well I don't have a regular day, cause some times we're in Moscow, and sometimes we're in Venezuela and sometimes we're here, you know. It kind of varies you know?

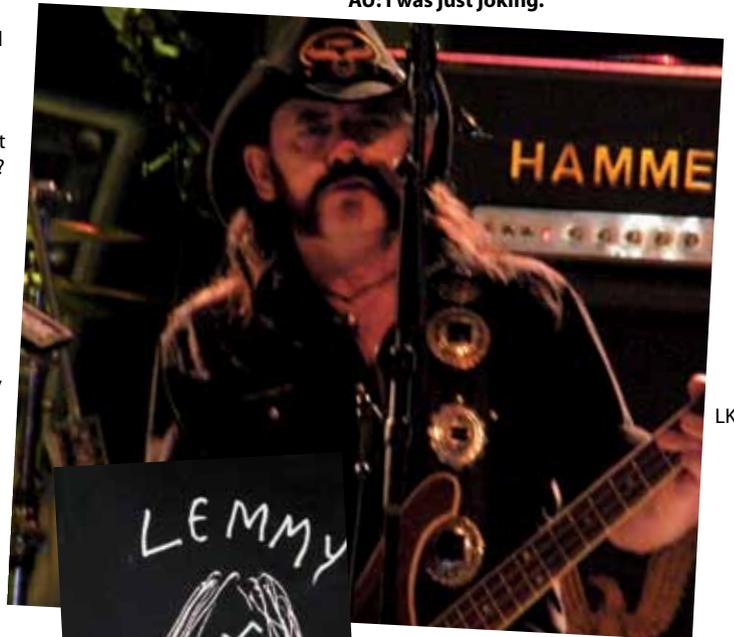
AU: Well let's say you're at home in LA

LK: Usually they've managed to find me a couple of interviews to do. And maybe there's something to record, a bit of writing. A little lying around and phoning chicks to come over. There's an endless supply of whoopee in LA you know, there's endless entertaining things to do.

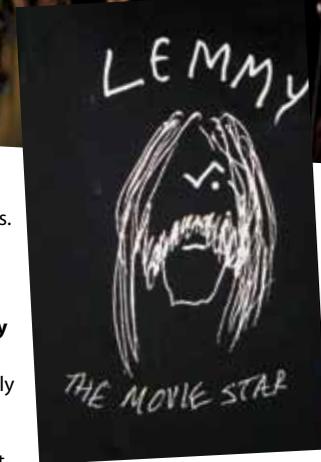
AU: Why did you decide to live in LA and say piss off to the queen?

LK: I don't recall saying piss off to the queen.

AU: I was just joking.



LK:



Yeah, no, jokes are funny. Yeah you know living here's great. The sun bolts down three quarters of the time. The girls all wear less because of that. Any questions?

AU: Do you have a favorite Canadian whiskey?

LK: I don't really like blended whiskey. It cuts out all that Canadian stuff you know. I used to drink Canadian Club now and again.

AU: Do you remember doing the Probot video with the Suicide girls?

LK: I remember doing most things in my life, cause I was there you know.

AU: Do you like the suicide girls?

LK: Well a good proportion of them are gay you know, so that sort of aces me out. But yeah they're great people you know.

AU: Can you tell us about your solo album?

LK: Well it's an ongoing thing, I haven't finished it yet you know.

AU: What can people expect from your solo album, when do you think it will be done?

LK: Well they can expect anything you like you know, but they'll only get what I put on it. I've got about three more songs to do. It'll be awhile. This year, maybe next year.

AU: And then you're going to Europe for some summer festivals?

LK: Yeah, summer festivals, and then we're going to South America, and then we're doing the usual German and British tours late in the year, so we're pretty much booked up till Christmas I think.

AU: Was it a big deal to be honoured at SXSW this year, with the panel and Smokey Robinson playing?

LK: It's always nice to be told you're a nice guy you know. But you can't go around believing it because then you become really you know, not a nice guy.

AU: Final words for Canadian Fans?

LK: We always come to Canada when we play the U.S., we play the two of them. So hopefully next year we'll be doing some more dates up there and down here. So we'll try to come around to your spot on the map. And if we don't you'll have to travel, ha! But it will be the same, believe me.

DUSTIN JAK

EAST END

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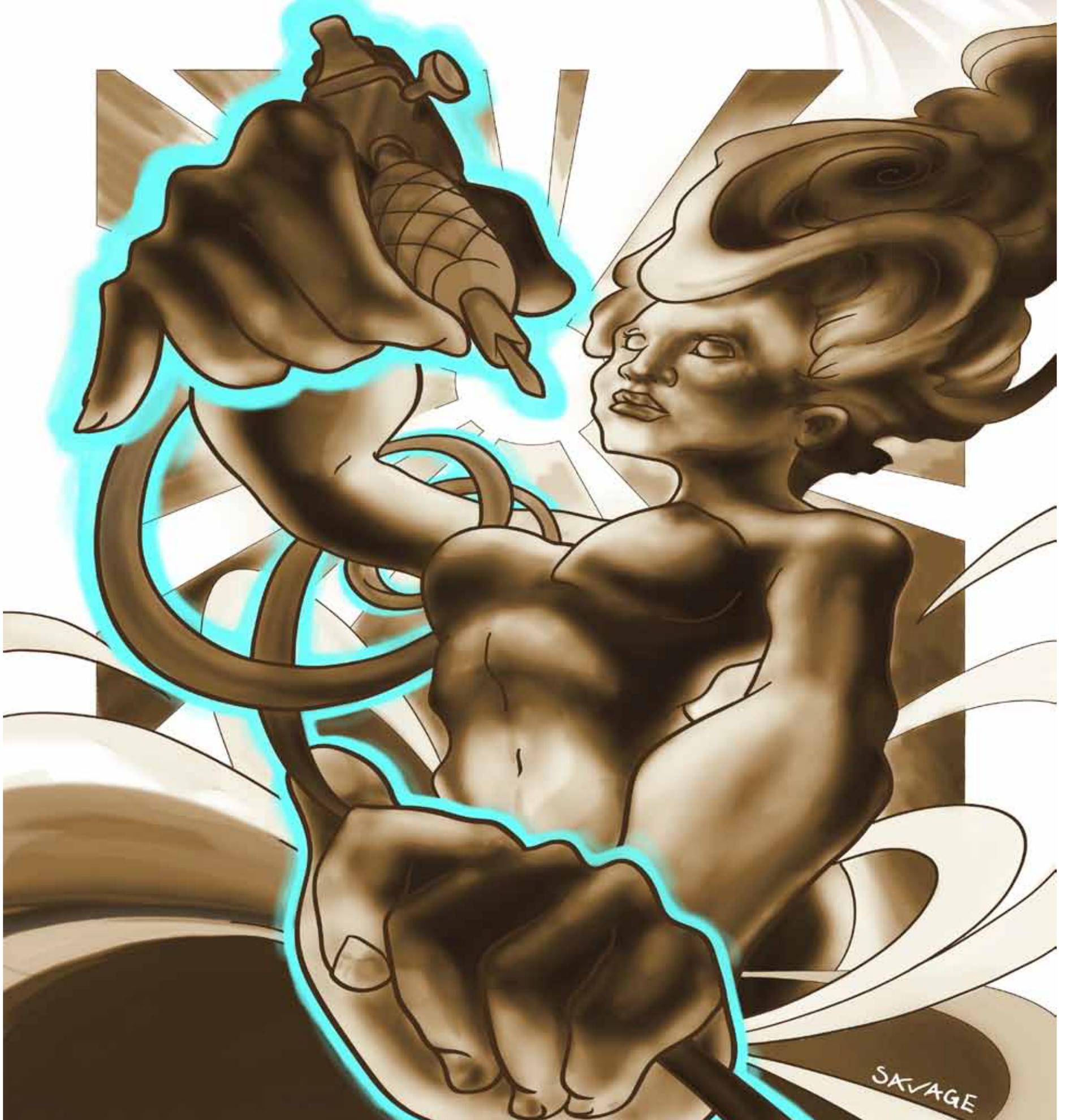
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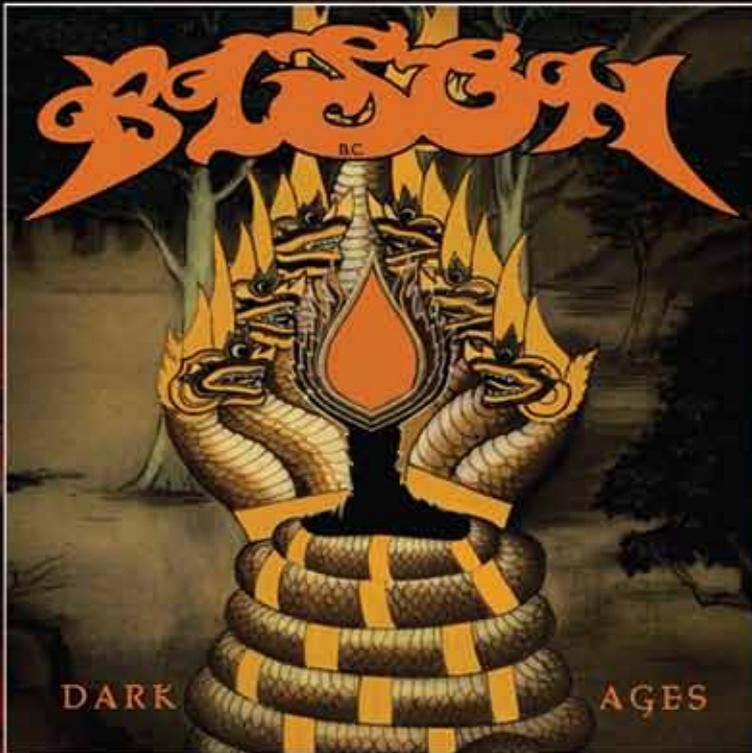
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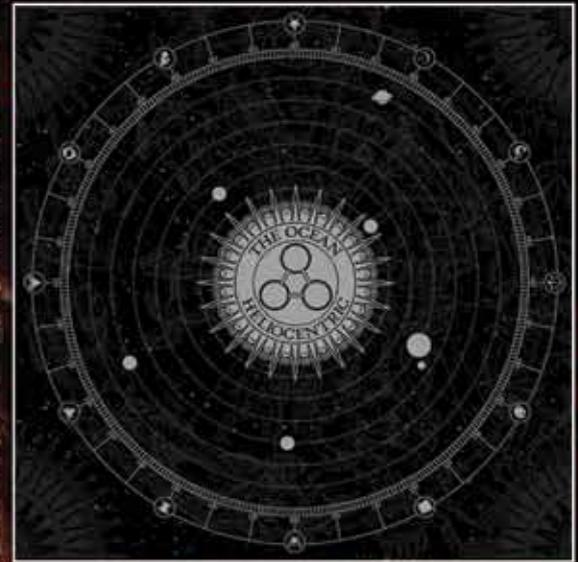
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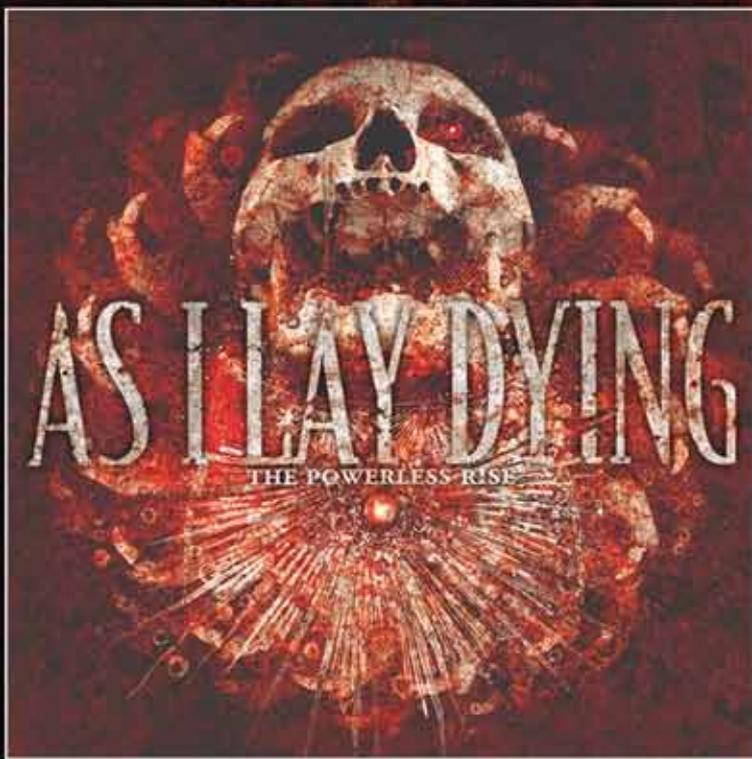


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Scott Albanesius - Lemmy's Buddy

by Ira Hunter

Absolute Underground: How long have you been friends with Lemmy?

Scotty: Since 1998 when I met him

AU: You just met him at the Rainbow room?

S: Actually I'm the snake handler for Alice Cooper, so back then we were playing House of Blues in Hollywood, and that's where I met him.

AU: So I've been down to the Rainbow a couple times, you're always there hanging out with Lemmy, what did you think of the movie?

S: I'm always hanging out there whether Lemmy's there or not. I thought the movie was off the charts. What a block buster.

AU: What would you have mentioned that wasn't mentioned?

S: They covered it, especially Paul, Lem's son. He pretty much resonated the close knit family that we have, that's how it is, that's how it's going to always be.

AU: It's a tight knit family you go on the road with them all the time?

S: Actually I take care of Lem's apartment when he's on tour. I occasionally go on tour with them here, east coast west coast. Anything in between I usually stick to my home stomping grounds.

AU: He doesn't get mad if you bring chicks back to his pad?

S: No, you don't take anyone back there, that's like a museum y'know. That's hallowed ground. I take care of his plants, and I'm his redecorator as well.

AU: Who is his facilitator? I noticed he doesn't drive.

S: I ride him on the back of my bike sometimes.

AU: What do you think of SXSW so far?

S: Excellent. Austin stands on its own, I mean such a great town, such a good rock n roll town. We've gotten a lot of welcome, even from the surrounding bars when were down town, and the local strip clubs too.

AU: So if we want to find Lemmy, we should just look in the strip bars?

S: Abso-fucking-lutely, haha.

AU: Tell me about these filmmaker guys, what are they all about?

S: Well they're married so they aren't one for the strip clubs. Me, I'm just engaged so my old lady goes with us to the strip club.

AU: How many times have you seen Motorhead?

S: I couldn't tell you I've lost count.

AU: Lost count and lost your hearing?

S: No I can still hear thankfully. They're over in Europe more than they are here, so that saves my hearing at least 120 months out of the year.

AU: Tell us about Lemmy the movie, what do you get when you watch that?

S: It's just like Lemmy, you get what you see. It's so comical, it really lets you see who Lemmy is, Lemmy the man. If he didn't have a job in rock n' roll tomorrow, he could go right on as a college professor teaching world history, or world war two history. He knows a lot about everything.

AU: It mentions that he's a diabetic. And I was wondering why he doesn't

drink diet coke and jack?

S: [Lemmy Impersonation] Well what fucking good would that be? haha

AU: So he's just going to keep rocking hard eh?

S: You know it, why quit you know? He can rest when he's dead.

AU: Tell me about the Alice Cooper days?

S: I had the only snake that shit on Alice Cooper. That's when I met Lemmy in fact. He thought that was quit humorous, watching me run back stage at break neck speeds because my snake just shit on stage. If you ever saw that 70's show with Alice Cooper on it that was my snake wrapped around him.

AU: So a snake eats once a week, does it shit once a week?

S: No I only feed mine only once every 2 months. I have a reticulated python, they can grow up to 50 feet. I can't use them if they're that big, so right now it's about eight feet, which is perfect for handling size. I work with Alice Cooper's Nightmare, and I

do snake handling for the band.

AU: Tell me about the Headcat project, and the new stuff coming up with Lemmy there.

S: They just worked on 10 songs in the studio, two of which are Beatles covers, and a Chuck Berry song, all these obscure artists from the 50s and a couple originals that Lemmy wrote himself. When it comes out, it will probably go off the charts. The harmonies in Beatles songs are amazing, and Lemmy does them all.

AU: So what time does Lemmy go to bed, and what time does Lemmy wake up?

S: That's hard to say, maybe four, five or six in the morning till maybe two, unless he has got something else going on.

AU: So they have a no smoking law in

California but they wave that for Lemmy cause he's from England right?

S: No no, that's not how it is.

AU: What's the craziest thing at the rainbow when someone freaked out?

S: Nah, usually someone will come up and scream in his ear ACE OF SPADES! He hates that, he has done so many better songs than ace of spades since then. He can be the most gracious man if you're polite and have manners. He's more than happy to take a picture with you. We have an affect on cameras to where they're all ready to go, and when its time to take that shot the camera doesn't work. So now were getting camera shy, and its not that were afraid to be...its that were going to be standing there for 10 minutes waiting to take a god damn picture.

AU: Final words for Canadians?

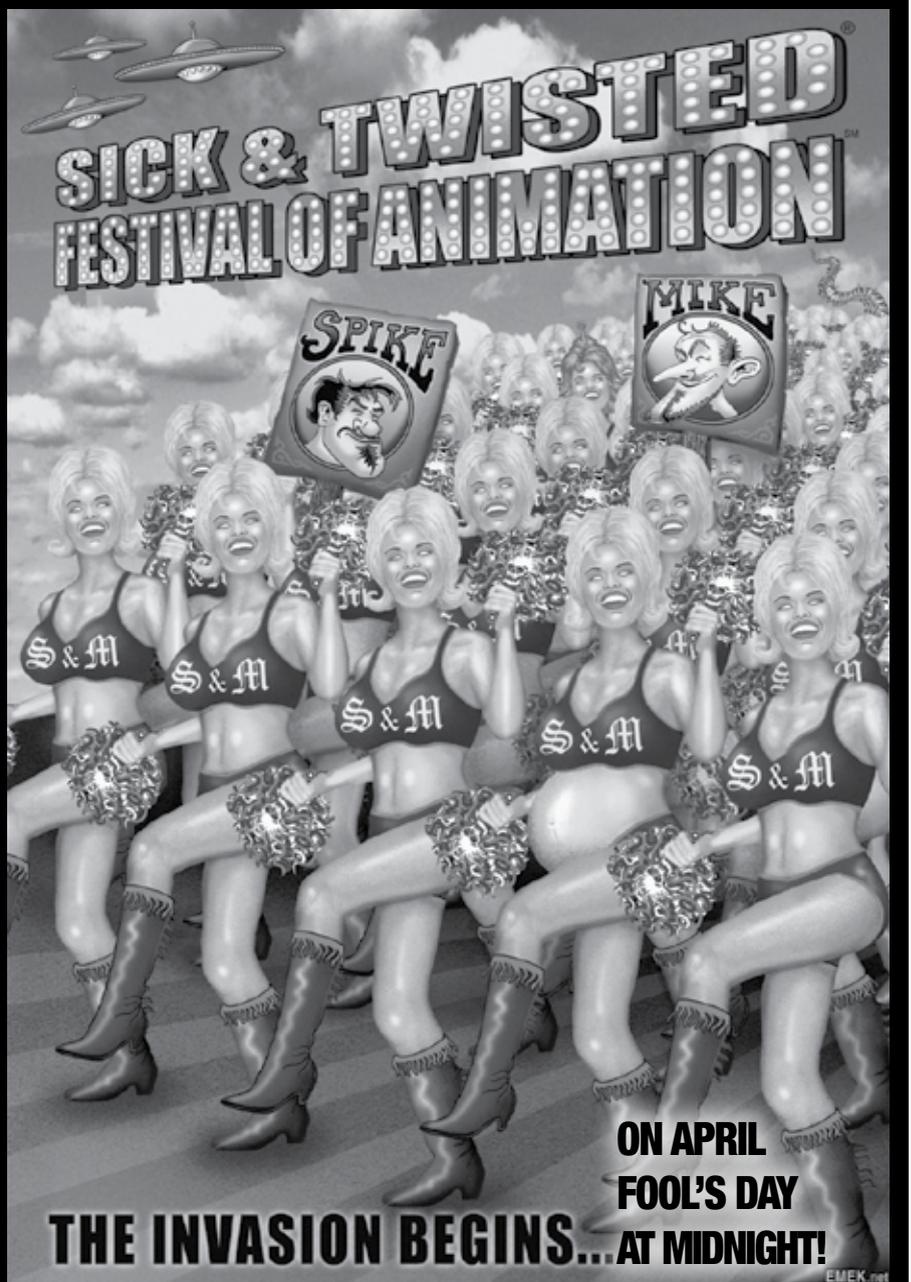
S: We'll see you later this year, Another Canadian/ US tour coming up.



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DIVINITY/KILYAKAI/PHANTOM LIMB

January 30, 2010 - Radio Park, Calgary AB

The Fateless Empire strikes back as Radio Park pops its metallic cherry for a divine screwing. Tonight we also get a ring girl hoisting up round signs before each band, and scantily clad navy girls frolicking about and throwing flower pedals in everyone's drink. Metal. Phantom Limb hasn't played many shows, possibly due to Exit Strategy getting out there more often than not, but I'd like to see more of this band. Unexpected, Patton, Dog Fashion disco in a Musgrave microwave. With such a barrage of sound I wonder if there really are Phantom Limbs plucking on strings. While this was going on, a fat man received a back tattoo in a shady corner of the bar. Kilyakai commanded the stage while new video material from the band was broadcast on the televisions. Musgrave provided some added venom as he joined along in a final song with Wes and the boys. Crushing, no frills metal here. The beef and barley kind. Coming off a sophomore masterpiece in The Singularity, tech-metal stalwarts Divinity showed the crowd of 100 how to get er done. A set of mostly new songs, played with the intensity of a greased blender with marbles inside. Nuclear Blast or not, everyone felt the fallout, and some will experience a hazardous mutation.

-Extra Husky Creed

KORPIKLAANI/TYR/SWASHBUCKLE/WHITE WIZZARD/TROLLBAND

January 31, 2010 - The Rickshaw Theatre, Vancouver BC

Trollband gave a great performance, though the majority of the crowd probably had not heard of them. Therefore, only the few front rows really responded. Still a good opener, as I personally love the band. White Wizard was the least folk in a dominated line up. But, their great energy electrified the audience and brought forth a wonderful response for out an out of town opener. I hear they're trying to be the new Iron Maiden. Well, they're missing a guitar - but they do have a pretty great bassist who helps make up for it. There were guest vocals from several of the other bands, which really turned

Eve. If you haven't heard already: they're good! So no surprise, they also put on another excellent performance. However, the vocals still suck at Funky's. Especially the backups. So hopefully everyone can see them at a better sounding venue soon. They are currently planning their first long tour, so don't miss that for sure.

-David Warren

EPICA/THREAT SIGNAL/BLACKGUARD

February 11, 2010 - The Republik, Calgary AB

This is the second show I have seen at the Republik and I must mention that as far as a successor to The Warehouse and Underground, which closed last month in Calgary, this bar really has it going on as far as its presentation for metal shows. First Behemoth, and as Blackguard take center stage a mere inch or two from the tumbling windstorm of hair in front of the stage - no security guards, no BS, you can't imagine the show being anywhere else. High energy was the name of the game for Blackguard - the first time I saw them on the Summer Slaughter tour, maybe 30 people were watching - but like a mass Kool Aid guzzling, you only need a few to make a statement, and instead of the fat red pitcher, we raised our glasses to the young pirate gang. This night, everyone was here already, and it seems, to see them. Blackguard raised the energy level to the brink of the plank, and it was up to Threat Signal to keep it going. Replacing Daath on this tour, who many would have rather seen, TS brought a not surprising light/heavy Fear Factory junior sound to the fold which was not met with as much enthusiasm as the prior band. Great double bass, but the vocals soaring above it get a little nu. Epica is not a band I would imagine headlining a show like this. It was really an obtuse triangle, with this side being the nicest looking one. Couples held each other as the lush, gothic keyboards mingled with the pin pointed heaviness for a friendly and romantic atmosphere one would expect from Epica. Looking snug in her tight leather outfit, the luscious Simone Simon cut through the fog of sound with her soaring vocals. Extended keyboard solos gave the band a break before they went into the fan favorites of The Divine Conspiracy. Recently announcing she was suffering from MRSA, you could say it was a treat that Epica made it into town for this appearance. I for one, vouch for her appearing here more often.

-Ryanimator

SHADOWS FALL/BISON BC/GOATWHORE/BAPTISED IN BLOOD

February 26, 2010 - Cosmo Seniors Centre, Saskatchewan

Shadows Fall front man Brian Fair had a lot of work to do to compensate for the lackluster performance his band was willing to offer the some 200 eager young fans that came out, and he certainly did his best. The side show that is his hair was definitely in full swing in Saskatoon for this all-ages crowd which ranged anywhere from 12 to 35. One can't really be too upset with the band, (guitarist Matt Bachand in particular, who seemed bored to the point of annoyance and couldn't be bothered to bang his head even once), who are likely used to playing venues with, say, a lighting rig, professional sound, and security. There were some random hired goons posted at either side of the stage, texting to their hearts content. Fair did his best to keep the crowd going, though he wouldn't have needed to do much, as they were definitely giving their all right back. Those that lined the front of the pit half-circle, anyway. It wasn't that SF didn't play well, it was simply that it didn't seem that they really

gave a shit, and that's bad mojo in a city you've never played before. This said, there are other much more viable options in Saskatoon as far as venues go for a show such as this; The Odeon, Louis' Pub, or even Prairieland Park. The surprise factor was Goatwhore and Bison BC who absolutely stole the show by giving raw, high energy performances. Crowd participation peaked during these sets, with circle pits breaking out frequently for Goatwhore's thrashy death, which wound down to stumbling shoving matches for Bison's bad-ass stoner sludge groove. Baptized in Blood put on a killer show, though the crowd was slow to warm to them. Near the end of their set, vocalist Adam Trakinskas remarked, "Last night, we got really fucked up, not gonna lie. And, uh, you know what? The scariest part of that is that it's not gonna change and tonight I'm gonna get equally fucked up, you guys wanna get fucked up with me?" The crowd reacted positively to this promise of debauchery and a bit of moshing ensued for Baptized in Blood's last two songs, one of which was a new untitled track. Local act, Rapture and Ashes, though plagued by sketchy sound issues performed a furious and tight set of prog influenced metalcore.

-Jon

CHEAP TRICK

Friday, March 19 - Auditorium Shores, Austin

"Can you honestly tell me you forgot? Forgot the magnetism of Robin Zander, or the charisma of Rick Nielsen?" Vic Damone's famous quote from "Fast Times At Ridgemont High" still resonates almost 30 years later, as did the volume from Auditorium Shores Friday night during a rock-solid 2 hour-plus set from Chicago's own Cheap Trick. In town for a taping of "Austin City Limits," a Q&A session and record signing at Waterloo Records, and the quest for the best Tex-Mex grub in Austin, Robin Zander, Rick Nielsen, and Tom Petersson vaulted onstage following their prerecorded intro containing the aforementioned "Fast Times" line, plus soundbytes from the likes of the cast of "That 70s Show," Japanese DJs, and everyone's favorite Bengali Kwik-E-Mart Manager, Apu Nahasapeemapetilon to three blasts of rock 'n' roll greetings in the forms of "Hello There," "Elo Kiddies," and "Welcome To The World." 20,

000 concert goers responded in kind with uproarious applause. The Auditorium Shores show was scheduled as one of the bigger free alternatives to the yearly South By Southwest Conference, along with the raucous Mess With Texas two-day fest east of I-35, and the adulation was palpable, especially at the Trick. These guys have an omnipresence about them, as they've had hits spanning four decades with a touring ethic to match. Ergo, this wasn't gonna be some paltry 45-minute run-through; this would be a thorough exercise in big rock music. Not too many songs exemplify that as the 1977 super-hit "I Want You To Want Me," and it was highly unlikely the Trick would exclude it from the show. Not ones to play the same set year after year nor play coy with the crowd, Zander, Nielsen, and Petersson decided to belt out their first breakthrough hit after the first three songs, resulting in about as many screaming females as was on their "At Budokan" LP from 1978. As the main set rounded out with tunes like "Miracle," "Sick Man Of Europe," and "Closer-The Ballad Of Burt And Linda," off their most recent release, aptly titled "The Latest," anyone who thought Cheap Trick is a band limited to the 1970s was either ignorant of their prowess over four decades or sadly misinformed. The Trick's dedication to powerful, melodic rock 'n' roll is one of those formulas that need not be tweaked, ever. And as potent as the new material is, Cheap Trick wouldn't deny the throngs the sing-along satisfaction of "Surrender," which kicked off the encore to nothing less than cheshire grins from the front row to the last person within earshot. Following was the 1988 power ballad "The Flame," which brought me back to that wonderfully awkward period of high school crushes that seemingly burn forever. Zander's vocal capabilities especially shined through as he commanded the stage toward the song's finale in quite the emotional display. Not necessarily wanting to end on a heart-wrencher, Cheap Trick proceeded to plow into "Dream Police," "He's A Whore," "Gonna Raise Hell," (possibly their heaviest jam), and the closer "Goodnight." And there it was. Cheap Trick wanted us to want them, and between the Chicago rockers and the Texas crowd, everyone left pleased to have been part of such a mutual appreciation society.

- Kevin Schooley

KREATOR/KATAKLYSM/EVILE/LAZARUS AD/LIGHTNING SWORDS OF DEATH

March 19, 2010 - The Rickshaw Theatre, Vancouver BC

Lightning Swords of Death started just as I got in. Seem to be trying to meet the 'evil' quota that Belphegor filled the last Kreator show. What crowd made it in by then seemed to be all over it (though I heard otherwise later). The gimmicky bass solo was probably the highlight, even if ridiculous. Good opener overall. Lazarus AD were second, and finally the thrash began! These guys have really been making a name for themselves over the last year, and the whole crowd was obviously excited for them. Got all the fists pumping and heads banging. Like, a lot. Almost as good as Skull Hammer. Very good at pandering to audience, and made me wish I didn't have to work the next morning. Excellent instrumentation all around for a young band. Also for allegedly being 'ripped out of their mind'. Evile's first time in Vancouver and you could tell they had some famished fans in the crowd. Sound like England's answer to Slayer. Funny accents aside they can really play and were very catchy. A very 'evolved thrash' sounding band. They seemed to have a good time and promised to come back, lets hope soon. As Kataklysm started, so did the crowd surfing. Really cool how they welcomed the surfers to stay on stage till next song. Didn't shove them off stage like some bands. Really great vibe. A much tighter ship since last time I saw them. Definitely a big draw for this show. Truly a world class performance. I'll never understand Kreator's obsession with blinding the audience, but the amazing performance helps you ignore it. Pretty great set with only a few glaring absences. Energy level was at least double of the last Vancouver show. What can I say? Are u ready to kill? The obvious improvement would be the video projection. They seem to be experiencing a resurgence of younger fans, but also played for a long time with a lot of songs that die hards should enjoy.

-David Warren

HAMMERFALL/POWERGLOVE

March 23, 2010 - Venue, Vancouver BC

Walked in just as the VERY WELCOME MegaMan X theme started. Followed by the red wings Final Fantasy 4 theme, and Zelda. Very glad I finally managed to catch a Powerglove show. Guitars seemed to switch from lead and rhythm between songs, with drummer and bassist handling crowd control. Attempting to win over crowd with candy seemed totally unnecessary, but still - candy! First beach ball I'd seen at a metal show since 2008. While they are still 95% instrumental like most video game bands, their arrangements are some of the most creative - making good use of samples and even some audience participation! The Power Ranger Theme is a particular favourite song. Sad I missed Tetris... Makes me wish Mini Bosses would come to Vancouver some time. Cheesy lyrics sung (in unison) by 4 tall lanky Scandinavians? Power metal! Hammerfall had a fairly phenomenal set list, touching on just about every track long time fans could ask for. They really connected with the (smallish) audience, and played as if it were for an arena of 60,000. Some nice guitar solos. Renegade was my favourite song. One of the best power bands. Who can forget the curling video?

-David Warren



Here's Where the Story Ends"

Remembering the Warehouse Nightclub 1984-2010

On January 28th 2010, the Warehouse nightclub passed away suddenly, after a short but tumultuous battle with city liquor permit officials. In addition, years of general chronic fatigue and malaise induced by the contagiously sickly Calgary club scene did little to boost her health. At the ripe old age of 26, the death of the Warehouse (as well as downstairs live show staple, the Underground) came as a shock to the many beloved regular patrons that had been attending over the years, some since the clubs inception back in the early 80's. In the days that followed her demise, hundreds of people paid tribute to the bar they came of age in, with stories and photos clogging many a Facebook page, all coming to the same sobering conclusion: The end of the Warehouse really is the end of an era.

The club was born in 1984 and initially served mainly as a hub for gay men (the Underground having originally been a bathhouse in the early days), and underage punk kids, along with the original Republik and other long gone slices of 80's Calgary nightclub nostalgia, the Beach and 10-foot-Henry's. Over the years, the Warehouse evolved into a true mecca of counterculture, serving up legendary cheap drinks (until those damn liquor laws changed a few years back, it was still possible to get completely hammered-which of course you DID- on under 10 bucks, if you got there early enough), infamous Halloween parties/fashion shows/goth-nights, a lovable cast of charismatically unique alterna-barstars (the legendary Marcel, "Personal Jesus" Dean, and Mr. Rock and-Roll himself, Ashe, all deserve mentioning here), and an all around anything-goes environment of smoke machines, strobe lights and fabulous new wave-y sounds. Throughout most of her teens she was open several nights of the week, and patrons could be assured of a wondrous mixed bag of alternative 80's and 90's music and a true community of regulars, most of whom if they didn't know your name...well...at the very least they knew what you liked to drink and whether or not you'd be caught dead dancing to Erasure. (The comparison must be made: It WAS like "Cheers"...with weirder haircuts and tighter pants, that is).

As she matured into her early twenties (and received an interior face-lift in the form of new paint, a somewhat overtly spacious dancefloor and slightly less toxic washroom facilities), the Warehouse became the after-hours bar of choice (well, the only choice really) for many, and also home to scores of new faces in the form of all-ages metal and punk shows. Goths, Britpoppers, New-Wavers, Rockabillys, Rivet-heads, Punks, Mods, Indie kids and Ravers: all these labels come to mind when talking posthumously of the Warehouse. Each patron's experience was unique, and the club evolved so much over the years that it can be hard to define just WHAT made it so special, except to say that maybe it's easiest to think of the Warehouse as a place for anyone that didn't fit in anywhere else. From the neon glazed mainstream horror of bygone Electric avenue, to skanky-modern-day-common-club-whores Tantra and the Roadhouse, the Warehouse was the home-away-from-home for anyone outside of the mainstream; sort of a nightclub island for all us misfit toys. She really was irreplaceable, and will be greatly missed by many, especially by me.

RIP old girl. Whenever I order a sloppy Gin and Tonic, I'll fondly think of you...

Love,
Julia Totino



The Distillery – Three Years Strong 2010 – The Year of the D

In a world that seems bent on preventing it, there is an element far too often overlooked that is an absolute necessity for a live, original music scene to flourish anywhere, in any time. You and your band might create music so powerful, so perfect in its ability to attack and dismantle the lies which sustain this culture of illusion, but it remains impotent without a place to perform it, and ears to absorb it. With the large majority of available venues looking for nothing more than a guaranteed payday with maximum profits, a venue has emerged in the heart of downtown Calgary that seems to be eagerly throwing up the appropriate finger in the face of this greed-driven descent into banality. With a front entrance that doubles as a C-Train platform, you couldn't ask for a better location. A

fitting descent down two flights of stairs brings their slogan "Down with the Devil" to mind. The venue itself resembles The Babylon Club from the movie Scarface. It's a huge open room with three levels rising from the stage, so there is a clear view from any seat in the house. The walls are adorned with mounted smashed guitars, all signed by the bands who delivered a performance demanding nothing less than this instrumental sacrifice to close their set. Above the pit you'll find what is probably the most unique feature of all – a huge geodesic dome, constructed from brass framework and glass panels. This, and the hardwood dance floor is what gave The D its new title as "The Rock & Roll Ballroom". February marked the third anniversary of The Distillery under its current ownership, and the first anniversary at its new location. Truly a venue with a difference, the Distillery has become an integral, and now more than ever, vital part of Calgary's music scene. The recent closure

of The Warehouse and The Cobalt only serve to awaken us to the precarious slope the venues which we love and frequent are actually clinging to. A testament to the power of dreams, The Distillery is owned and operated by partners Andy, Philly and Shawn. Musicians and music lovers themselves, they identified a void that needed filling with a venue like theirs, and haven't looked back. Starting at a location less than a third the size of where they are now, they soon found themselves hosting the likes of The Subhumans, D.O.A., The UK Subs, and Teenage Head - as well as many of Calgary's very best local talent. The opportunity to relocate and expand came last year, and in spite of numerous obstacles multiplying before them, the Distillery moved to their new home. In this last year, The Distillery has played host to bands of a caliber far beyond anything its humble beginnings might have anticipated. Shows that are still being talked about now, by those smart, cool, or lucky enough to have been in

attendance – including The Mad Caddies, Novembers Doom, The Briggs, The Monotonix, The Brains, Priestess, Slough Feg, The Chef Rae Kwon, The Dayglo Abortions, Ares Kingdom, A Wilhelm Scream, The Vibrators, Civet, and The Phenomenauts (to name a few). The definitive highlights of this past year, as any of the Distillery family will tell you, were welcoming the Bronx to perform for the Sled Island festival, and the Dwarves for the New Year's party. Both personal favorites of the Distillery owners, and always on the house playlist, a Bronx or Dwarves show at The Distillery would have been a laughable suggestion three years ago. But it happened. And, according to Team D, this is but the beginning. Slated to again participate in the Sled Island music festival from June 30 - July 3, and with some amazing bands already booked or in negotiations for upcoming shows, 2010 just might prove, for Calgary anyway, to be the Year of the D!
-stEvil



HELLFEST 2010 – beyond damnation!

Hellfest is the place to be this year – with only 20,000 people a day attending the grounds are intimate and the bands intense. This year sees classic headliners Alice Cooper, KISS, Motorhead and Twisted Sister right alongside some truly groundbreaking, genre-defining, underground bands: Immortal, GODFLESH, Sigh, Carcass and Atheist. There is something for everyone... a focus

in this year's band selection is desert rock with Weedeater, Mondo Generator, Brant Bjork and the Bros and even a reformed, edited lineup version of Kyuss!

Small town France is a hospitable place to take in such a show, amidst the wine fields and misty clouds. And for the thrashers of the bunch we've got Overkill, Annihilator, Exodus, Sepultura and the masters of it all... Slayer. Get your ass on the plane, red wine in hand, and see more bands in week than you'll see in your hometown in years.

-ERIK LINDHOLM



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Every edition of Graspop Metal Meeting, in Dessel Belgium, tries to strike a balance between the various genres to satisfy the expectations of all Metalheads. This year's lineup is another great mix of styles and a perfect marriage of tradition and innovation.

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Absolute DVD Reviews

CABIN FEVER 2 – SPRING FEVER Ti West

An isolated case of flesh-eating disease spreads throughout a small town resulting in some seriously nasty teenage frumunda cheese (more like, frum-'down'-unda cheese) in breakthrough horror director Ti West's follow up to Cabin Fever. A valuable lesson can be learned from a film like this: Think twice before sticking your dick between two herpes-infectious lips; this is only the beginning of the downright dirty, non-stop-over-the-top repulsive eye candy that gets thrown in your face at moments when you really didn't think they could get away with defying the boundaries to that extent. West's sickly, scrumptious sequel to Eli Roth's 2002 debut genre-reanimating film is definitely one that you'll be needing to sit down equip with a barf bag for...And I wouldn't recommend rinsing the taste out of your mouth with water. The films kicks off exactly where the first one left off; Paul (Ryder Strong)—the only remaining survivor of the five ill-fated friends who came in contact with the unidentified disease in the first film—wakes up gasping for air, rotting face down in a creek of blood. It's evident that the whole grim ordeal has left him in rough shape... he's literally falling apart over it! The first five minutes set the ruthlessly disgusting tone for the rest of the movie with a morbidly memorable brush with road kill that will—no doubt—have you busting a gut as you feast your eyes on some savage... well...busted guts! In terms of style, Cabin Fever 2: Spring Fever has done a complete 180 from its predecessor, taking its place on the pedestal of rare, stand alone follow ups, segregated from some of the shit-sludge covered sequels that surface from the sewers of the film industry. Ti West's freshly modernized take on old school horror really adds life (amidst all the death) to the genre. His style is much different from Eli Roth's which makes for an interesting comparison between the former and the latter. With the exception of the concept for the animated opening credit sequence, Eli Roth essentially had nothing to do with the sequel, although I'm positive Ti West has made him proud. Horror is a serious business...but every now and again a horror hound's just gotta slip out of their blood-spattered suit and tie, and let loose with some ridiculously raunchy splattermanigans. Screw the deeply disturbed psychological killers and their elaborate motives and cram the supernatural entities that haunt us back into the dimension that they came from. Gather 'round the cauldron with your shit-crust-ed ladies my fellow gore fiends, for Cabin Fever 2 is a gruesome gruel consisting of all the severed limbs, rotting flesh, and bodily fluids you'll need to get the vomit flowing and make you laugh so hard that you might just pee in the punch bowl.

-Laceration Lacey

CROWLEY

Anchor Bay

I went into Crowley thinking it would be a period piece on the film's namesake, possibly showing his mystic perversions from his era, like Quills or Sade. Instead,

the theory that Aleistar Crowley is himself, a reincarnated spirit whom has travelled into different bodies throughout the millennia is the plot device, so what we have is a modern professor possessed by the malicious magician doing an assortment of naughty things. It is probably less exciting than a day at the Abbey of Thelema: perverted old man style seductions, frottaging and even a little urolagnia during an orgy scene, but really, not enough craziness to simply call it a day and start writing magick spells around the fire. The way in which Crowley, and later, his reincarnated self speak is something that catholic schoolboy's dreams are made of. With age and wickedness comes a zipper pulling crispness; cometh from a wrinkled tongue. Bruce Dickenson wrote this film, so there are a few Maiden songs thrown in for no reason other than to remind the viewer who was behind this mess. It may be based on the "wickedest man on earth", but I think he would scoff at this attempt and turn on Strangeland.

-Marquis De Dyer

DANTES INFERNO

Anchor Bay

Unlike the updated and very humorous version of Dante's Inferno released around two years ago featuring paper cut out characters, this new animated version of the epic journey through hell keeps things dark and dingy. In this version, Dante battles through the seven layers of hell as with a scythe made of spine, taking on a worm headed Cerebrus and freeing those who are digesting in its gullet, his own father who is banished to a layer of hades smothered in gold, and various other disturbing demons who keep things rolling in the underworld. I haven't been impressed by many animés in my day, but I'll say without a doubt that Dante's Inferno is a keeper. It brings you that same grim feeling that was once felt when I was 13 or so watching the Spawn miniseries or similar themed adult cartoons. That, and Mark Hamill makes a return to animated features in that unmistakable hammy voice I haven't heard with such zest since he lent it to the Joker in Batman – The Animated Series.

-Cunt Eyes

DEADGIRL

Dark Sky Films

Deadgirl is an unconventional cumming of age tale which paints a grotesquely surreal portrait of the events that unfold upon two bored teenaged delinquents, upon having their hay-day turned hormonally horrific by the discovery of a dead-sexy girl chained up and sealed in plastic in the basement of an abandoned asylum. They both embark on two very different, twisted journeys through the dark forest of human (and inhuman) emotion, upon realizing that, Sex really does change everything... especially when it's with a dead body. It's very rare that a filmmaker steps up to the plate with balls big enough to touch down on something as taboo as necrophilia. Directors Marcel Sarmiento and Gadi Harel really had their hands full of some

extra (as in rigor mortis) tight ass with this one, as they delve deeper than deep into the vaginal canal of a used and abused (semi) dead chick that gets passed around amongst an exclusive group of seventeen year old sick fucks who obviously all suffer from an excruciating case of blue balls—not to mention, teen angst, sexual deviance, and a few other mental malfunctions that they likely inherited from their white trash parents. Noah Segan and Shiloh Fernandez—although a bit old to be acting as high school-aged douchebags—do an excellent job of portraying the Fugly, outcast Premature-Peters that somehow end up on a rather unusual, maddening path to young adulthood. The unraveling of their friendship becomes only a miniscule thought underneath the layer cake of premature ejaculation, High School crushes, and brutal ass-kickings delivered by the ultimate high school cliché, Johnny-Jock boy. These boys find out the hard way that, Bro's really should come before Hoes. There are times when Deadgirl closely resembles a morbidly perverse version of a Tim Burton film, garnished with the familiar score of another favorite cult-coming-of-age tale brought to us by writer/director Richard Kelly (featuring a 6 foot tall demonic bunny rabbit named Frank), but the beautifully macabre nature of the plot really makes up for the minor flaws that can be found few and far between. The film is shot at some brilliant angles which really enhance the monochromatic color scheme and gritty atmosphere of the gruesomely titillating tale. You definitely won't forget your first time watching Deadgirl—although I seriously hope that all you pre-pubescent boys out there will steer clear of this one!

-Laceration Lacey

THE GIRL NEXT DOOR

Anchor Bay

Not to be mistaken for the 2004 film of the same name, Jack Ketchum's The Girl Next Door is about one of the most brutal coming-of-age films one could imagine. This is not your usual film about the wonders of growing up as a male in the late 50's, (There is no 'Lollipop' song and four innocent lads on a rhetorical 'quest' to manhood, no... This is, sadly enough, a terrible, but cannot-look-away film following the crude torture and abuse of an orphaned 14 yr old girl Megan Loughlin (Blythe Auffarth whom earns my respect for the role in which she nailed it), and her crippled sister Suzy (Madeline Taylor) replete with braces and lil pink dress. Orphaned by a terrible car accident, The Loughlin girls, treated like most orphaned kin in the 50's, Passed on to the nearest relative to rear them, for money, of course, left to ensure their wellness. Enter 'Auntie' Ruth Chandler (played to the bone by Blanche Baker) and her own clan of five sons, ranging in ages from 8 to 16, is the said kin whom takes the girls in, with nary an inch of altruism in her motivations, we begin to see that there is much more to 'Auntie Ruth' and her position amongst her own clan, and the rest of the neighborhood kids. The film is actually a third person reminiscing about it all, The boy next door, from a well adjusted family,

Davey Moran, (another young actor, whom defies words acting in this seriously torturous film to watch, Daniel Manche proves that a films plot definitely can make or break a character) Davey makes the mistake of falling for Meg, who quickly becomes the whipping post for all anger condensed in the Chandler clan, whom take family pleasure in the progressive excruciating torment and prosecution for being the 'slut' Auntie Ruth has made her out to be. This is not an easy film to witness, as you feel just as helpless as Davey does, when he realizes that this is not just Ruth's misanthropic lessons, but, the reality that she is indeed a very sick woman, which is brutally mirrored in her boys. This film raises the controversial aspect of using Torture as a plot device in Horror. If you enjoy watching drugged naked 16 yr olds vomit and get beaten, then I advice you to leave The Girl Next Door off your 'to Watch' list, as anyone who glorifies this, is just plain sick. The newest release is out in early August, available at most of your usual favorite outlets. Claiming to be a much more explicit cut, as the film shines as one incredible production, makes up for all the unpleasant realism that may shock even the most jaded connoisseurs.

-Miss Gory Rae

GNAW

Dark Sky Films

I came into Gnow giving it the benefit of the doubt, as it seemed like it would be a good, fun, UK based gore film. The cover looked decent enough and the word gnaw made it seem like there would be a lot of blokes served on dinner plates. If I could say lots of good things about Gnow, I would, but I can't...not really. The plot has a group of friends staying at a farm house during their weekend break. Why do people like going to desolate farmhouses? Haven't they seen TCM? One by one they go missing, as acts of torture bestow the members of the group on a malicious torture slab. The culinary aspect of the plot I brought out rather smoothly, but besides this, Gnow is about as predictable as it sounds, with some decent gore effects and torture scenes thrown in for good measure. An alright effort, but not very memorable. It reminds me of when in the 90s, Scream came out, and by the year 2000, the last ditch efforts for clever slashers would be hitting the direct to video market. For this decade, we have Saw and Hostel, with Gnow biting at the last chunk of gore on the plate. I think if Gnow had some better writing, it may have gotten to a Frontiers level. As it stands, it's more like Texas Chainsaw – The Next Generation.

-"Husky"Victor Creed

INFESTATION

Icon Entertainment

You know that warm and fuzzy feeling, as a Horror Hound, when you watch many of the Sam Raimi/Bruce Campbell films, (Yes... The Pre-Evil Dead count.) and see that happy glow of puppeteering and acting...How effective, even now, it leaves people still more effected by them, and...the effects were home jobs. Infestation elicits this vibe, and it's a good thing. The Protagonist, Our only hope, is a struggling, office joker, given the job out of pity, due to his Mother's

recent passing. Job failing 'Cooper', gets pulled in to get axed, when all of a sudden a shrill insect-like noise abounds the entire 5.1 speakers, and we find ourselves sliding down and fade to black. Bugs. Big, black, hairy, proboscis probing, egg-laying, Bugs. No mentality to hang out with humans. They are Alien Bugs. Classic B-Film story: "The Bugs are upon us, and we must fight!" But no mattes and forced field of vision, the actors themselves, again, reminiscent of any of the finer examples of Raimi's crew, work amazingly well with the almost prosthetic puppets. Of course, you actually don't notice until you have to...The forced chaotic theory in full effect here, as one must wake from the empty streets, littered with suspended people wrapped in heavily spun webs...However, we all know you can't take em all... So? We end up with the protagonist, the girl, the female Asian Dr. A black Handy Man and his 7 ft. mute son, the bad nasty bitch whom you can't trust, and? (Ah-ah...That would be a spoiler!) These become your tribe to survive, and we are just along for the emotional, skittery, slightly revolting bug action done so eloquently, a perfect mix and use of CGI and Puppeteering. (yes...sort of like The Zombie Gang...) Also, along those lines, there is always that hitch about being bitten by one... (Well, more like 'probusculated') and see what happens then. (Hint: If you spontaneously loose a molar? Get a gun and one bullet...) They do nasty things to the corpses. B-Film gone intelligent, well done, and almost a Paradox...Infestation is an attack film with balls, and well? Yes...titties.

-Gory Rae

R.O.T – REUNION OF TERROR

Shock O Rama

This is the third film in this series of reviews which has a group of young adults going to a secluded cabin in the woods. Is Jason, like, slacking off? Reunion of Terror was juggled around in pre-production by a couple of different directors, and what we end up with is a mixed bag. The film starts out with someone cutting up a year book. Potential victims ala Prom Night. A hot lesbian scene inside of a tent follows, which leads into a messy murder of both loveies. In fact, there's eye candy a plenty here. As the party of would be victims make their way to the cabin (with a dead dog straight out of the deleted scenes of Texas Chainsaw to guide them), there's some "road games", "Girl, you must have a helluva handshake!" but not much transgresses, making for a boring 20-30 minutes before any killin' gets done. And when it gets done, it's not that great. The killer's identity is kept a secret, like most of these slashers, but in this the concealment is done pretty well. Another good thing this has going for it is the setting and long shots of the creepy backwoods area. Shock O Rama is known for putting out some pretty decent releases, so I don't know what happened here. Could have been better with more "candy" coming out of "eyes".

-Dyerbolique

TOE TAG DOUBLE SNUFF SPECIAL- MASKHEAD/MURDER COLLECTION V1

Murder Collection V1 - Fred Vogel and Toe Tag Pictures have released a homage to Faces of Death with

Murder Collection V1. A semi realistic "snuff TV" direction has the team producing around a dozen murders caught on film in a variety of different styles, with various results in terms of goodness. There are a couple of security cam robbery segments, which although seem the most realistic, are the most aesthetically disappointing. A segment featuring a man dancing with two bound slaves, before they wise up and attempt to get away while he tries to stop them by any means necessary, is weird and disturbing. An initiation in the woods with some good ol boys turns into an accidental homicide. A ransom video turns into, guess what? Murder. I won't ruin the rest, but you get the idea. Between the episodes, a distorted voice acting as the host speaks on the complexities of death. Murder Collection V1 is actually rather bland at times when comparing it to the ultraviolent August Underground series, but I actually enjoy the idea and would recommend it to fans of the Faces of Death series or Mondo Cane.

Maskhead – Starting off rather uncharacteristically than other Toe Tag films, Maskhead begins with thumping techno music and two friendly looking girls inviting you to take part in their film promotion. But hey, this film is called Maskhead, it's produced by Toe Tag, and the guy on the cover is a very depraved looking gentleman, so if you think these two little angels are actually inviting you into a dungeon of pleasure – I warn you to put down the lube and get out the band-aids. Directed by Scott Swan, Maskhead has many would be porn actors bite the dust as the sinister lesbians set up interviews that quickly turn into Maskhead snuff episodes, featuring his depraved piss friendly fiend The Cowboy. Maskhead gets inventive in its depictions of torture, with girls dressed as clowns getting urinated on, bones snapping out of arms and electrocution, but unlike other Toe Tag films, the realism wasn't with Maskhead. This somewhat took away from the experience, because many of the scenes were gruesome – I just didn't believe it "was happening" like the others, sans "The Redsin Tower." Good, not great, snuff viewing.

-The Gimp

WICKED LAKE

Media Blasters/Fever Dreams

By looking at many of the subpar reviews for Wicked Lake on Amazon, I wasn't really looking forward to watching this, but the cover was sexy looking and the score was by Uncle Al, so it at least permitted a watch. I ended up quite enjoying Wicked Lake; it begins with plenty of eye candy from the starlets who are on a trip to a secluded cabin in the woods. Here, the story goes into a seemingly Last House on The Left style direction, with the usual assortment of half-wit rapists and paraplegics attempting to get a little play from the dames. This is all a set up though, as the plot twists into the unprecedented favor of the females and the hillbillies get what they deserve. A few decent gore scenes, but nothing groundbreaking. As for the soundtrack – no original music composed for the film, just old Ministry songs. Not a bad thing, but it's somewhat false advertising.

-Ruggero Dyer

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Absolute Horror

Director

Joel M Reed

By Ryan - Master of the Screaming Virgins

AU - Blood Sucking Freaks still ranks as one of the most notorious gross out exploitation films ever made, and is a celebrated cult item, but at the time of its release were people as accepting of the film or was there backlash against it?



Reed - No - not until Troma tried to create controversy with Women Against Pornography. However, some in the audiences were shocked.

AU - How was the shooting experience for it? Every weekend and lots of fun had by all is what I've heard.

Reed - It was shot in ten continuous days and I don't know what fun was as it was a lot of hard work. Actually the more mainstream the film the more fun. It only cost \$100,000

AU - Have you considered getting back into directing since your last film (Night of The Zombies)? Your website lists a synopsis and casting information for projects including Blood Sucking Freaks 2, are these future propositions?

Reed - I am working on the re-entry into the film business right now at the behest of my fans and a couple of girlfriend-actresses. Putting together a package of two to four films for at least \$2,000,000

AU - Troma now distributes G.I. Executioner and Blood Sucking Freaks, but why were you not available for the commentary of BSF, with Troma instead using Hostel (then simply Cabin Fever) director Eli Roth?

Reed - Because I contend that all the rights to the film have reverted to me and will not do anything

with Troma. Some kid approached me about a commentary but I don't bother with any deals under \$25,000 up front. I believe, Roth, who was one of my greatest fans, got \$35 to do the commentary.

AU - What is Cult O Rama?

Reed - It is a live event for cult film fanatics that I have tested. It's a Tribute to a little known film maker (imaginarily) but really encompasses on the whole scene with audience participation. It would be a fun event for Vancouver.

AU - Other than film, your literary catalogue consists of a Donald Trump biography and a few novels under pseudonyms. Which has been more fun?

Reed - I have more fun, sometimes, just hanging around my apartment or with a hot young chic in the Starbucks downstairs. Most of my literary endeavors have been for money.

AU - A Blood Sucking Freaks remake - who would you want to see in it or direct, or would you rather not have it at all?

Reed - I have a special little story that would outdo BSF ten thousand times as well as some other projects. I don't have to direct, but I would have to see the money.

AU - What are some of your choice favourite films in this day and age?

Reed - I am always coming across gems like "Nine Queens" and "The Counterfeiters." I don't believe in gore for gore's sake. If Roth keeps on that track he'll be in trouble.

AU - What about music, what do you prefer?

Reed - I love everything from Broadway to Abba to rock to heavy metal to opera. My old girl friend, who I haven't seen in 18 years popped by and she is on target in the music scene. I didn't realize she was she. I'm writing some offbeat stuff now but have to collaborate with someone.

AU - The death-rapper Necro seems to be a fan of Blood Sucking Freaks, making reference to Ralphus and sampling some of the film's music on a couple of his tracks, have you heard of him?

Reed - Yes - he contacted me and wanted to do



something recently, but he is basically full of shit and wasted a lot of my time.

AU - What do you do now to relax, it is said you are a devout fly fisher.

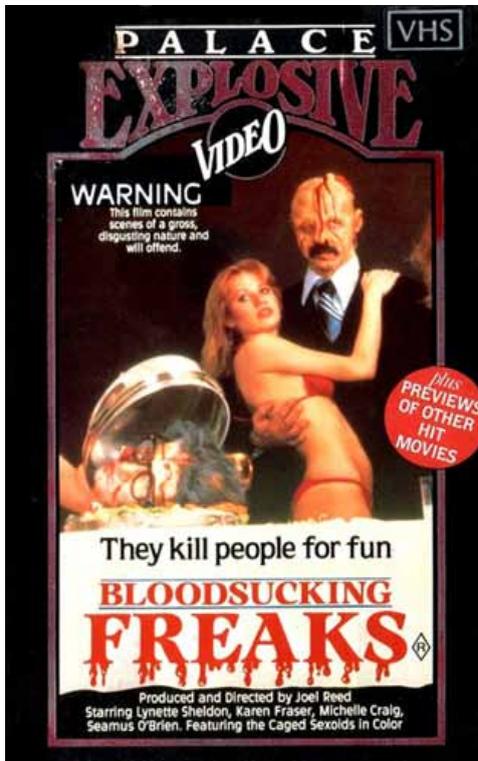
Reed - Actually, hang out at a couple of spots and hit on young girls. They're a little hard to come by now but I have a few. I am developing a web site even weirder than any of my movies.

AU - You have had a long and interesting career so far in film, could you name a single peak experience?

Reed - Not really - opening the door of, I thought unoccupied cubicle, and seeing a noted distributor being rammed up the rear. Getting a blow job fro a girl who attended Spence, a local high school, in Maxim's, a coffee shop that was on the corner, who wouldn't tell me her name. She said, "If you knew who my father was you wouldn't let me suck your cock."

She thought her father was a bigger piece of shit than even I did.

Maybe there were moments of hilarity.



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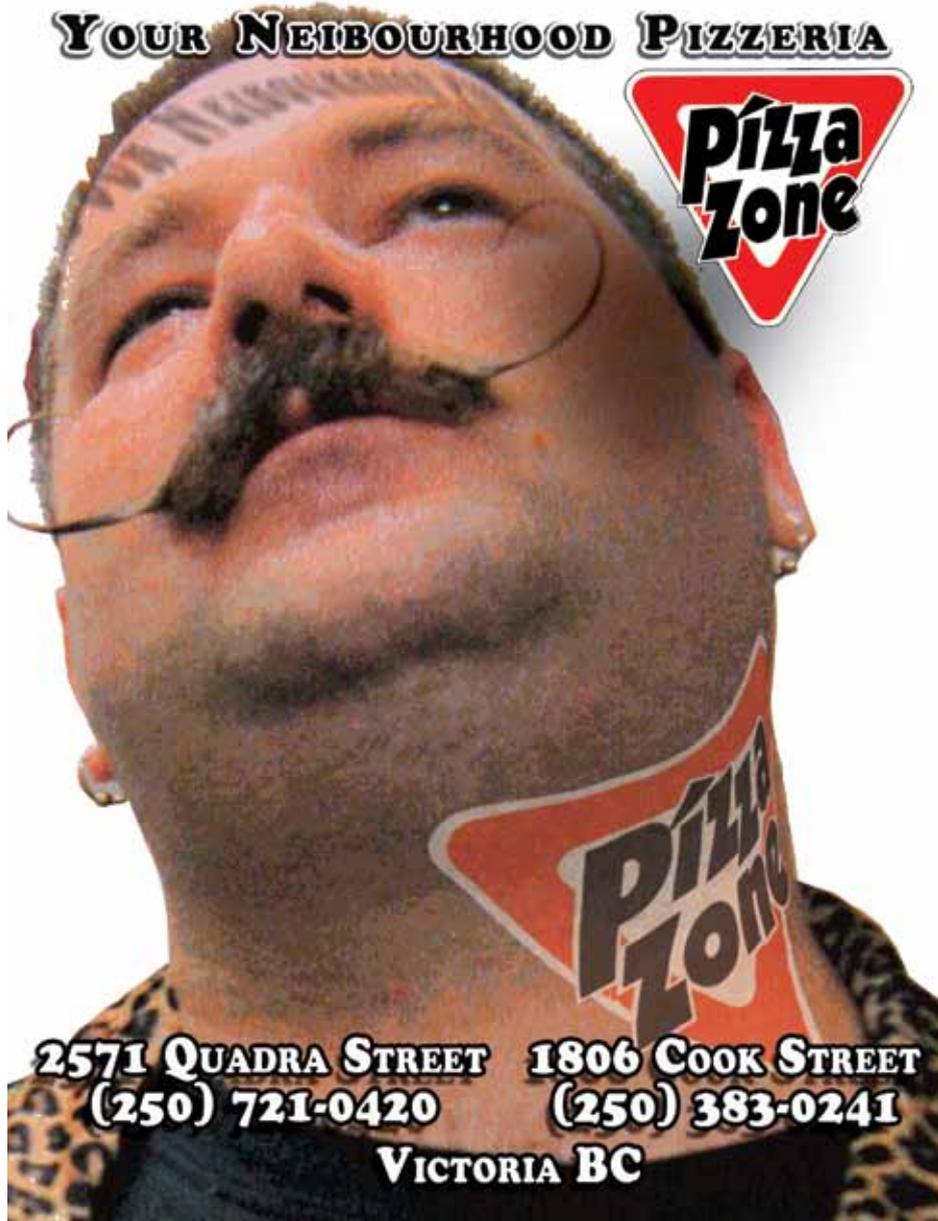
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Old School Tattoos

Randy Stratton

Absolute Underground: Who are you and what are you best known for?

Randy Stratton: I am Randy Stratton AKA Freehandy Randy, best known for my freehand abilities and happy-go-lucky attitude.

AU: What style of tattooing are you best at?

RS: I try to be well rounded and attack every style, but neo-japanese and the darker side of art would probably be my pigeon hole (I said "hole" hehehe).

AU: Where did you see your first tattoos and when?

RS: I grew up around Surrey, East Van, and Abbotsford, so I started seeing a lot of bikers with tattoos and I thought...I like that!

AU: Who did you apprentice under?

RS: I apprenticed under Brian Angel at The Devil's Den in Surrey 18 years ago.

AU: Where do you currently work?

RS: I work at Old School Tattoos in Victoria B.C. and have been a mainstay here for 8 years now.

AU: How would you describe your shop's style?

RS: The shop is just as the name implies, "Old School". I'm not sure I like shops that pretend to be all stuffy like a doctor's office... it should be a fun, loud, gaudy. The kind of place that you'll remember being tattooed and having a good



time doing it!

AU: What do you want the readers to know about you as a tattooist?

RS: I love what I do. I am very accommodating, willing to work with people on giving them the best tattoo I possibly can. I like to joke around and have fun while I work. If it wasn't the case... I'd probably have a job where I wear a tie.

AU: What are some secrets about tattooing that you can share?

RS: I share nothing... I kid... the only secret I can share is love what you do. If you take care of tattooing, it will take care of you.

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

RS: I think like anything else in life, balance must exist

AU: What sort of music do you listen to when you tattoo?

RS: Queen, C.O.C., DayGlo's, Monster Magnet, Van Halen, AC/

DC, Rev. Horton Heat, Tenacious D. The kind of music you want to drive really fast to! But I also love my 1970's classic rock. I do like to sing when I work sometimes.

AU: Who are some of your biggest inspirations in tattooing?

RS: Tom Lockhart, Dave Shore, Paul Jefferies, Joe

Capobianco, Corey Miller (even though we're the same age).

AU: Any advice for young aspiring tattoo artists?

RS: Make sure you can draw, damn it. I see sooooo much crap.

AU: What's the craziest request for a tattoo you have ever gotten?

RS: John Wayne Gacy tattoo chopping up a baby.

INK SLINGERS

AU: Sum up your thoughts on the recent Capital City tattoo convention you attended.

RS: The recent convention was short but awesome. Kudo's to Shawn for pulling it together. I had an awesome time and did a bunch of tattoos on-site... made some new friends too. I think it's what this city needed for this industry.

AU: What don't you want your mother to know?

RS: I do tell my mother pretty much everything. Maybe I won't tell her about the hot chick with big boobs I'm going to get on my back...sweet... (ya...I said boobs...hehehe)

AU: Final Words?

RS: I stand by one thing in my career. If your tattoos aren't becoming to you... maybe you should be coming to me!



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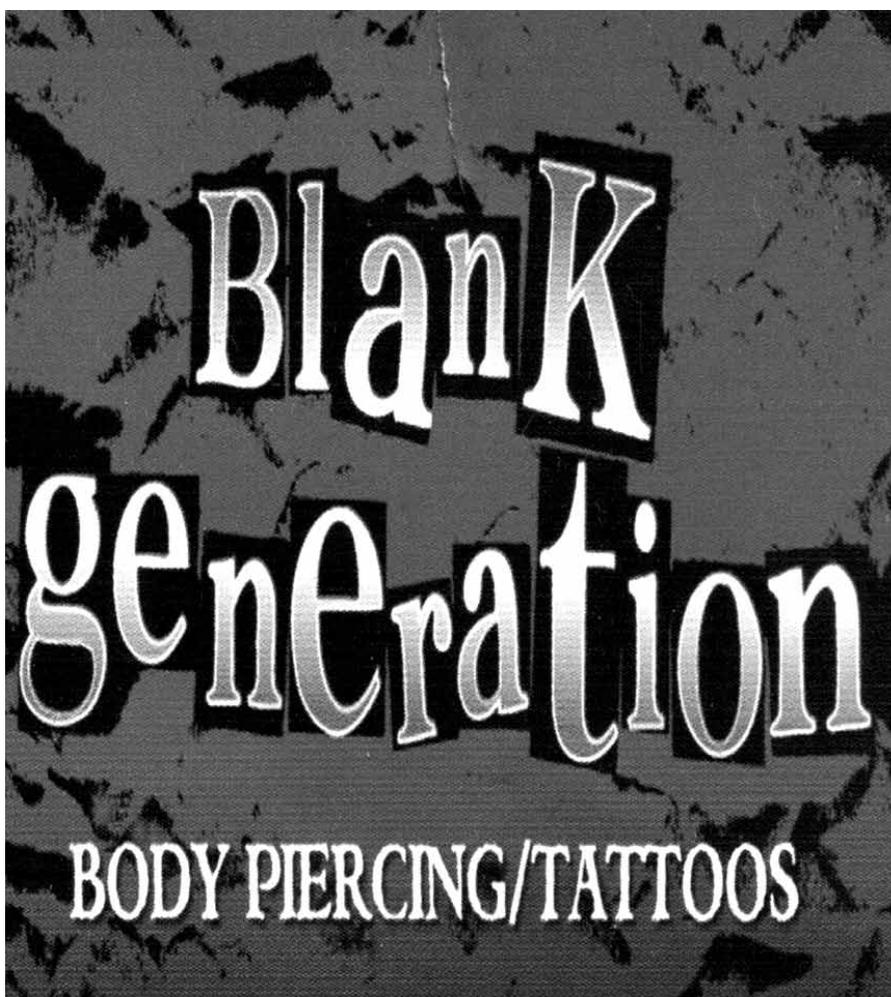


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March 2010; This just in - From Grand Central Publishing New York & Boston comes the autobiography of the century: **I Am Ozzy**. By the Blizzard of Oz himself - **Ozzy Osbourne**.

A good friend back East sent me the hardcover book, apparently straight off the presses. From the back-cover quote where his father predicted success, or prison - to the disclaimer where he freely admits his accounts are what leaked out of his substance-laden head; I couldn't put the book down to save my life, actually, breezing through 388 illustrious pages in only two days; I can't wait to read it again, and again.

The story unfolds chronologically and comes at you fast and furious. Growing up in the bombed-out suburbs of England; with little hope for anything more than a life-long, low paying factory job, Ozzy instinctively knew it was singing or bust. I thank the metal gods for letting him through. By the way, Ozzy hates the term metal, and has no use for it, but I do and whatever name you brand him with, he will always and forever be Ozzy.

I love Jack Kerouac and Hunter S. Thompson so much for their serious hilariousness, and John (Ozzy's REAL name) or maybe his ghostwriter, Chris Ayers, has that knock down

on paper as well. I laughed my brains out, so many times I lost count, just sitting in my LazyBoy and giggling like a school girl - I was. I was in tears, had to stop - burn one - and reread the page. Serious fun! Sweet and touching was the

METAL N' BUDZ

Randy was Ozzy's angel, sent to protect HIM, so he could be who he is today - The Oz Man!

From Black Sabbath to the Osbournes, who many people take credit for, as Ozzy states himself,

"Nobody invented the Osbournes, we were always this way." I couldn't have said it better myself, now, let's see how his bride Sharon does on Celebrity apprentice. I firmly believe if she can handle her old man she can handle Trump, for sure, no problem! My money is on you, girl.

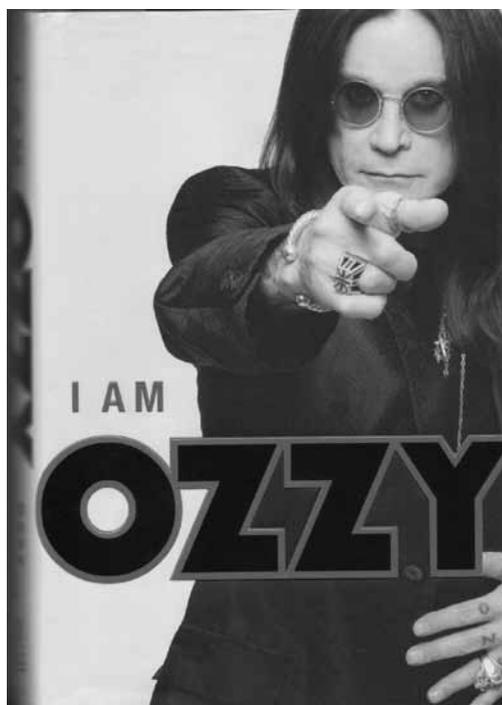
Ozzy - Thank You for 40-plus years of great music, I have always dreamed of someday getting to maybe meet you - in person - and pick your brain (just a little); now that I've read your wonderful book, I feel that much closer to you, I feel like I know you. How's that for a good book?

He doesn't have a nasty word to say about anyone and neither do I...

Jef Tek is my name and growing medicinal marijuana is my aim. In between watering and other chores I get to edit a Magazine out of Toronto called Treating Yourself, a magazine for patients by patients and Marco

"Radical" Renda is the helmsman, taking the magazine into the self-help and fitness sections of most chain bookstores across the globe. We publish six times a year and the feedback is overwhelming.

Peace, Metal & Buds,
Jef Tek



relationship Ozzy shared with Randy Rhoades, who he pays a multitude of compliments and still doesn't understand why his band-mate was even on that fateful flight in the first place - he didn't like to fly, and neither did Rachel Youngblood (the Band's seamstress) who had a heart condition. Again in tears as I realized

Interview with Fred Vogel of Toe Tag Pictures

By Laceration Lacey

Imagine discovering an unmarked video tape on the side of the road; You take it home and pop it in your VCR only to spend the next hour and a half of your life having your senses viciously molested by some of the most vile, disturbingly graphic footage of deviance and degradation you could ever imagine; Rape, incest, extreme dehumanization—this is only half of what the Toe Tag crew has to serve on a blood-drenched chopping block.

Toe Tag Pictures was born on the 1st of April, 2004 in Bellevue, Pittsburgh, following the DVD release of the second August Underground installment, Mordum. They provided the gruesome FX for Nick Palumbo's vivid portrayal of sexual-sadism & ultra-violence, Murder Set Pieces (2004). In 2007 they wrapped up the highly controversial AU trilogy with the final—and darkest yet—installment, Penance. It had been six years since Fred Vogel directed the first August Underground film with former production company, Absu Films.

2006 marked the release of their first non-voyeuristic, more classic-style horror film, The RedSin Tower. Since then, Toe Tag has been exploring all sorts of material and experimenting with variety of ways in which to present such explicit subject matter; Recently they've been delving into the realm of bizarre pornography and Mondo-style footage with features like, Murder Collection Volume 1 and their latest surreal-fetish feature, MASKHEAD. Returning for the second time to Absolute Underground, Fred took some time out of his busy production schedule to answer a few

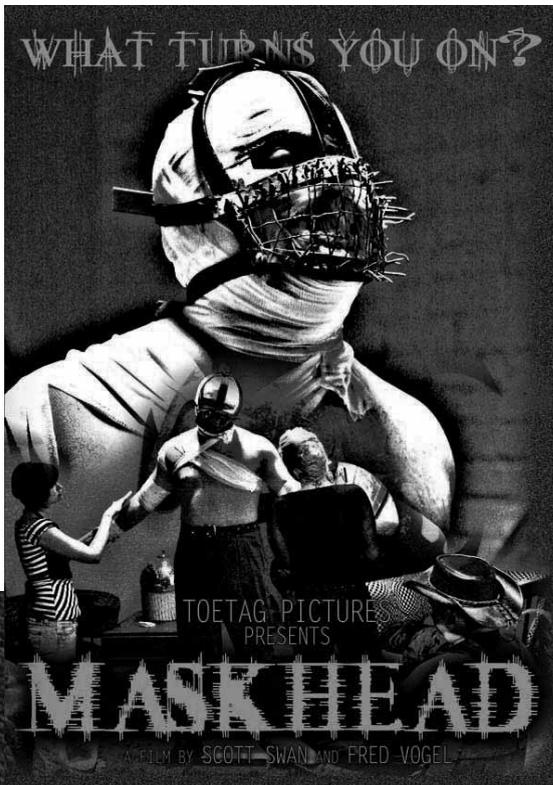
questions for me; here's what he had to say:

AU: Absolute Underground: On the AU Trilogy: So who came up with the initial idea for the August Underground films?

FV: When I made AU in 2001, I wanted to make the most realistic portrayal of a serial killer that I have ever seen. With horror flowing through my veins, I wanted to create something that was violent, fresh and unforgivingly real.

AU: Do you think that coming up with these ideas and making them come to life on camera has had any sort of negative psychological impact on you?

FV: I was born with what I like to call a macabre gene, always fascinated by the dark side of things. It is easy to see this in my drawings, paintings, makeup effects... not to mention my movies. Art is my outlet. I hardly ever have nightmares, nor have I had any weird side effects... just a good old sick mind.



because of how easy real violence in virile videos is to view thanks to the technology shift. I've seen many disturbing things on the internet over the years and that's why I made it. It's obvious in Balan's words that though this is a violent movie, it has an anti-violence theme.

AU: Material such as the stuff that TTP creates, produces, & distributes is often placed on the 'Guilty Pedestal' as a scapegoat for explicit criminal behavior. How do you feel about films like August Underground and Murder Set Pieces in relation to violent crimes?

FV: People should not imitate things they see in movies and on TV. My movies are meant to

fingers at me and say that's the bad guy who makes snuff movies when what they really are is anti-violence films. I've had a family member murdered by some fucking lunatic, but he killed my cousin because he was crazy not because he watched AU or M-S-P.

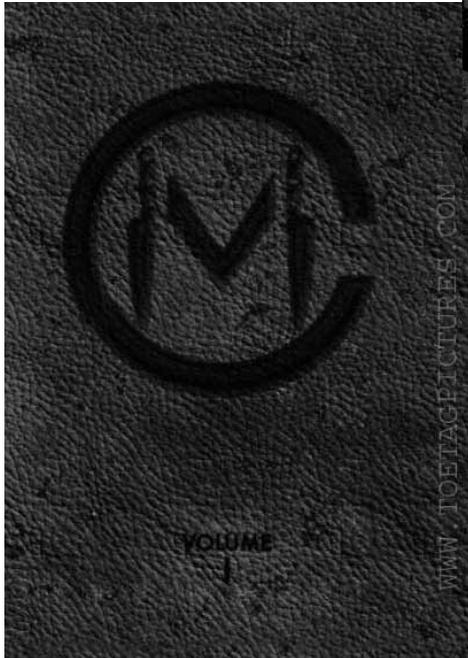
AU: Where did you learn how to create such gruesomely realistic Special FX?

FV: I studied special effects as a kid and went to art school to master my craft. I teamed up Jerami Cruise, who is my partner/co-founder of Toe Tag Pictures, and he took over TTP's SFX and is the talented mastermind behind all the brutal effects you see in each Toe Tag movie.

AU: Tell us a bit about your latest work with director Scott Swan, MASKHEAD.

FV: It is certainly different but what TTP feature isn't. Scott was a fan of the AU movies and contacted me wanting to work together on something and that something became MASKHEAD. It was a nice collaboration and we plan on working together again in the near future.

Continue spreading the sickness; visit the website for more info, DVDs, & merchandise!
WWW.TOETAGPICTURES.COM



AU: Assuming that your parents haven't already disowned you for being apart of the Toe Tag crew, have any of your family members had the perverse pleasure of watching your films? What are their thoughts?

FV: My family are my biggest fans. My Grandmother, brother, and some of my cousins have been in movies I've made.

AU: What message are you trying to convey through this particular style of film making?

FV: I want my movies to provoke emotions and make people think, I don't give happy endings or tell stories like a mainstream picture would, but all my movies have true meanings behind them. If you listen to the commentaries on the AU DVDs, I explain this thoroughly. Murder Collection v.1 was made

disturb and entertain. Rape and murder has been around longer than any of my films. Violent lunatics have existed long before movies or television. Just because TTP movies have a realistic feel to them, instead of the exaggerated violence in mainstream movies, doesn't mean that these movies create real life murders. The mainstream glamorizes violence. My movies expose violence for what it is, ugly and brutal. People like to point



Tyler Dupont 1979-2010

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love and his Music. May the Stage be set for your Arrival, as we stand in line, waiting for the big show...

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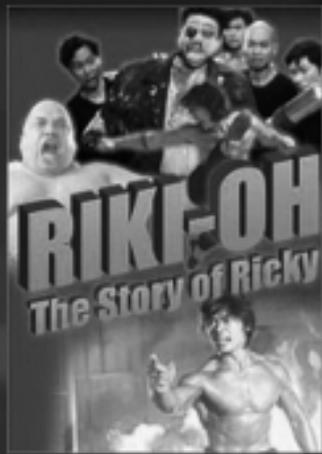
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Absolute Movies

Frozen



From director Adam Green comes this terrific tale of horror at 100 ft which effectively combines psychological horror with suspenseful and sometimes brutal action sequences. Frozen is the exciting story of three young students on vacation at a ski resort who happen to get

stranded on a chairlift at the end of the day. The catch - the resort won't reopen for another five days and (un)conveniently, nobody has a cell phone on them. From here the trio is forced to make life altering decisions before freezing to death or worse. The cast is small (although genre fans will be happy to see Kane Hodder in a brief role/ cameo), it consists of only the three deserted characters for pretty much the entire film. The good thing is that most people should be able to relate to one of the main characters in one way or another. Another high point is their dialogue and reactions which are very realistic, genuine and often interesting. Unlike Green's first horror feature Hatchet, humour and carnage is kept to a bare minimum in this one aside from a few bits of black comedy and the odd gory scene. Green still manages to keep it appealing however, with a tight well-paced script, intense claustrophobic settings, a fitting (even though at times generic) score and a few shocks thrown in for good measure. I won't spoil who survives and who succumbs to the wrath of the mountain, but don't be expecting a fairy tale ending.

-Brenin Barrow

Until The Light Takes Us

This documentary will appeal to Norwegian Black Metal (Black Metal) worshipers, Anti-Christian Extremists and people looking for something to bitch about. For me it was both disappointing and comical with a side of infuriating. Many thoughts raced through my head while viewing this piece; I left feeling less than impressed with

the whole idea of Black Metal. Don't get me wrong, I love the music but behind the scenes is a different story. I knew walking in that they'd cover staple events from Black Metal history i.e., The Death of Dead, The Church Burnings and The Murder of Euronymous and I'll admit that the story was relatively well put together but overall a bit concerning. This film has propaganda written all over it with a Black Metal Jihad as the premise. The picture that was painted showed me something contrary to the wonderfully "evil" imagery that the scene conceived. Within lives a faction of confused people with steadfast ideas who believe that their actions are justifiable on some level. Varg Vikernes a.k.a. Count Grishnackh of Burzum is the poster boy for this non-sense, seemingly at the heart of it all. It's alleviating to know that there isn't much money in Black Metal because I shudder to think what it might be used for. I won't venture any further though I could ramble on, the rest I will leave up to you. I'm not saying don't watch this documentary; I'm saying watch it...minus the "OMG-I-Love-Black-Metal!" colored glasses.

-Kristin Semchuck



HOROSCOPES

APRIL & MAY 2010

ARIES

Did you notice that it is time to get serious? The first week of April can be transformative towards the establishment of a new career or the generation of a new line of income. Opportunities in this area continue through the next 7 weeks. Relationship issues can wait, while a health or well-being matter from last year resurfaces later in April. This may bug you for a month or more; however relief comes in early June. Through the second half of May, it takes an effort, but there is a window to resolve nagging health or work issues.



TALURUS

The first 3 weeks of April, is a lie low and make private adjustments period. This is, also, a time for planning and making connections, which will make for a fun summer. The last few days of April and the beginning of May bring some clarity in close relationships. At least you are clear about your own needs and expectations. As you gear up to your birthday, you are getting pulled out of your instinctive caution into a more active and expansive social scene. May 2010 may well go down in your personal history as the time when you made your life more exciting.



GEMINI

Will you remain tied down to your status quo and obligations or will you take a chance on new career opportunities that come your way these next two months? The bonds of caution are weakened. Notice this around the Full Moon's April 28th and May 27th. Yet, wait until after your birthday to make big decisions. April 17th to May 11th Mercury retrograde brings communication and information frou-frou. The Full Moon April 28th highlights tweaking work and health habits to make life better, or just staying out of trouble. The Full Moon May 27th suggests the need for caution about in whom you confide.



CANCER

There ain't no free ride, but these first couple weeks of April are good for enhancing your career and increasing your income. Social life is perking up through this entire 2 month period. A secret romance may tempt you around the Full Moon April 28th. Open your mind to new political and spiritual concepts. You are connecting to new people and ideas, which reignite your enthusiasm for living. Your beliefs are changing. This may sound airy-fairy, but the attitudinal changes you undergo in 2010 are going to change many aspects of your life.



LEO

Since you have rediscovered your mojo last month, you are setting your sights on getting some of what you like. In April that looks like some exploring, learning, and maybe even a trip. Work and health issues get some favourable resolution the last week of April. The 25th is tricky, when your problem solving abilities may be hampered by having your foot stuck in your mouth or someone's butt. Watch for unexpected expenses around the Full Moon April 28th. In May your attention shifts into getting more out of your career. When you get some appreciation is a good time to ask for more cash or opportunity.



VIRGO

The Sun in Aries for the first three weeks of April is your time to amass credit, power, and influence. You may not yet be sure of how you will direct this store of energy, but you want it. Saturn retrograde in Virgo throughout and Mercury retrograde mid-April to mid-May has you extra circumspect. Persevere (as you usually do); you will bust out with a devil-may-care attitude in June. In the meantime May is about creating new dreams and visions with which to inspire your self. You are discovering personal success and fulfillment is less about focus and more about throwing yourself in.



LIBRA

You have a little reprieve from the pressure to achieve these two months. Use this period to bring a fresh approach to enhancing your health and well-being. The New Moon April 14th is prime for developing business or creative projects with a partner. By month end, a modest amount of financial risk may be required to create success. May brings creative inspiration and strong resolve and determination. You have something to say. Art for art's sake. It is more important to be heard than it is to be paid. You are going to succeed, damn it!



SCORPIO

It is time to be looking after your self. Attend to health improvement and work effectiveness. From mid-April, old contacts and flames resurface. The third week of April, the Sun enters Taurus and your attention shifts to close relationships. Relationship communication is really significant around the Full Moon April 28th. This does not look like a great time to commit in love or business, but your perceptions are keen. You have a lot going for you, but career is a pain. You are being drawn into a fresh social scene. Looks like fun.



SAGITTARIUS

Patience and an honest effort in career build security now, especially. Yet, if you need to change career paths, you get another chance to make that happen over the next couple months. You are getting excited about a new creative project, romance, and/or plan for fun in April. With the Full Moon in latter April, you are drawn into a more private and circumspect attitude. Did a screw-up make you self-involved? Attend to responsibilities, duties, and temperance to keep grounded and sane. Into May, there is a lot going on with your closest relationships. What do you want?



CAPRICORN

Sooner or later you have got to realize that you cannot boss people around. Well, maybe you can manipulate some of them, but that is not accomplished with being bossy. Perhaps it is you who needs to change? If not your self, then change your community. I don't mean your town. Change the group with whom you hang. The first week of April you have fun with others whom you may develop closer relationships. In late April, around the Full Moon, creative and social activities invigorate you. Into May, you have to buckle down on work and looking after your self.



AQUARIUS

This is a busy time for you, and you can direct a lot of that energy into boosting your income. You can get through a debt crunch and emerge victorious in the black. The Full Moon April 28th illuminates your status, reputation, and career. You are being noticed. Spruce up. Beware of encountering landmines that you have laid in your closest relationships. Romance with new news goes more favourably than relations with the tried and true. Latter May is about doing the best you can through a shit storm at work.



PISCES

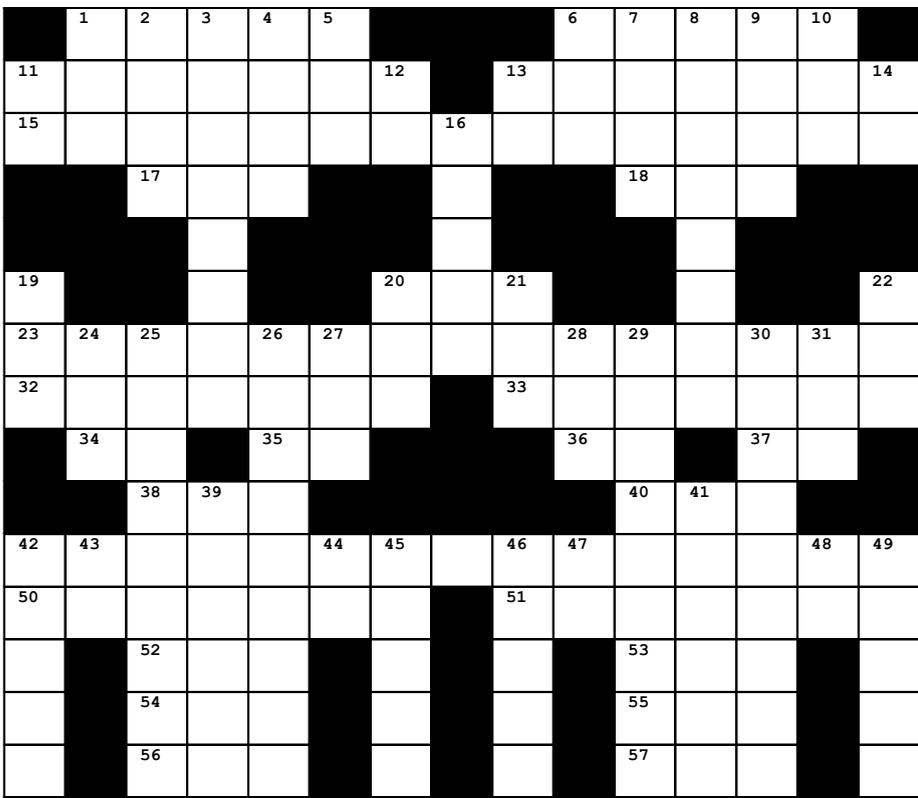
Don't be dragged down by negativity of a partner. Your personal hopeful vision shall be vindicated. Much of April has you putting energy into making and organizing money. Don't blow it on a "taker". In early April you can link up with people with whom you connect creatively. Around the Full Moon April 28th you are hanging with them again and feeling that you have found a philosophical home. So nice to find people who are interested in what you have to say. Into May come down off your cloud and look after family, home, and hearth.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

www.mysticmountainlodge.com

Crossword & COMIX



- Across**
1. Little tubes of blood
 6. Acronym: Computer-Aided Systems Human Engineering
 11. Alien movie starring Jody Foster, based on the novel by Carl Sagan
 13. Affecting space-time like a gravitational source
 15. Star of Alien
 17. English synth-pop group from the 80's
 18. Hole-in-one
 20. Computer key
 23. Alien movie feat. Will Smith (and President Whitmore!!!)
 32. Marauders
 33. Biology and electronics crossroads
 34. Multiple Sclerosis
 35. 12 step program place
 36. Sharpton or Bundy
 37. Jose or Louis
 38. Zag
 40. CIA forerunner
 42. Term used for incidences of alien contact
 50. Moon of Neptune
 51. Thing left in a field by a UFO
 52. ___ Chi
 53. Pimple
 54. Ovule
 55. Scrabble out a living
 56. Mafia head
 57. Commie color
- Down**
1. Quebec Metal veterans
 - ___ Vod
 2. Grandpa sweater brand
 3. Disintegrated
 4. Glorify
 5. Sierra Charlie Romeo in radio code
 6. Crow's cry
 7. ___ 51
 8. ET's
 9. Bee Colony
 10. Just North of East
 11. Computer Science
 12. Nashville St.
 13. Yellowstone St.
 14. Mean sound
 16. Entrench
 19. Scrapped Russian space station
 20. Domain Name System
 21. Hezbollah's base
 22. System file extension
 24. 60's war veteran's battleground
 25. Warped
 26. Hippy's emblem
 27. 60's e.g.
 28. Long or Peebles
 29. Imperialist
 30. Performed an alien autopsy
 31. Put on a ruse
 39. Cheese in artichoke dip
 41. Labour walkout
 42. Genetic replica
 43. City of Angels
 44. Atomic symbol for Einsteinium
 45. Nude
 46. Desert paradise
 47. Union Code
 48. Right Left
 49. # of deadly sins
- By Dan Scum

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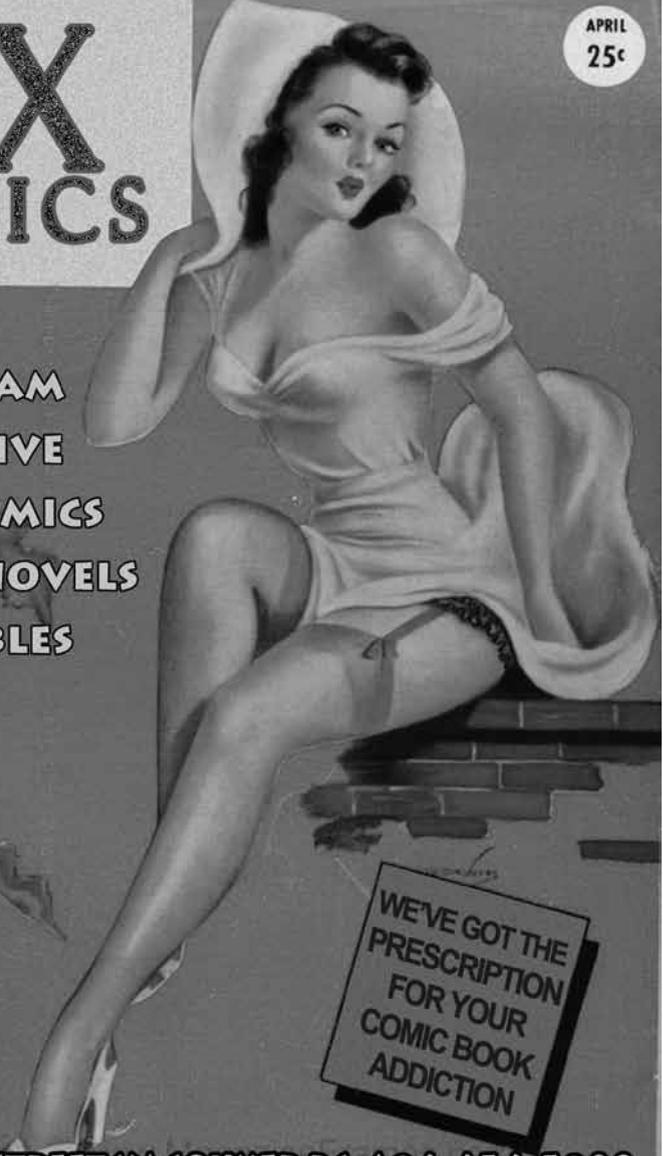
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Sex Column XXX



Dear Dr. J
My boyfriend keeps telling me butt sex will relieve my constipation. Is he lying?

Signed, Currently Constipated

Dear Currently Constipated,
There are easier ways of dealing with your problem than literally pounding the shit out of your ass. Take a moment to think about the natural process of your asshole. At the risk of sounding like a

total homophobe, exit only, man. The downward/outward flow of energy and vital principle of your bum is reversed when you shove a dick in there. Not only can it CAUSE constipation, it can do serious damage if you're not careful. Sex causes your body to release a hormone called oxytocin, the body's natural

"love drug", which has actually been found to relieve constipation. So your boyfriend, unlike you, isn't totally full of shit. The verdict? The doctor does not recommend sperm enemas. Try coffee, Metamucil, and if all else fails Pauly Hardcore bakes a mean bran muffin.

Dear. Doctor Jezebel,

Is sex outside good for the environment? My girlfriend keeps telling me to "go green"

Dear whoever you are:
It's better for my environment if you're sexy and in my backyard.
p.s. Watch out for pesticides and chemical fertilizers.

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