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ABSOLUTE UNDERGROUND

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Danakil Depression interview with Vocalist Amyrose

by Pamela Ouellette

AU: What is the name of your band?

DD: Danakil Depression.

AU: Why is it called that?

DD: Because they wanted it to be called that.

AU: Who are they?

DD: Danakil Depression is actually a dessert in Africa, which is the hottest place on Earth. It was either that or Galactic Cannibalism, which I would have been in favour for Galactic Cannibalism.

AU: So even though you're in the hottest place on Earth and you should be happy, you're still depressed? Are you drinking blood from that bottle? What's going on?

DD: It's water with a hint of raspberry juice.

AU: I was waiting for you to spit it on the crowd or breathe fire... I was warned there were some heavy theatrics. Tell me about your theatrics?

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DD: You were warned that there was heavy theatrics? From who?

AU: From someone who made me come down to see the theatrics. Said make sure you don't miss the theatrics. Explain the theatrics to the people reading this.

DD: Explain what about them?

AU: What do they miss? What happens?

DD: They miss an old lady getting beaten up with her own cane.

AU: It was a crane.

DD: I don't know what is was really, but it was inspired by my mother. (Laughs)

AU: And you also had a knife and a bottle of poison and a costume on. Tell me about this band. Explain it.

DD: My theatrics are kind of my idea, not so much theirs. Everything stagey I do. And they think it's fucking sweet, but they don't really participate in it.

AU: What is their music all about then? How would you describe it?

DD: What music?

AU: The music they're playing in the background, while you're doing your theatrics.

DD: I don't know.

AU: Do you have a name for your character? Kind of like a little red riding hood?

DD: No its my name and my name is Amyrose and my name is character enough that I can basically

make it into any character I want.

AU: What would be your ultimate goal if you had a bigger budget? Would you incorporate more blood and theatrics?

DD: If we were allowed fire, then fire would definitely be on the menu.

AU: And what was that song about fucking Satan?

DD: It's called I Fucked Satan, based on personal experience.

AU: Do you care to elaborate further?

DD: Take what you want from it I guess. I think everyone is going to take something different from it.

I take it like I Fucked Satan.

Satan didn't fuck me. I fucked him. I did.

AU: What is your one little secret you could share with us?

DD: Ummm, get singing lessons.

Remember that you want to do it just stick to that. Most people give up really easy. It just depends how much you want to do something. If you really want to do it, then you can do it. But if you sort of want to do it, then you're going to give up pretty quick.

AU: Final words for Victoria satanic fans.

DD: Are they satanic fans?

AU: You're the one having sex with Satan, I don't know.

DD: I don't know that I'm a fan of Satan. I just fucked him. (Laughs) He's probably more likely a fan of me. I would say get off your Satan rampage and become a fan of yourself.

www.myspace.com/danakildepression

VICTORIAS LOCALS ONLY



voice to do the death metal thing? Cause you're just this tiny little person.

DD: Anyone can do it. Any tiny thing can do it. Most people just believe they can't. It's the same as singing. You just have to breathe properly and bark like a dog.

AU: So, you don't have any effects on your microphone?

DD: No, no effects. Sometimes we use vocalist live for an echo on the speaking voice, but we don't do any effects on the screaming.

AU: What's one little secret you could share with us?

DD: Ummm, get singing lessons.

Remember that you want to do it just stick to that. Most people give up really easy. It just depends how much you want to do something. If you really want to do it, then you can do it. But if you sort of want to do it, then you're going to give up pretty quick.

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people trying to do the death metal thing and hurting themselves?

DD: Ummm, get singing lessons. Remember that you want to do it just stick to that. Most people give up really easy. It just depends how much you want to do something. If you really want to do it, then you can do it. But if you sort of want to do it, then you're going to give up pretty quick.

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(Sault Ste Marie ON) - 04/27

@ Coch's Corner

(Thunder Bay ON) - 04/28

@ Kilroys

(Winnipeg MB) - 04/29

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@ The Dude Mansion

(Regina SK) - 05/01

@ The Painting Goat

(Lethbridge AB) - 05/02

@ L.O.T.M. Hall

(Calgary AB) - 05/04

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(Calgary AB) - 05/05

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@ Funky Winkerbeans

05/14 - (Victoria BC)

@ Logan's Pub

05/15 - (Victoria BC)

@ Secret Show TBA

05/16 - (Abbotsford BC)

@ Fun Haus

05/19 - (Calgary AB)

@ Lord Nelson's Pub

05/20 - (Edmonton AB)

@ The Pawn Shop

05/21 - (Saskatoon)

@ Walkers Event Center

05/22 - (Thunder Bay ON)

@ Killroy's

05/23 - (Sault Ste Marie ON)

@ Coch's Corner



High Art For The Low Down

VANCOUVER VENGEANCE

run vinyl releases by Western Canadian thrash and powerviolence bands. I've been too broke to release anything for a while, but there's gonna be some sick stuff coming out this year. Check out blackbananarecords.blogspot.com for release and distro info.

AU: So what are the current/future plans for Circle The Wagons?

Jord: I'm heading back to Nelson to learn the new material for a new 7", then we tour Western Canada with the Dayglo Abortions in mid April. My whole plan for moving was to join a fastcore band that would only play all ages DIY shows, and now I'm touring with one of Canada's most established bar punk bands, so that's an indication of how quickly I sell out my ideals. I listened to Dayglo a lot as a teenager though and I'm sure the whole trip is gonna be epic. Tour Dates and misinformation can be found at: www.reverbnation.com/circlethewagons

Circle The Wagons - Not Dizzy Yet.

By: Denis Maile

It doesn't seem right to interview a band from Nelson for the Vancouver Vengeance article, but it'll tie together, trust me. Forming in 2001, disbanding in 2006, and now reforming in 2011 Circle The Wagons are back to melt faces all over again with their brand of fast-as-hell hardcore punk. I touched base with their new singer Jordan who resides in Vancouver. Do you see how it all ties in? No? Well you're an idiot.

AU: So how did it come about that Circle The Wagons got back together?

Jord: Paddy and Mike had asked me to try out for their new project, but I'd already made the decision to move to Vancouver, and the prospect of starting a new group from scratch while living 8 hours away seemed a bit daunting. I made a joke about how they should just get the Wagons back together with me on vocals. They asked if I was serious and I had to decide on the spot. Two days later we had the first jam (their first in 4 and a half years) and it came together super fast. Unfortunately longtime drummer Chrislite Deluxe fucked up his shoulder, but Kyle Sheppard has stepped up to the kit. He's from a tech/death metal background, so he's had to rein it in a bit, but the guy's a fucking octopus and I'm stoked to be playing with him.

AU: What is your earliest memory of Circle The Wagons?

Jord: I'd been half heartedly telling people I was going to move to Vancouver for 5 years, and Nelson was driving me insane. The whole town is permeated with apathy and spilled bong water. Outsiders routinely visit Nelson and fall in love with it, but the whole town is super restrictive and arbitrarily regulated, and though they pride themselves on being an 'arts town' their idea of art is restricted to a very narrow field. And the "local identity" the fucking city council wants you to buy into... I have zero tolerance for some misguided,

equally untalented schmuck.

AU: Is it true these diehard Circle The Wagons fans are called 'Wagoneers'?

Jord: It is now! Please go forth and spread this term. Any 'Wagoneer' that gets the lyrics to 'The Honky Problem' tattooed on their ribcage gets 5% off admission to Circle The Wagons shows for a full month.

AU: What brought you to Vancouver?

Jord: I'd been half heartedly telling people I was going to move to Vancouver for 5 years, and Nelson was driving me insane. The whole town is permeated with apathy and spilled bong water. Outsiders routinely visit Nelson and fall in love with it, but the whole town is super restrictive and arbitrarily regulated, and though they pride themselves on being an 'arts town' their idea of art is restricted to a very narrow field. And the "local identity" the fucking city council wants you to buy into... I have zero tolerance for some misguided,



ATOMIS

By Sarah Kitteringham

Propelled by a collective adoration for aural experimentation, post-metal quartet ATOMIS swept onto Calgary's music scene in November. Despite only playing three shows thus far, the group has received accolades for their stirring combination of dynamic soundscapes with infrequent roaring vocals alongside mesmerizing visuals.

mesmerizing visuals.

Composed of long time musicians Nathan Navetto (vocals/percussion/visuals), Matthew McLaughlin (vocals/ guitars/ schematics/ organ/electronics), Taylor Johnson (guitars) and Steve Berry (bass), ATOMIS was born from the ashes of SOMASTATE and Pure City. A number of circumstances resulted in the band – originally planned as a side project – becoming its member main focus. The results are vastly different from their previous acts.

"One of the challenges of this project from the beginning [was] to try and to write music about something specific," begins McLaughlin, who catches up with Absolute at coffee and world beer house Kawa alongside two band mates. "Evoking emotion without trying to tell someone to think or feel a certain way, to let the music guide a person into those places. That was super challenging and very motivating creatively."

They've been remarkably successful in their goal. Considering how sporadic vocals are used – one sentence per five minute plus song isn't uncommon – their music evokes strong reactions

due to its powerful

due to its powerful ebbs and flows that are visually stimulating. Their influences are obvious – Neurosis, Cult of Luna and Red Sparowes come to mind – yet they've managed to create something unique.

Something unique.
"My two favorite bands are Converge and Radiohead. Those are bands that are obviously on completely different sides of the spectrum,

but there is so much energy, ambiance, and passion behind it, they can both capture an emotion," explains Navetto. "What we

CALGARY CARNAGE

hope to capture in our band, those who

those bands have captured in their music."

point, have tended to take a bit of a darker view," agrees Johnson. "I think part of that is the music we listen to and also a pessimistic view of the world to an extent... we've tried to be as honest as we can from the beginning and so far there hasn't been a lot of super happy upbeat this or that because it's not general knowledge that's what this is."

Indeed, their live set consists of projected images ranging from



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| APR 23 | OUT OF THE RUINS / ASCESIS |
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JAG PANZER

Crushing All With Heavy Metal

interview with guitarist Mark Briody by Ira Hunter

AU: Jag Panzer!

Briody: Hi, this is Mark from Jag Panzer.

AU: What's the origin story of Jag Panzer?

Briody: Well, three of us in the band have known each other since we were kindergarteners. We grew up a block apart here in Colorado. We always liked heavier music than everyone else. Other kids were listening to Van Halen and we were listening to Rainbow and UFO, and eventually we were 15 or 16 and we thought "maybe we should learn some instruments and form our own band." So we sort of just divvied up instruments; I was assigned



guitar, my buddy John was assigned bass, Harry was going to sing. We just sort of took it from there. We met our drummer; he joined when he was only 16. He joined in '87, so he's one of the new guys in the band. Other lead guitar player Christian, we've known him since we were kids also. So we were just a bunch of Colorado kids that liked playing metal.

AU: What was the Colorado music scene like back then? John Denver?

Briody: You know, everybody thinks it would be like that but it actually wasn't at all because the real John Denver was so prominent here, there really wasn't anybody trying to do that because you could always go see John Denver. There was lots of Lynyrd Skynyrd type bands everywhere. We started out, our first year we were playing copy tunes. We were 16 and we were playing Judas Priest songs and people thought we were way too heavy. Its funny looking back that something like *Living After Midnight* was considered ridiculously heavy. The

AU: Do you still release your albums on vinyl?

think we can still get really heavy.

AU: Is it true that Colorado has some very liberal marijuana laws now?

Briody: It depends on the county in Colorado. I don't think mine does. I know Denver does. Shows how well versed in that I am. Yeah, I think definitely parts of the state but not where I live.

AU: In the beginning were you inspired by the New Wave of British Heavy Metal or did you just do your own thing?

Briody: Yeah, NWOBHM was huge for us. I used to drive to Denver which was I guess a good 80 miles from where I grew up and I'd drive there every week to the one record store that would get all of the latest NWOBHM bands like Angel Witch and Tigers of Pan Tang. There was no way of hearing anything in advance, so I would just buy whatever cover looked cool.

AU: Do you still release your albums on vinyl?

think we can still get really heavy.

AU: With the name Jag Panzer, did anyone think you were a nazi skinhead band or anything at the start?

Briody: People still think that! I get an email about once a month. Yeah, I get people asking about that and I write them back and say "no we're not". It's strange, you'd think they could just use Google and find out.

AU: It's kind of like Lemmy saying he's not a Nazi because he has sex with black women.

Briody: *laughs* Right! Lemmy's so cool. Hilarious.

AU: He's got a documentary out. Any plans to make a Jag

scene

was

mostly

that:

Lots

of

southern

rock

bands.

AU: What about nowadays, what's Colorado sounding like?

Briody: Lots of really heavy bands! I mean, god, we'd probably be one of the lightest bands if we were playing down here in Colorado a lot. It's a pretty diverse live scene now. There's a lot of pop and punk and hardcore. Not really any bands like us though.

AU: What's the breakdown of your album history?

Briody: We did our first EP when we were teenagers. That came out in 1982. Our first full-length in 1983, and we've been doing them ever since. *Scourge of the Light*, our tenth album, just came out in North America.

AU: What sets Jag Panzer apart from other bands?

Briody: There's so few bands just playing just straight-up metal. Every other band's got an angle. You know, "we're death metal" or "we're black metal" or something, and that's cool. But it seems like everybody's got some kind of different genre, and I think we're just straight-up classic metal like Judas Priest and Iron Maiden used to play. We don't sound like we stepped out of 1983; I think we're traditional, straight-up metal for 2011. We've got a singer that's not afraid to sing and harmonize, and there's guitar harmonies with melodies in there but I

AU: Is there an underlying message to your music?

Briody: Nah, we try not to. There are so many bands doing messages. We give Harry, our singer, free range

of lyrics, and he sort of tries to cover the gamut. Some

of them are more literature-type

based, or he'll make up his own

story. Others are just sort of

the heavy metal underground,

brotherhood type thing.

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out. Any plans to make a Jag



Panzer documentary?

Briody: Oh man, that'd be great. I don't know if anybody would see it, we certainly don't have near the audience of Motörhead. It's funny, I saw Motörhead in the '80s and they had a trivia contest before Motörhead went on and the contest was to name the bass player from Motörhead so I thought, "the answer can't be Lemmy, that's too easy!" So I raised my hand and I say, "it's Ian Kilmister," which is his real name. And they said I'm wrong and they give it to someone else who said Lemmy! Later, someone taps on my shoulder. I turned around, and it's Lemmy. He goes, "you got it right, mate," and he hands me a pitcher of beer.

AU: Final words for Canadian metal fans?

Briody: We love Canada; you guys know how to rock up there. Hopefully we can be back soon, and you know, we've never been to the west coast of Canada so let's hope we can get there. But thanks for listening to us; we always appreciate the support from Canada.

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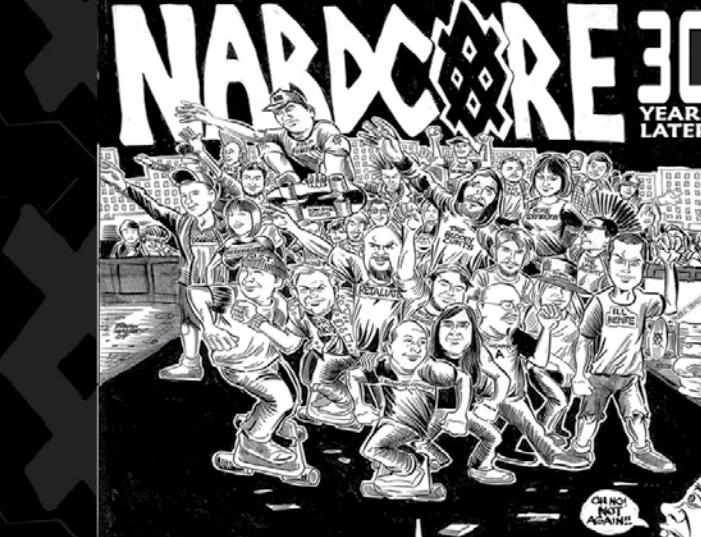
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Heavy Metal Art Exhibit 2011

By (Laceration) Lacey Morris

Metal and art fans have a whole month to make it out and check out the Heavy Metal Art Exhibit, which will be taking place at the Nina Haggerty Centre for the

Arts from March 24th - April 18th Viewing hours runs from Monday - Friday, 10 a.m. to 2 p.m. Additional viewing hours are Thursday evenings from 4 until 8, as well as Saturday afternoons from 1 til 3. There is no entry fee.

The Heavy Metal art exhibit will wrap on the 23rd of April, followed by an audial massacre at Shredmonton's deadliest metal venue, the Mead Hall. A solid lineup has yet to be confirmed.

Interview with "Heavy Metal" artist Tim Grieco

AU: How did you get involved with the Heavy Metal Art exhibit?

Tim: They asked me if I wanted to put some work in the show because they know I'm a local musician and artist who plays in a local metal band.

AU: What band do you play in?

Tim: Antediluvian

AU: What kind of metal do you guys play?

Tim: We play black metal. It's really aggressive and I would say progressive but I don't want people to get the wrong idea because we have sort of an old-school aesthetic and sensibility but we mix in really weird, experimental stuff. It really churns in

darkness and the unknown.

AU: What are your thoughts on the 'Metal on Campus' group?

Tim: I've been aware of them for a couple of years. I went to U of A but I wasn't part of the group (I graduated last April). I was doing a Bachelor of Fine Arts there. I didn't really get involved because I really didn't have time for student groups. I know Gabby and Justin just from meeting them at shows and things like that.

AU: How long have you been creating art for?

Tim: My whole life, I've been drawing and stuff. I really started taking it seriously when I was about 20... so I've been doing it for about 10 years.

AU: How would you describe your work?

Tim: Basically I am interested in mixing abstraction with organic forms and elements of realism that evoke the human body and exploring the subconscious and the unknown, partially through random mark making and through kind of a channeling process that I do.

AU: What is your favourite medium to work in?

Tim: Print making, Copper plate etching.

AU: What kind of art has inspired you?

Tim: Mostly surrealism and symbolist stuff.

AU: What drew you into the metal culture?

Tim: I'm not interested in Metal as a culture. I think it's sort of paradoxical because to me Metal is about individuality and the freedom to be as weird and wild as you want to be. The interesting thing about the culture is that there are lots of different kinds of people in it. I'm not really concerned with being a part of the metal scene, I look at it more as an art form for exploring strange things.

AU: What bands and musicians that have inspired you?

Tim: Classic death metal from the early 90s, early black metal. Bands like Morbid Angel, Mortuary Drape, Sam Hail, Mayhem... It was a really interesting time between the late 80s and early 90s right before death metal sort of got really mainstream, where bands were really pushing the envelope and exploring new territory but

SHR-EDMONTON

beyond a lot of the stuff that I'm interested in because there are aspects of metal and metal culture that I don't really care that much about. It is good for a person like myself in a band if I want to get exposure I know there's a place that I can go. Gabby ran a show on CJRS so I would give her my CDs and have them played on the campus radio. I could use it as a resource to hear about the kinds of shows and local-goings on that I'm actually interested in.

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Evil Survives

'One Word: Heavy Metal'

Interview with Adrian Riff
by Charley Justice

OK, Heavy Metal may very well be two words - but while many bands today are oh-so-consciously ditching the prefix and trying to let Metal be simply Heavy Metal - Evil Survives are of a more stubborn breed. The megaforce metal-mob from Winnipeg is right up front, very particular, and ever unashamed about the style of Metal they play. British Metal Revival, striking and reproducing - or at least attempting - the sound of 1979 - 1984 NWOBHM, right down to the analog recordings, over the top antics, larger than life walls, and grandiose lyrical themes. Even their stage names are a painfully obvious homage to the masters. After weeks of searching, Absolute Underground tracked down the elusive Evil Survives axe maniac Adrian Riff for a quick pint and a history lesson...

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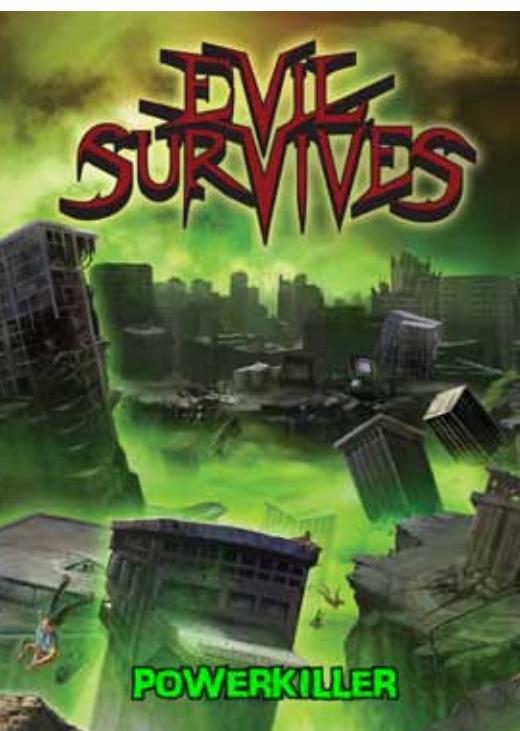
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Absolute Underground: What are you drinking?
Adrian Riff: Vodka, straight.
AU: Really? What's with the name? Kind of goofy...
AR: No. It's deadly serious.
AU: What about the name of your latest album, Powerkiller. What does that mean?
AR: Well obviously it's an expression of the anarchist ideal to eliminate hierarchies and dismantle all structures of power.
AU: Really? Doesn't it have anything to do with Powerslave?
AR: No. It's deadly serious.
AU: Best Maiden Record
AU: Piece of Mind
AU: Best Priest
AR: Stained Glass. Sad Wings close 2nd.
AU: You guys tour pretty hard, how are the crowds?
AR: Mostly good. We've covered a lot of Western Canada, it's kind of our stomping grounds, so the crowds out there are great, Vancouver, Edmonton, Victoria, Saskatoon etc. We did a bunch of US dates recently, which were mostly great too, but hit and miss. Been getting a lot of US press from our label Heavy Artillery so that helps.
AU: You guys hit the road right away.
AR: We will be touring the North and Eastern US and Canada late April and May 2011.
AU: Tell me about Heavy Artillery Records.
AR: Independent; on the cutting edge of metal revival; great guys who have done a ton for us so far. We only have good things to say about Heavy Artillery!
AU: They released Powerkiller on CD last year, and are about to release your first album Metal Vengeance, right?
AR: Yea, it was only on vinyl until now. Same with Powerkiller until HA did the CD pressing. Kind of destroys our vinyl-only credibility, but easily worthwhile nevertheless. They really get our shit out there.
AU: War on Music does your vinyl.
AR: Yep, ours and some other pretty killer stuff. Our buds out west Bison BC have their new record coming to vinyl

ala WOM, Cauldron too.
AU: Bands like Cauldron, and your label mates Enforcer - traditional heavy metal bands - are really starting to get some good attention.
AR: Yea, both those bands work for it and deserve it. I do think we have a distinct sound from other bands coming around right now, it's not like you can lump us all together. True metal nerds hear the differences miles away.



POWERKILLER

AU: Talk about your influences other than Maiden and Priest.
AR: Satan is huge, you can hear Court in the Act all over Powerkiller. Merciful Fate for sure, early Raven, Accept, some thrashier stuff like Coroner and Sacrifice. I am also a huge guitar-hero nerd (not the video game shiteheads) - Jason Becker is my secular deity.
AU: Last words Adrian.
AR: Give up the goat - go vegan.

AU: I actually hear lot of criticism in the metal world

WRETCHED WINNIPEG

lately about bands aping or ripping off NWOBHM and old school heavy metal. How do you respond to that.
AR: True, you automatically seem to lose metal points now that it becomes the next genre trend since thrash got big again. But what can I say - Evil Survives from the get go had an explicit operating principal to sound like a Maiden rip off band. No joke. We really try to pay tribute to NWOBHM, Maiden in particular, and were not ashamed of it. And I think we do it well, it's for real with us.

AU: The Descent Into Hades is a pretty intense song (14 minute closing track on Powerkiller).
AR: And it is a perfect example of our method of paying tribute to the masters. Hades was written as an open tribute / open challenge to Rime of the Ancient Mariner. I went into it with a direct inspiration from Rime, hoping maybe to even exceed it in length. But, like every song, I really just let it write itself, form an organic trajectory, take on a life of its own. This track, although it will forever live in the shadow of the original opus, is probably the best song I have written for this band so far, definite personal favorite.

AU: How is writing coming for the next record.
AR: Great. I actually thought it was done and ready to go, but then I realized it was only half done. We are a very picky band, and we hold ourselves to intensely high standards. But in the immortal words of Di Vinci - 90% of the genius of art lies in conception, not execution. Get it?

AU: Sneak peak into a couple tracks...
AR: Well...more of the typical historical and mythical themes - there is Running the Gauntlet about a dissident execution in 16th Century Russia under Ivan the Terrible...Destroyer about Napoleon's 1812 campaign against Russia and the burning of Moscow...The Colossi of Memnon about Amenhotep IV or Ichnaton of 18th Dynasty ancient Egypt, who unilaterally decreed monotheism upon an uber-traditional Egyptian society, and ultimately brought socio-political ruin to the 3000 year old empire in less than a generation...and...what else, oh yea, some songs about Heavy Metal and shotgunning beer too.
AU: Last words Adrian.
AR: Give up the goat - go vegan.

AU: I actually hear lot of criticism in the metal world

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By Ira Hunter
AU: Who are we talking to?

Palm: This is Mike Palm, lead singer/guitarist of Agent Orange.

AU: Have you been there since day one?

Palm: That's right.

AU: What was it like back then?

Was the surf-punk different?

Palm: *Laughs* Oh man, that's a big question to start out with. Well, it was really different. It's hard to go back and imagine how things were before, you know? Whether it's the early days if the punk scene or the innocence of the '60s, I mean, my god, it's crazy. People don't realize how different it really was. Nowadays, especially with the punk scene, punk rock is pretty well accepted these days. They have Green Day, who

definitely have been able to get into the mainstream and become accepted by the general public, whereas in the early days punk rock was dangerous and feared, you know? You'd walk down the street with a spiked haircut and people felt threatened and they reacted accordingly - violently, sometimes. Whether it was just some rocker guy or a cop, it didn't make any difference. If you were punk rock, you were pretty much labelled the enemy.

AU: Was the scene quite violent back then?
Palm: Basically at that time people were into Boston and Ted Nugent and Aerosmith, and they all had long hair. So if you cut your hair, it was a line in the sand. People saw you walking down the street, they knew that you were on to something new and different and they were threatened by it, and that's really what it boils down to. A part of it to, obviously, is the punk tradition, just for the fun of it. Shock value. And that didn't help the situation much. Eventually it led to the L.A. Times writing a big article. I think the term "mosh pit" was coined in that one, and it was all about punk violence. The next thing we knew, there was this black list going around. We're starting to play the clubs in L.A. and getting around a little bit, and next thing we know we're on a black list. And all because of the sensationalism. It was just so ridiculous. If you think about that happening today, can you imagine a punk band being banned from a club or blacklisted from every club in town?

AU: What did you do in that situation?
Palm: We made our own way. Some of our favourite places to play back then, the Whiskey a Go Go, the Starwood and the Roxy, those are the clubs that banned the bands and blacklisted them right off the bat, and that definitely affected our circuit of clubs. It started with a little circle in Orange County, and we started playing more clubs in LA and branching out a little bit in San Francisco, up to Vegas or Arizona, down the San Diego. We just started finding different places to play, we had to. We still like to go play out of the way places. We're the band that will stop when everybody else won't. Yuma Arizona, Juno Alaska, whatever. It's all good.

AU: What were your punk influences and what were your surf influences, was it Dick Dale?
Palm: Yeah, it was Dick Dale. But probably more than any other band, there's an Orange County band called the Lively Ones- amazing guitar player Jim Masoner- They jumped around a lot- I

BLAST FROM THE PAST



mean, that was punk. Jumping around, having a good time, that was the thing. For me, it's something that I just grew up with. I think other people are probably influenced by their local music scene and grew up in Southern California. There was a sound Leo Fender developed right



"Yeah, cool, let's start a band!" It was a wave that happened, literally. There were hundreds of bands. Some songs hit big- Pipeline, Wipe Out but a lot of them, it's stuff that's been lost for years. It's an exact parallel with the punk scene, that's exactly what happened with us too. You didn't have to be able to play an instrument, just get up there and do something. That's all it took. It was an attitude

AU: The song everyone totally recognizes you for is Bloodstains. Is there a hidden meaning to that song or a story behind it?
Palm: That's a really early song. One of the first three, I guess I just kind of saw the whole punk scene, even in the early days, like a car going a hundred miles an hour with a cliff looming just up ahead. It just seemed like a scene that was going to crash and burn really hard, so I think a lot of my lyrics reflected that, and it kind of did happen to a certain extent. Once hardcore latched on to punk rock, then it became really violent and one thing led to another. The cops and the riots- it got out of control. I guess it's just what I kind of envisioned how it'd go.

AU: You were living in darkness.
Palm: Yeah actually for a couple years there I was. *laughs* I'd have to say the scene really was a reflection on that of what was going on. And really those were the dark years, things were so out of control. The violence at the Olympic Auditorium and stuff like that. For years after that, a lot of people even saw that as the blueprint for punk. We'd be playing in Lawrence, Kansas or whatever and there'd be these big punk riots, and it's like these kids were just emulating what they saw in the Decline of Western Civilization.

AU: Final words for Canadian fans up here in their igloos waiting for you to come back?
Palm: Well every time we come up there we have a really great time. It's going to be five shows on the east coast and then it looks like in May we're going to be coming back up that way.

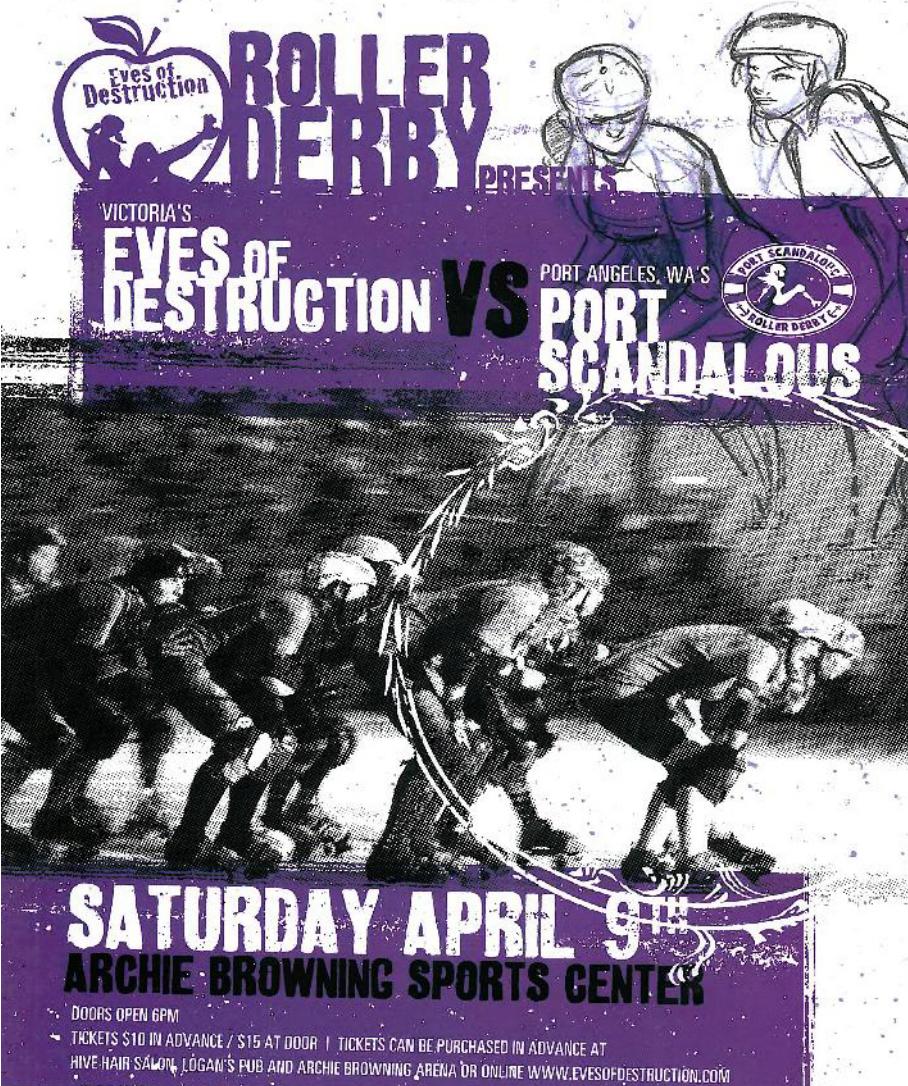
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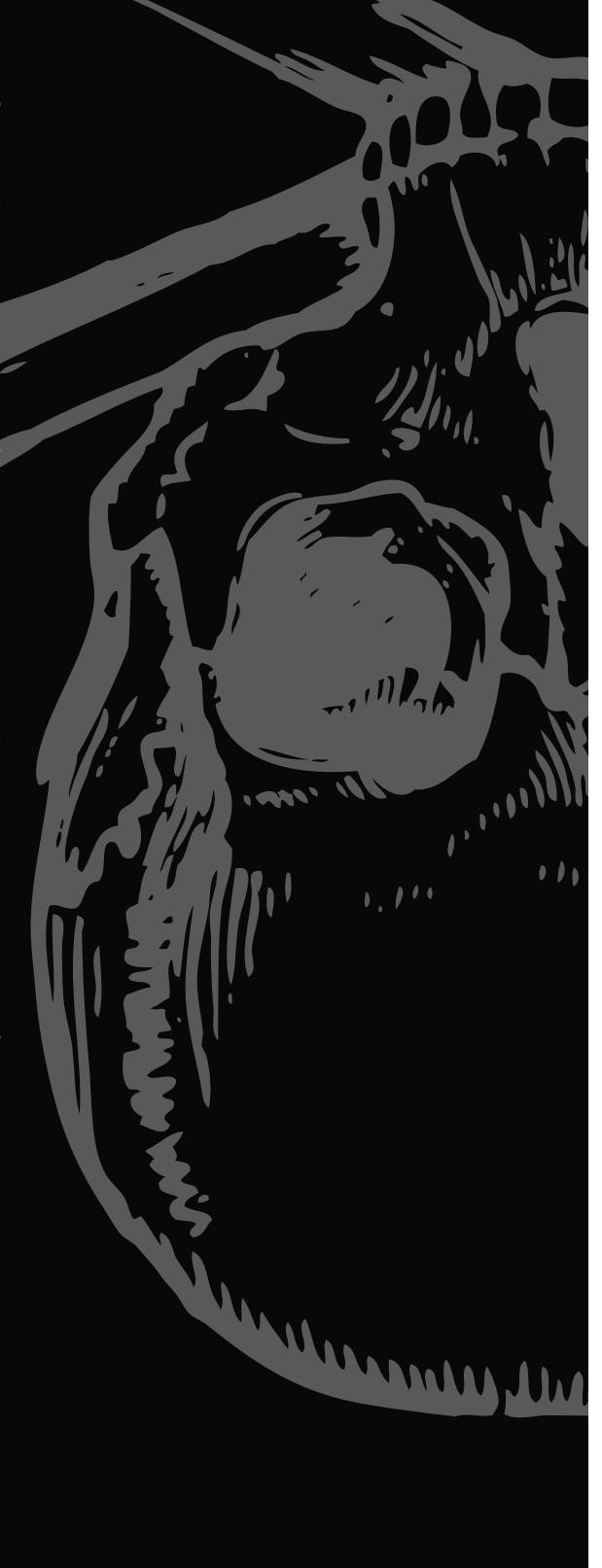


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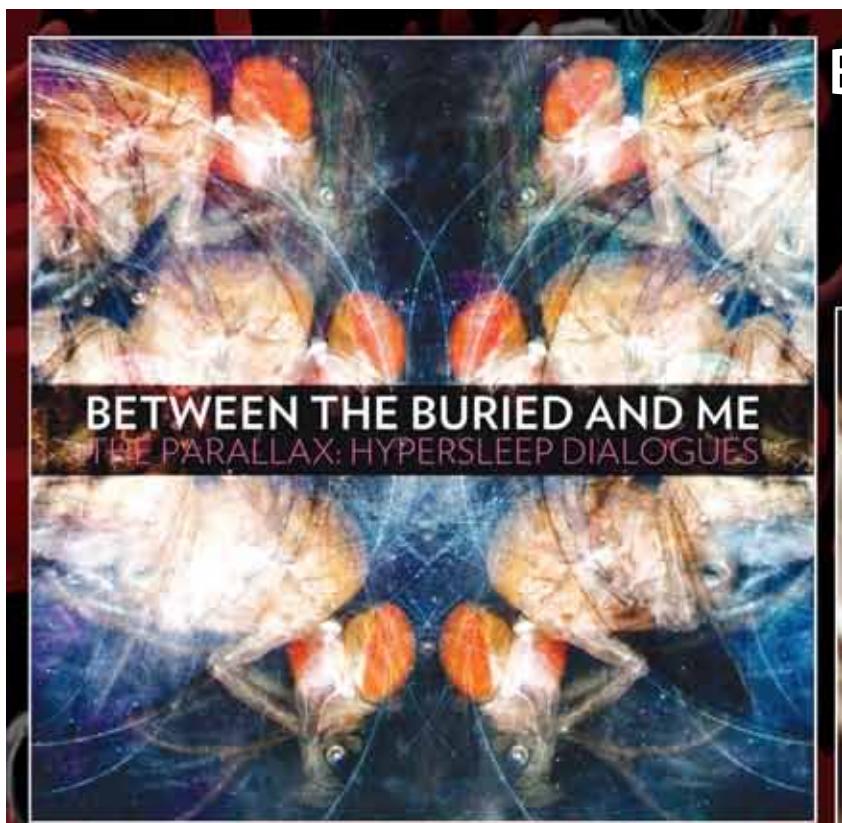
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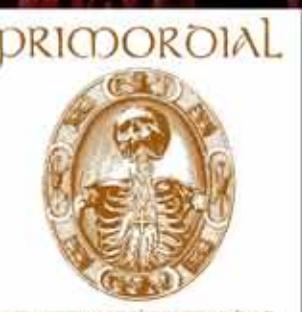
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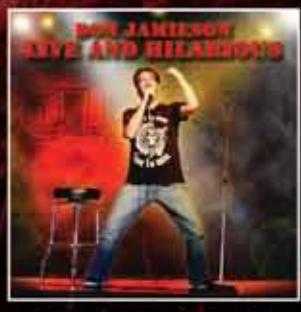
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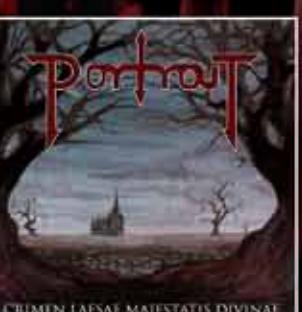
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Smokestack Jacks

By Rod Rookers

The Smokestack Jacks are one of the coolest outfits to come out of Lethbridge Alberta in the last while or anywhere else! Let's see what these cats have to say...

AU: So how long have you guys been playing together?

SSJ: 36 months.

AU: Your stuff is way different than most bands we get and goes over well. Do you guys usually hit home runs when you play new venues?

SSJ: Not always but when we do it's usually a grand slam. It depends where and when we're playing. Like Easter weekends at the local sports bar won't make you any fans but getting into a good gig at a good venue always makes us new fans.

AU: You mentioned you are back in the studio...is there anything you can tell us about the new album?

SSJ: Yeah. It's going to be like a three-fisted punch in the nuts. Look for it in Fall.

AU: You have 2 shows booked at DV8 this summer, what are some good spots to play out in the Lethbridge area?

SSJ: Ooh. Your putting us in a tight spot here. I don't know if I should get into that. All I'll say is that there are some great venues in Lethbridge and if you go online you'll find them all.

AU: What's the furthest place you have driven to play a show?

SSJ: Farthest in one drive? Well I guess that'd be Lethbridge to Saskatoon for one show. 7 hours man each way, man that was rough. Kamloops is the farthest we've been from home though.

SSJ: [Dave] I'm influenced by a lot of different stuff and I think my influences change a lot based on what I'm listening to at the time. I'm definitely influenced by the old blues stuff and this kind of new-alt-blues thing that's been happening in the

AU: You guys have a very cool style / stage presence...where did you get some of your



United States in the last 10 years. Our style really comes out of all of our personal influences. Like Geoff is more of a Hard-rock and Metal guy than I am and it totally comes through in his drums. I love that.

[Geoff] I listen to everything from Eminem to Metallica. I think that music itself is really my main influence.

AU: You guys are going to make a move from a 2 piece to a 3 piece band, is it a tough transition so far?

SSJ: Actually we've already made the transition. Mike Kaye is not just a great bass player but a great band mate. He's a perfect fit with us on so many levels. The stuff that we're writing now really requires the third instrument voicing. We were originally looking for a keys player who could do some organ stuff when we were introduced to Mike. We gave him an audition and it's been perfect ever since.

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AU: You guys have a very cool style / stage presence...where did you get some of your

DETHBRIDGE

that creeps you out - or do you figure it would be kinda neat?

SSJ: It depends on your measure of success. If you look at our list of goals from 2 years ago, we've accomplished so many of those goals and that is success for us. We take it pretty seriously and we work hard at what we do so we're happy when we succeed at any level. [Geoff] If being able to quit your job to play music, travel and live the rock and roll dream crept me out then I wouldn't even try!

AU: What's your favorite brand of "Smokestack Whiskey"?

SSJ: Wiser's deluxe

AU: Any last words for our readers before we go?

SSJ: [Dave] Peanut [Geoff] Destruct-O

Cheers and keep up the good work!



ideas from, like the outfits and stuff?

SSJ: We just come up with stuff all the time. Dave has an art background and he comes up with a lot of the visual elements of the band. We like the look of different things and times and stuff and we just incorporate what we like into the show. sometimes it's costumes, sometimes it's poster art or whatever.

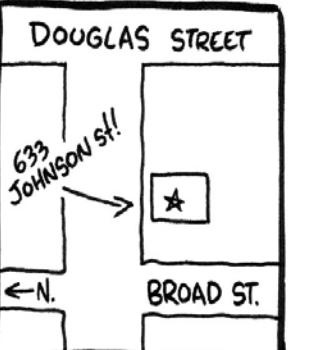
AU: I can see you guys doing pretty well in the future if you keep at it and broaden your audience across Canada...is success something

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- 02 KEN MODE
- 03 BLIST
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- 05 DRAGONFLI EMPIRE
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FUCK THE FACTS

"Couldn't be happier to Die Miserable"

Interview with: Topon Das – guitar & Mel Mongeon – Vocals

By: Pauly Hardcore

<http://www.myspace.com/fuckthefacts>

Absolute Underground: So Fuck the Facts have been grinding it out for over a decade, how does it feel?

Topon Das: It's crazy to think about. I never thought I would quit doing this, but at the same time I'm blown away that I managed to keep it going this long. I don't know how much more I have in me, but I'll probably throw myself off a bridge before I quit.

AU: When you conceived the band, it was solely you playing/recording on the first couple splits/tapes? Does the current incarnation of the band live up to expectations you may have had in 1998?

TD: That's a tough one. Yes and no really. We have this kind of 'anything goes' mentality, but when it started it was my 'anything goes' and now it's more of a collective 'anything goes' so there's a lot of compromise that happens and even though it's hard sometimes, for me that's important, because I don't want it to just be my band. I want everyone to feel like it's his or her band. There's no doubt that the band now is way better than anything I was doing back in 98 and I feel very lucky to be in the same band as these guys. It took a lot of years and line-up changes, but it really feels now like the people in the

band are there for the right reasons and that's because we share a similar passion for music.

AU: Once Mel joined the band, she sort of took over stylistic duties for FTF, doing the majority of the album artwork etc, was that an instant connection?

TD: Well she went to school for that shit and if you look at the original artwork of Mullet Fever or other shit I did, it's obvious why I needed to stop doing it. I definitely love that the artwork and main visual come from inside the band though, so if she wasn't doing it, we probably would be stuck with my crappy artwork.

AU: Mel, when you first joined the band, did you have a specific vision of what you wanted the imagery to be like?

Mel: Not at all. I was mainly excited about the fact that the band was active and there was playing shows on a regular basis. I had a visual art background, but I was just starting to do stuff on Photoshop. I didn't even have a computer at the time. I remember doing a full artwork for a comp on MS paint... The band was really appealing to me because I had a lot of space to create in there, visually and musically speaking. I still feel the same way today.

AU: Where do you draw inspiration from for your lyrics and what do you find yourself writing about these days?

Mel: I get inspired by everyday things. Often by books I'm reading, subjects on the radio (information channels), or just the general life experiences and contradictions. I do tend to have a preference for depressing subjects. The last lyrics I wrote, I was stuck in the hospital for 3 weeks, with no phone, no TV and no window. I never felt that depressed in my life. It was the perfect setting to write lyrics.

AU: You're touring in support of your unnamed EP from 2010, how did that release come together? It seems like the

HARDCORE ALLEY

entire band took the task of creating the artwork as well as writing etc.

TD: It's funny because this EP, well the first 3 songs anyway, is basically the B-sides of our 'Die Miserable' album. We knew those songs wouldn't be on the album, so we decided just to record them and release them as this EP. Part of it was because we wanted to do a trial run at recording ourselves; also we wanted to have something for our European tour and finally, we want to avoid working with shitty labels and completely self-release it. Everything worked out great, but the only part we dropped the ball was with the release of 'Die Miserable'.

The album should have come out last year, but we had too much on our plates and hit total burn out, so it had to be shelved. As for the Unnamed EP, it's a pretty DIY affair from the recording to the artwork to the release and promoting, we busted our asses pretty

hard and it's cool that people took notice.

AU: How did you approach writing/recording Die Miserable & what was the process? Where did you do it?

TD: I've probably done the majority of the riff writing in the past, but this time around our drummer Vil (who actually originally joined the band as a guitarist) really stepped up his writing and our new bassist has also been writing like crazy. So the writing for the album is pretty much split equally 3 ways. Most of the initial ideas get started at home and then we'll e-mail each other demos. Once we get everything figured out, we'll start learning everything at practice and slowly start tweaking the songs. We always do a bunch of pre-production recordings, so we get to really hear how all the songs are coming together. We tracked the whole thing ourselves in a small studio we set up and now the whole thing is getting mixed by Crag Boychuk in Winnipeg.

AU: You recently performed Scion Rock Fest in California, what were your thoughts on that event?

AU: Last words for the readers?

TD: The best advice I ever got was: 'Pigs don't shit whistles, so shut the fuck up.'



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Skampida

Musicians Not Criminals

By Chuck Wurley

Hailing from Bogotá, the capital city of Colombia, Skampida have been very busy bringing their sound to the United States and Canada in the past few years. And what a sound it is, a fast paced mix of punk, ska, reggae, folk, polka, disco, and other styles. They are probably the most eclectic ska band I have ever heard. This is an interview with lead vocalist and bass player, David Mujica. Don't miss your chance to catch Skampida in Victoria, BC on Thursday May 12th at Upstairs Cabaret.



AU: When did Skampida first tour North America?

David Mujica: We first came to the USA in 2005; and we stayed in the country for a while, playing mostly around Miami and NYC.

AU: What was your first impression of North America?

Mujica: Culturally, it is really different. Musically, I would say that both artists in the United States, and Latin American have an impressive level of musical talent and amazing underground scenes. Before we came, we had a different view about what was happening here (in North America) with local bands. But now we realize that the spirit of rock is the same everywhere; it is the spirit of the warrior. You can see immediately see a big difference between a band who has money and one who doesn't, but even without it the spirit is still alive.

AU: Judging by your song, "Criminales (Zombi Policers)" and some of your anti-police merchandise, you are not big fans of the police.

discovered that your freedom is about education, knowledge, and tools for a better life. You are only free in Colombia if you break all the rules, if you don't, then freedom does not exist. For example, if you are poor, and you do not break the rules, then you will be poor forever. We think Canada is better than Colombia in this respect, because your government is trying to take care of the people, or at least that is how it looks.

AU: How does Colombia compare with the rest of South America as far as individuals rights and freedoms? Is it better or worse?

Mujica: For some things it is better, for others it is worse. Colombia is a two-faced country, the media always lies to us, you never know what is true and what is not because almost everything is private and belongs to the "country's owners". One of the restrictions we have, is on travel to other countries, which is so unfair. But other countries have their issues too, for example Venezuela is

Mujica: We think our country spends so much money on everything from buying police uniforms, to giving big pay cheques to the police and other departments; that they end up trying to justify a war that exists more inside their own minds, than on the streets. If you want to catch a criminal, go and arrest him or her, but do not treat me like crap just because you don't like me. Just because I have a different point of view from yours, does not mean I am a criminal."Zombie Policers", talks about the wrong position that they sometimes take against innocent people, and about how easy it is to brain wash human beings.

AU: Is freedom in general more restricted in Colombia?

Mujica: When we went to Canada last year we

having a hard time with their president, Hugo Chavez, right now.

AU: Does this restriction of freedom automatically lend a leftist political feel to your music?

Mujica: Music is the best weapon for sure. It does not mean we need to necessarily get into physical fights over our rights. But we do feel good denouncing what we think is wrong.

AU: What is the largest festival or concert that Skampida has ever played?

Mujica: We have actually played the biggest rock festival in Latin America, three times, in 2001, 2002, and 2009. It is called Rock Al Parque, and is in our city of Bogotá. Rock Al Parque is setup over three to four days, encompasses two and sometimes three simultaneous stages, and draws crowds of more than 150 thousand people! And the best part is, entrance to it is free! This year we also plan to play some big festivals in North America too.

AU: Who would you describe as being the biggest influences on your sound?

Mujica: We have a few bands that are very important to us: Mano Negra, Todos Tus Muertos, and The Specials. And then we have other influences such as Fermín Muguruza, The Skatalites, and The Clash.

AU: You have performed on stage with Alicia Keys?

TOXIC TOAST

Mujica: That was an Alicia Keys show in Florida, Skampida opened for her. We were the only opening act though!

AU: Obviously, the music of Skampida is a combination of the talents and influences of the band members, and it is a very, very diverse sound. Did Skampida originally have a more traditional punk rock sound?

Mujica: We have a more punk rock sound now actually, in the past the ska and reggae influences showed through more.

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Cheers to Your Beers!

Dayglo for 30 Years

An interview with the Cretin, Founding Member, Singer/Songwriter & Guitarist of the Dayglo Abortions

by Sarah Kitteringham

Oldschool Photos by Doug Clement

The Dayglo's have been operating since 1979,

where in Victoria, BC,

Canada they were

formed by vocalist and

guitarist Murray "The

Cretin" Acton, drummer

"Jesus Bonehead".

They've released eight

full-lengths and a

greatest hits record,

toured the world, and

caused their former

label Fringe Product

to be sued for "distribution

and possession with

intent to distribute

obscene material". Now they are undertaking an

ambitious North American tour, to be followed

by two albums. Considering how little they've

done since 2004, we assessed it was in celebration of the thirtieth anniversary of debut Out of the Womb [1981].

"Thirty years, really? I don't really keep track of that kind of stuff," laughs Acton, proving us wrong. "It's more to pay the rent."

The tour will feature a newer incarnation of the act that [according to Wikipedia] has spit out seven members. With Willy Jak on bass since the early 2000's, the most surprising replacement is for founding drummer Bonehead, who "retired" this winter. His replacement is Blind Marc, "one of those drummers that has the beat and timing so good, he is like a machine."

"He is also blind and really good at picking up chicks, so you know you've got some problems here," adds Murray. Former guitarist and songwriter Mike Jak will likely permanently return, at least to be featured on their upcoming albums and tour (He has been playing select shows with the band over the last few years).

It's likely the albums will be a logical continuation of their sound that features raspy decipherable vocals, three chord riffing, simplistic snare and cymbal oriented drumming, and the occasional spurt of squealing solo.

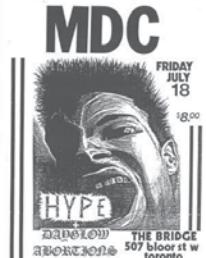
"That's the way it's working out is we've got two groups of songs and they go good being two separate groups anyway," explains Murray, who adds the albums should be done this summer.

The Dayglo's have lyrically tackled a variety of topics, ranging from substance abuse (1999's Death Race 2000), politics (2004's Holy Shiite), corporate America and individual supremacy (1986's Feed Us a Fetus), and the spoofing of punk



thought if it was going to be dry and sarcastic, better throw something in there to lighten it up a little bit and it would take a whole other album of stupid, nutso, dry Armageddon sarcastic songs."

As this comment and his lyrics make evident, Acton is "really not down with that politically correct, wishy-washy stuff." He quickly delves more in-depth.



it. He recognizes the apocalyptic undertones, and believes that the beliefs and actions recently undertaken and perpetuated by Abrahamic faiths are contributing to the hysteria. But don't let that fool you – Acton is not atheist.

"I've kind of gave up on disbelieving in anything," he says. "The more unlikely something is, the more likely it is to be true. All kind of weird stuff is going on that wouldn't happen when I was a kid. I kind of like the pagan/ native Indian kind of point of view of the universe being an entity of some kind or another. A blind idiot god theory or something like that. We are a cell on the ball sack of some humungous thing or layer of reality."

He continues, "It seems to make sense in a way, it wouldn't surprise me in the slightest because you look at the different layers of reality... There is all kinds of things, Jesus, bring it all on. I hope next year is Armageddon. Christ It's going to be fantastically fun. Compared to the monotony of all this, waiting for the banks to fail us, the four horsemen come trotting along: whoa! It's like living in a sci-fi movie."

Acton continues, believing the conspiracy theories are tied to the current worldwide monetary crisis.

"You can definitely see an underlying theme," he insists. "There is a group of people with interests like big banks and corporations and stuff like that - are just keeping our ass' enslaved, really. We are playing this stupid money game and just sitting here, that's why I don't bother working, we're just sitting here waiting for this whole thing to collapse."

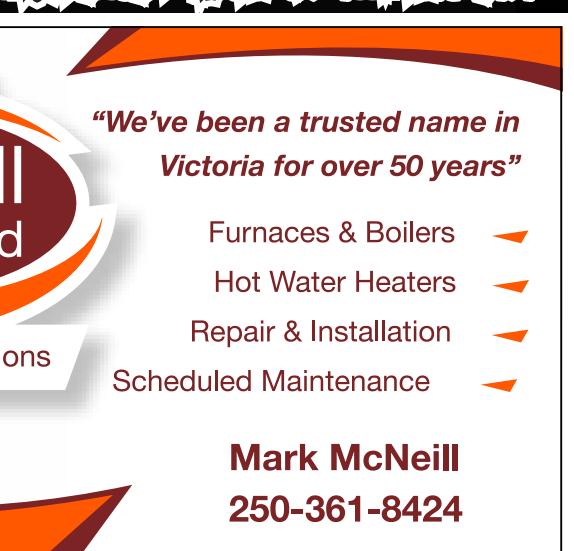
The bands success could

be attributed to this half serious, half joking, pissed off, punk-as-fuck attitude; they know their diatribes aren't taken all that seriously and don't force themselves into constant action.

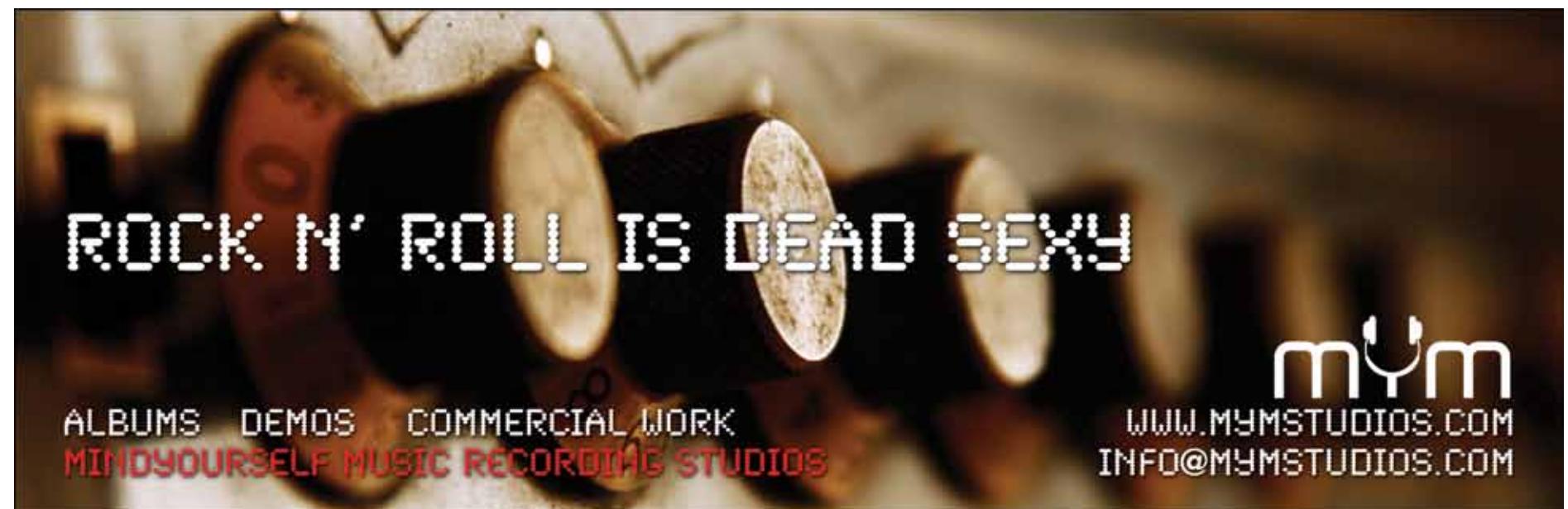
"You know, we are kind of lazy when it gets down to it," admits Acton. This explains why the act was somewhat dragging their feet.



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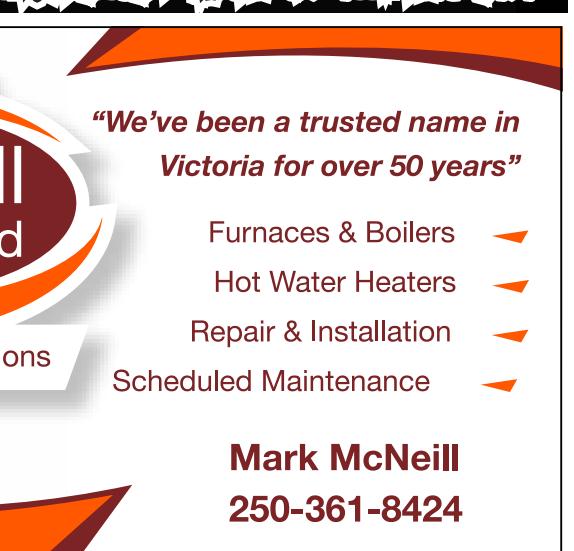
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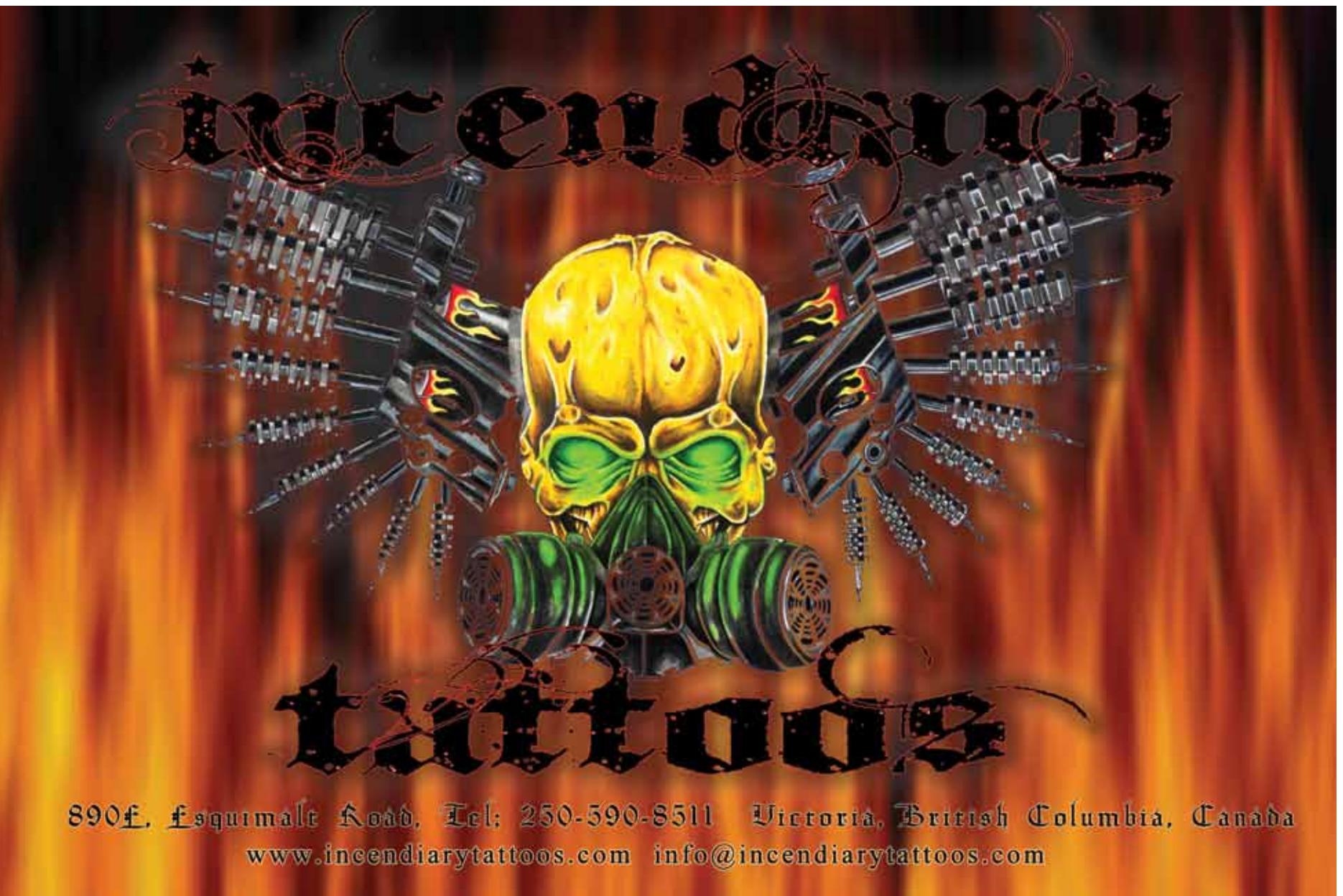
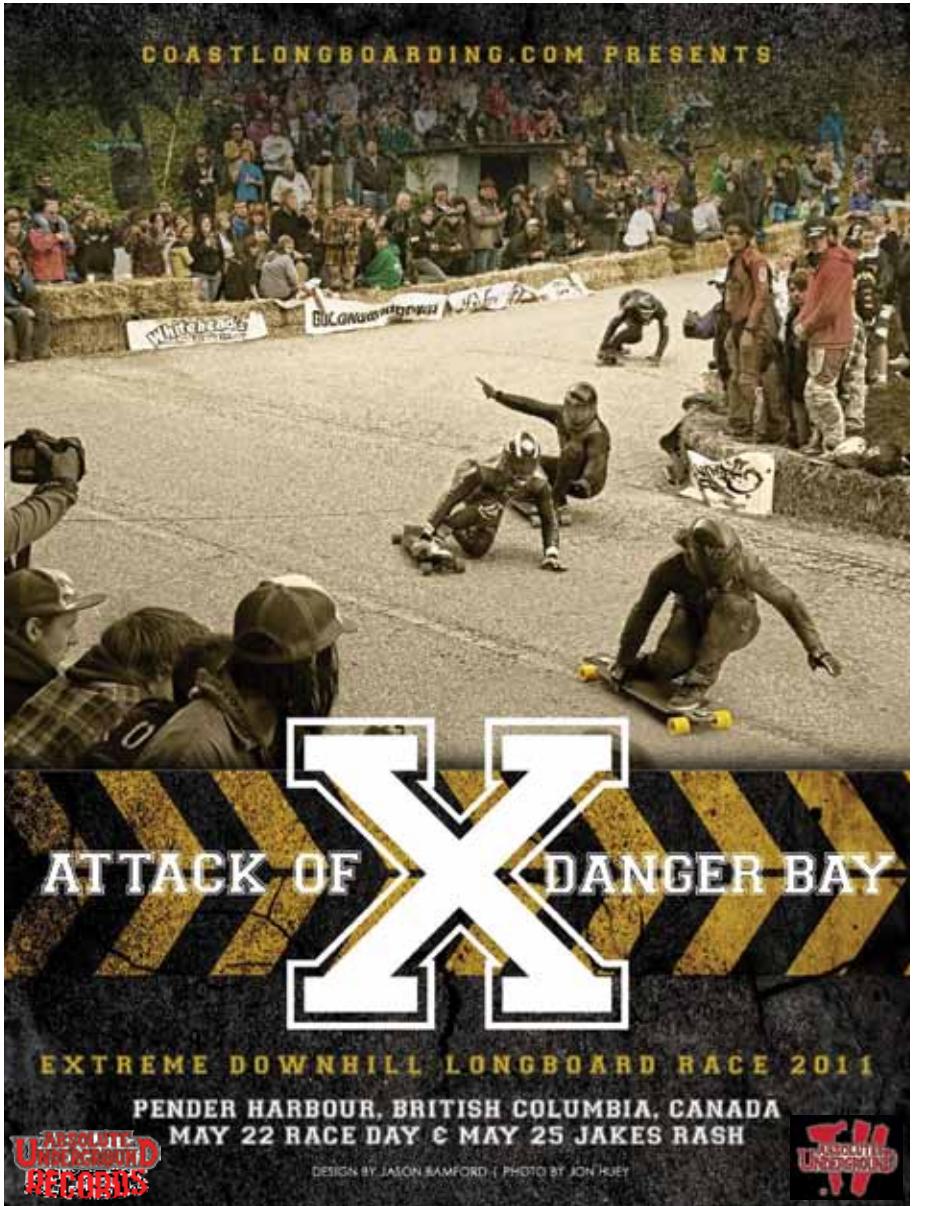
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Calgary Association of Skateboarding Enthusiasts - Benefit Concert

By Pamela Ouellette

Calgary hasn't seen a new skatepark built in over ten years. Despite an obesity crisis plaguing North America, the city of Calgary is oblivious to the fitness needs of thousands of young people.

The Calgary Association of Skateboarding Enthusiasts (CASE) is a non-profit group that aims to give the sport positive recognition and is working with city hall to get more skateparks built, which will give a lot of city youth a place to go.

A concert to benefit CASE has been organized for Fri, April 15, 2011 at The New Black Centre, 200 - 919 9th Avenue SE, T2G 0S5. All proceeds from the \$10 cover charge will go directly to CASE.

Several local bands are lending their talents to the cause. Already on the bill are: Chron Goblin, Profits of Crime, The Black Magic Hustlers, Telly and The Mike McKenzie Band.

Zev Klymochko, who presently works with CASE, has been advocating for the sport for almost a decade.

"It's not hard to find bands that want to support skateboarding because music and skateboarding go hand in hand," says Klymochko.

Darren Ollinger, the voice of X929's punk show and one of the founding fathers of The New Black Centre, is confident this benefit concert will make a positive impact for CASE's cause.

SHRED SESSION

"Not all youth want to play baseball or soccer or other team-oriented sports," says Ollinger. "CASE is important because they advocate on behalf of youth that do not yet have the experience and maturity to properly express their desire to engage in a positive recreational activity.

"CASE provides a unified voice loud enough to be heard down at City Hall."

According to Klymochko, the key to getting the skateboarding community's needs met is communication with city hall.

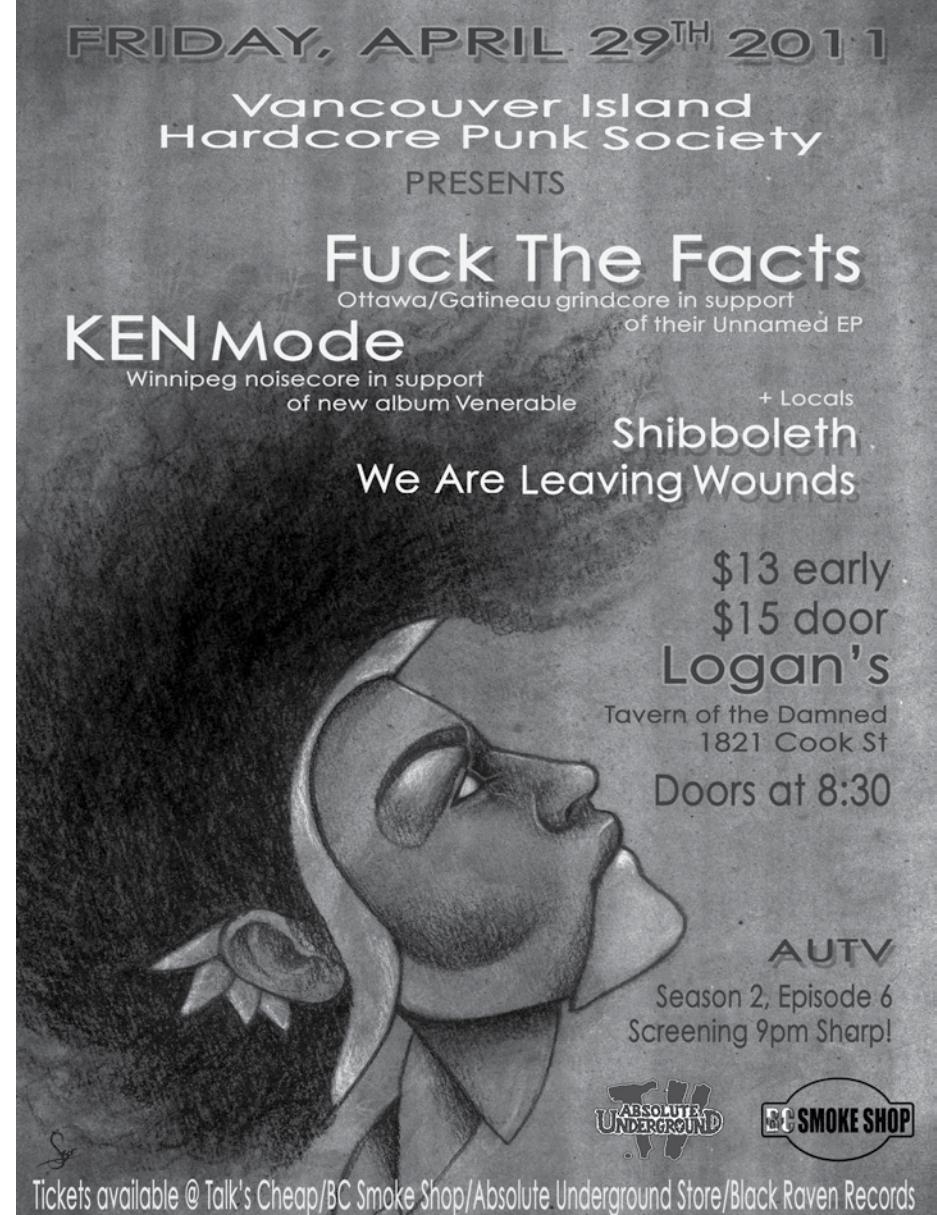
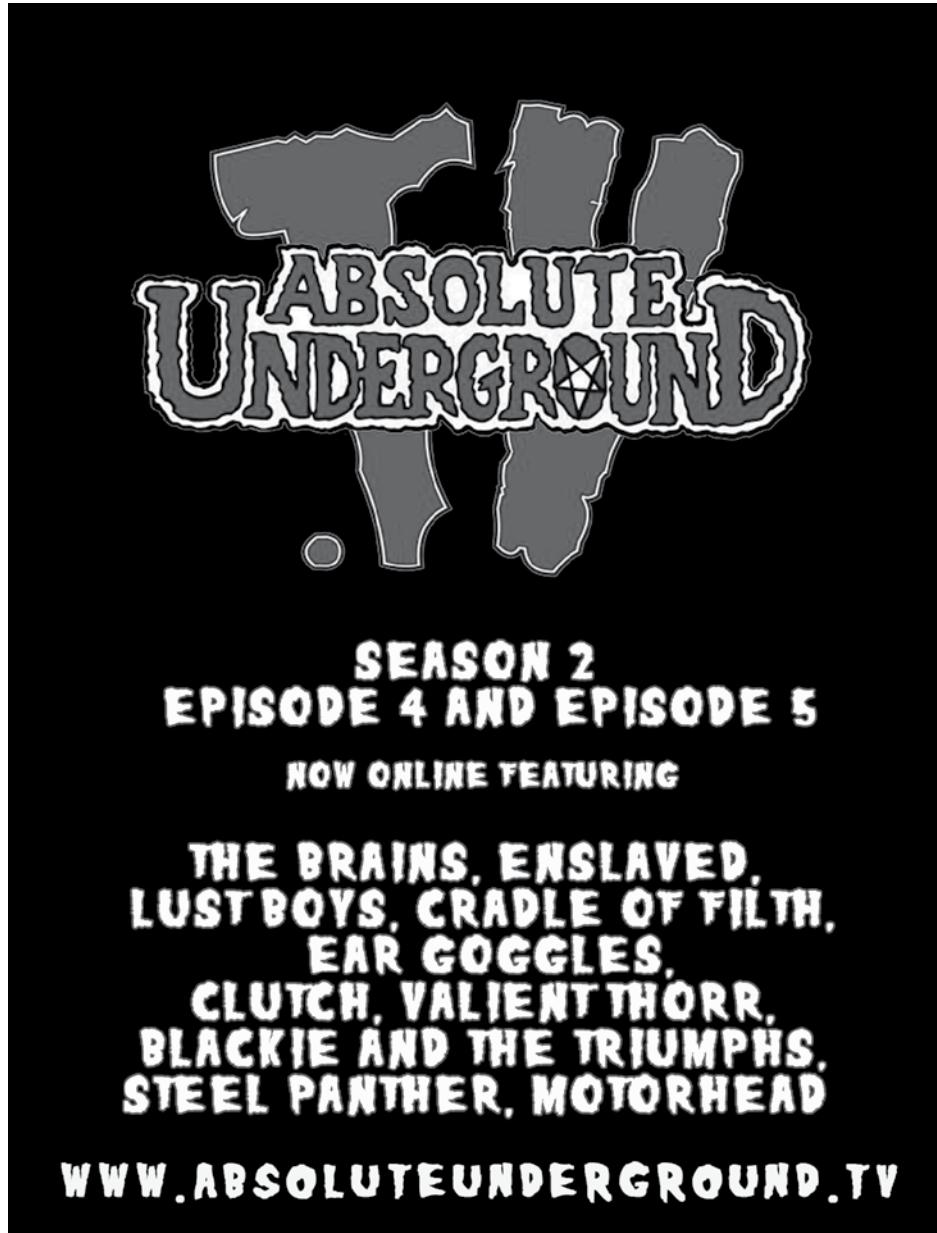
"Council serves the citizens of Calgary and if enough people make enough noise, we'll get more skateparks," says Klymochko.

"Call or e-mail your councillor, the mayor, the premier. Tell them we need more safe and legal places to skate!"

People who use these facilities are typically fit and young, looking for an alternative to conventional extra-curricular activities, like school sports teams. They have the nerve to cruise around with a cheeky confidence and complete disregard for their own safety. And this amuses both enthusiasts and audiences.

Support your local skateboarders, take in some local bands. It's a win win. See you on April 15.

Check out the websites:
www.calgaryskateboarding.com
www.thenewblackcentre.com



APRIL

1 Fri - The Flatliners w/
Living with Lions & guests
2 Sat - Groove Cycle, Filthy Machine,
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7 Thurs - Open Air, Common Denominator
8 Fri - Raygun Cowboys w/
Eve Hell & the Razors, Phantom Creeps
9 Sat - Sharks Aren't Scavengers,
Million Dollar Fix & guests
14 Thurs - A Decade Lost, Puttin' On The Foil
15 Fri - The Big John Bates Grindshow w/
Black Dirt of the West & guests
16 Sat - DATSIK (dubstep)
21 Thurs - Battle Tactics 7 (rap battles)
22 Fri - Good Friday Show w/
Dead Jesus, Reverend Kill & Blacked Out
23 Sat - King of the Dot Hip-Hop battles (2pm)
Sand People & guests (9pm)
28 Thurs - Mammoth Grove & guests
29 Fri - Lord Thus & guests
30 Sat - Fateless Empire Presents:
Divinity w/ Dead Jesus, Truck, Phantom Limb

MAY

5 Thurs - Resurrection Joe & guests
6 Fri - Sacred Ally CD RELEASE
7 Sat - Tree Burning Tour Kickoff
19 Thurs - WOODS OF YPRES,
Illuminated Minerva, Moradin, Titans Eve
20 Fri - Diesel May, Heavy Traffik,
Night at The Chelsea
21 Sat - Black Phoenix Orchestra CD RELEASE
22 Sun - DUBSTEP
26 Thurs - Mofa, Cranial Collide
27 Fri - Devils Workshop Presents:
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DEATH TRIBUTE SHOW

By
Myles Malloy

Calgary's the Distillery is holding a "Chuck Schuldiner Birthday Bash" on May 13 to commemorate the life and music of the highly influential founder, vocalist, songwriter and guitarist of Death and Control Denied.

Eleven local bands are expected to play three Death covers and two original tunes each at the show, which will include raffles and prizes.

The featured bands include Into Eternity, Divinity, Death Toll Rising, Quietus, Day One, Train Bigger Monkeys, Martial Law, Canine Cagistation, Sub Atomic Chaos, HammerDrone and Reverend Kill.

"Everyone has been booked for a couple of months and are working hard on their tunes so it should be a stellar evening," says Don Stenhouse of Reverend Kill.

"With all the prizes and guests and stuff it should be a great time for any Death fan to come out and have an awesome time and possibly walk away with some killer stuff and get to meet and hear some great stories from the guys in the Death camp."

Former Death manager and overseer of Chuck Schuldiner's legacy Eric Grief will be attending, as well as Paul Masvidal and Sean Reinert of Cynic and Schuldiner's nephew Chris Steele.

There will be a \$5 admission charge at the door with all proceeds going towards the Sweet Relief Musicians Fund.

Eric Grief says the charity, which provides financial assistance to all types of career musicians who are struggling to make ends meet while facing illness, disability, or age-related problems, was chosen personally by Schuldiner's sister Beth.

"As everyone knows, Chuck himself had no insurance and he & his family were devastated by the bills as he fought cancer," Grief says.

"Beth tried every possible avenue to get him help and in the end they spent several fortunes in the process."

Stenhouse, who organized this year's and last year's tribute shows at the Distillery, compares Schuldiner's death to losing Elvis.

"He always had a positive message to send to all of us through the music and media, which kind of made death metal not become evil Satan garbage but more of a focused on the music kind

of thing," he says.

Stenhouse says that he hopes to keep the event annual.

"I think the world is facing so much turmoil all over the place, music is a special release for those of us not caught up in the greed and crap going on everywhere."

"Underneath that there is a world of metal heads connecting with each other and gaining strength from messages and sounds that a band like death delivered."

Eric Grief says recent album reissues and label promotion has contributed to an increase in activity on the Death front and that more releases are in the works.

"The Jim Morris remix of Human will be the next reissue, and I expect that by early summer, followed by a re-mastered Individual Thought Patterns," Grief says.

"After that, it is on to the remaining Death albums with the exception of Symbolic, which remains on Roadrunner."

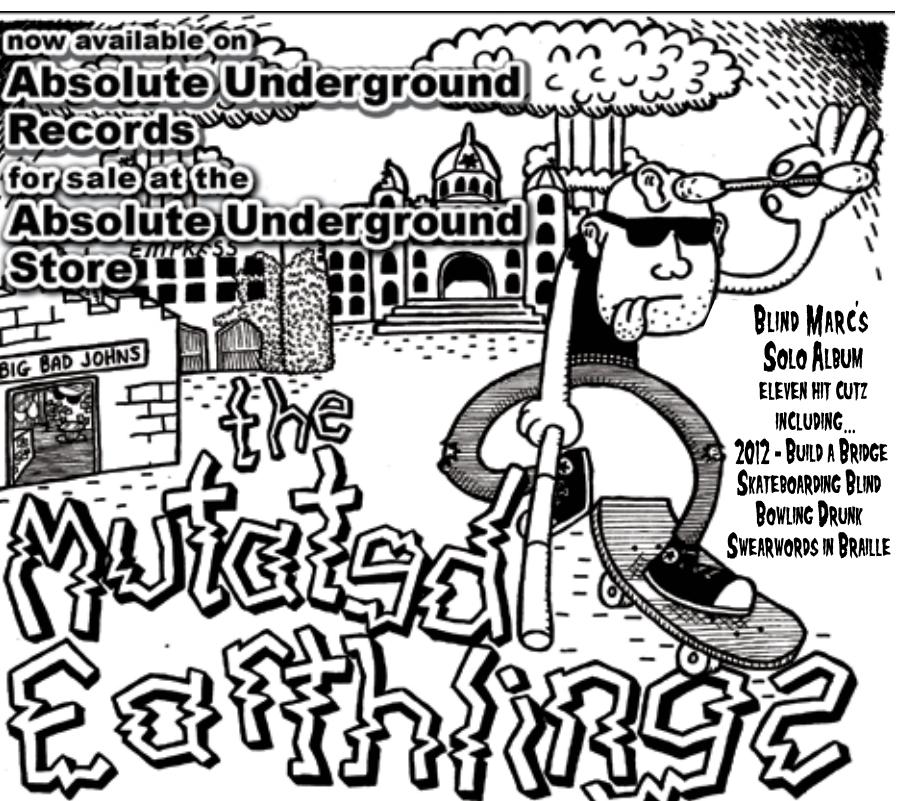
Grief says a Death box set is also in the works.

Stenhouse reflects on the enduring popularity of the band.

"With Death back in the nineties and late 80's while death metal was forming you could always tell there was something special about Death," Stenhouse says.

"With each album they improved drastically and were creating something new and exciting. The band also went through a lot of turmoil and getting bashed by former members and other "evil" metal bands and through it all Chuck stayed positive and always pushed a positive and spiritual message to his fans which was inspiring. He is truly a Metal Martyr."

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APRIL 27	THE DISTILLERY PUB - CALGARY, AB	W/GUESTS
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Absolute DVD Reviews

Bleeding Lady
Breaking Glass
The first film from Plotdigger Films was Torched in 2004. Make-up effects artist and director, Ryan Nicholson then went on to produce several over the top gorefests such as Live Feed in 2006, Gutterballs in 2008, and the unwatchable Hanger in 2009. Nicholson has continued to progress behind the camera and his latest is from Vicious Circle Films entitled Bleeding Lady (previously Star Vehicle). Here, Nicholson takes a stab at the horror genre, by cleverly turning the clichés of indie bloodbaths in and upon themselves. The result is a laughfest, that slightly slows in the final act.

The plot develops as a movie within a movie. Wes Craven's Scream film series developed in the same way, but here Nicholson takes a poke at indie horror filmmaking. Major releases are left untouched and Nicholson also laughs at himself with lines such as: "at least this film will not have dubbing." One of the other characters laments: "yeah, but your film will go straight-to-video." Meanwhile, a film crew is dissected by one horror fan and a film shoot quickly turns into a serial killer's wet dream. The film's bloodshed begins with several antagonizing extras travelling to a local outdoor set. These characters do not have a carefree ride to their destination, and instead, Don (Dan Ellis), their driver, starts the party with a two foot machete. Later, Don turns his eyes towards the beautiful starlette Reversa, played by Cindy Faraguna. An independent film crew is also shortly offed, before the director screams cut in the closing scenes, there seems to be pacing issues. The film is drawn out slightly, even with the short 76 minute runtime and The Bleeding Lady could easily have been wrapped up in an hour. Also, the narration could have chimed into these later scenes too add further laughs. However, Nicholson has not completely shown all his tricks hiding in his sleeve. Let us just say that there is more than one blood-thirsty character in this film looking for screen/scream time.

-Michael Allen

Cat in the Brain
Grindhouse Releasing
The term nightmare concert would accurately describe many of Lucio Fulci's films. In The Beyond, City of the Living Dead, or House by the Cemetery, the characters are unwillingly thrust into a compost heap of apocalyptic dread that is impossible to stop once activated. They are victims of the plot, the music, and the elaborate death scenes that Fulci had created. With Cat in the Brain however, the nightmare concert pits the conductor as the recipient of the horror, making the elusive, Kubrick-esque image of the man eliminated for the 90 minute span as he is forced to become integrated into his own creations, as a gore soaked 8 1/2. Using recycled clips of recent offerings from Fulci, Cat in the Brain works like a kaleidoscope of gory visions. As the lovable but annoying cat claws at the bloody-greyed flesh of the mind (should he caress, or kill it?), Fulci questions the deterioration of his mind while trying to film another movie. Does art resemble life or vice versa? It is an off the wall look at the internal struggle of an artist, which does well to ponder the psychic state of those who make careers out of producing the sick and perverted for entertainment. Is it a business decision, like the films of H.G Lewis, or a legitimate moral detriment, like (insert name here)? Cat in the Brain is a great final bow from Fulci, leaving no bittersweet feelings of "well, his early stuff was great...this was ok". The two disc DVD from Grindhouse gives the film great respect with the inclusion of many extras. Fulci's appearance at the 1996 Fangoria Weekend of Horrors, interviews with Fulci, stills and poster art galleries and more (along with mind blowing cover art/packaging). Don't overlook this masterpiece by Fulci, or we will stuff cat up your nostrils.

-Ryan Dyer

Dear Mr. Gacy
Anchor Bay
Serial killer movies have been done to death, we all know that. There have been only a few on the subject of John Wayne Gacy, and this one takes a different approach than most "bio" pics. What Dear Mr. Gacy tells is the true story of student Jason Moss who contacts Gacy through mail in an attempt to "examine the mind of a serial killer" for a school project. In order to set the bait, he starts working out and sends the murderer nude pictures of himself. Gacy (played here by the very talented William Forsythe) of course takes the sweaty man meat worm and is soon on the phone with the young chap daily. What the student fails to

realize, but had prepared himself for when initially contacting Gacy, is the manipulation and mental tinkering that allowed him to bury so many boys in that crawl space. Soon, Gacy is on his mind all the time and even though the man is in jail, is tearing his life apart. Look at the real case, or check this out to see what happens. Dear Mr. Gacy was an unexpected surprise in the direct to video market. If you think you knew every story relating to your favorite birthday clown, give it a watch! PS, this had me thinking twice about mailing Richard Ramirez.

-Dyerolique

The Electric Chair
Wild Eye

I have been following Wild Eye for the past while and recently they have been releasing some fantastic new films (Night of the Living Dead Reanimated) and unearthing some real gems such as Dolla Morte and this lost instant cult classic from 1985. The Electric Chair is like the last rites as told by a cynical, misanthrope shoe store manager turned comic who has come to the end of his wits with the mundane monotony that is love, "scooping", god and life. He brings an electric chair on stage for a final performance (Hey Mac, whatever you do, please don't go near the electric chair/ please don't sit in the electric chair/ please don't turn on the electric chair/ please don't fasten the straps on your wrists if you get in the electric chair, says an audience member dryly). Think Gasper Noe's I Stand Alone mixed with Andrew Dice Clay, Lenny Bruce and Charles Bukowski. This persona, played by Victor Argo, should be a cult figurehead, but is sadly very far under the radar, even with cinephiles. One memorable piece of his monologue, accompanied by a snapping drum beat goes as follows: "I eat, someone else gets fat. I work, someone else gets paid. Someone else gets paid. I get spent. I get laid, someone else feels good. Someone else feels good, I feel sad. Someone else feels sad, I feel great. I feel great, someone else drops dead. Someone else makes a fortune, I go broke. I feel fine, I'm an idiot, if I make any money, the wife sues me for alimony. And that's the way the cookie crumbles. Whatever there is in the world, theres only so much to go around. That's called inflation. Don't ask me how." Hopefully the public will take notice of this Wild Eye release, as they had enough belief in the film to release it again. The monologues are sharp and self loathing, which to me always equate to enlightenment. Last words have never been spoken in a more biting, cantankerous way. If your ideal last meal is a cheap bottle of wine, some stale soda crackers and the lingering aftertaste of a starchy whore, you'll need The Electric Chair for a tiny sense of understanding. (Included is an audio commentary, the mini feature Roach and short stories by the director.)

-Ryan D

I Spit On Your Grave (2010)
Anchor Bay

This tale follows the ancient saying of an eye for an eye, as one single woman travels south for a remote stay in a quiet cabin. Jennifer Hills makes a mistake by telling the local yokels about her location and plans. Later, a swarm of hillbillies are at her door gun in hands. A brutal rape ensues. This second film follows much of the same plot as the original. However, there are some differences here. The first film showed gratuitous violence perpetrated towards the female characters mostly, but this second film is much more cruel to the male characters. Once Jennifer recovers from her attack, she is quickly offing the villains with creative devices. Lye bath anyone? Also changed is the introduction of an authoritative character who is not out to help, but to hinder. Other differences are rampant; yet, these two changes stuck out the most. Jennifer Hills is not the only character raped in this film. One man is placed in a humiliating position with an intrusive shotgun. Hills also moves to the backdrop in the middle part of the film, with the local lowlifes showing the standard on incompetency. Their laxness is repaid by a visit from Hills and this is not a friendly, nor peaceful reunion. Finally, one other film element of note is the gentle transition of central characters. Hills is forefront early, but then she slips into the backdrop for a good twenty minutes. This is an interesting move by the creators and the change puts the emphasis squarely on the villains, in the latter half. If you can get through some of the early, brutal, soul wrenching sexual assault scenes, then I Spit On Your Grave turns into a twisting, entertaining revenge film. The acting is excellent,

-Bryn

Killjoy 3
Anchor Bay

In Killjoy 3, Charles Band and Full Moon Entertainment bring us a campy orgy of sub-horror, almost-nudity and a cast of characters straight out of the musical theatre. Prolific direct to DVD thespian Trent Haaga channels Rocky Horror? Frankenfurter in his performance as demonic clown Killjoy, enjoyably chewing cheap looking scenery as he menaces an uninspiring cast of dopey teens, backed up by an amusing crew of evil clowns wrecking havoc. The rest of the cast are basically filler, providing warm bodies for Killjoy and his friends to rock and sock, but the weak characters really drag down the suspense factor. The maniacally entertaining Killjoy and his entourage of demons are a strong point of Killjoy 3, but the movie's simple plot and overuse of cheap looking CGI effects make it less entertaining overall than it could be with better direction and script. The performances of Haaga and Al Burke make Killjoy 3 enjoyable but definitely not great. The DVD comes with featurettes giving the uninited a peek at the energetic original instalment of the Killjoy series, and an interesting Haaga-narrated behind the scenes look at the Chinese studio where Killjoy 3 was shot.

-Bryn

Upstairs

Upstairs is a psychological thriller which incorporates the ideas of blindness and trust to create an atmosphere reliant on motivations rather than shocks and thrills. A blind woman leases her room to a man who may have nefarious intentions, as he takes advantage of her disability. The film creates an uncomfortable, claustrophobic sensation, much like Hanek's Funny Games, but without the shock factor. It is through the protagonist that we wince, imagining ourselves in the hapless situation. Upstairs, directed by Robert Adrian Pejo seems like a departure in style, or possibly just a metamorphosis. I have only seen the documentaries by him, The Road to Eden and RIP, the first being about a mortician which shows in great detail the autopsies and preparations of the dead for funerals, with the latter being about famed painter of the eccentric and esoteric, Joe Coleman. Each fascinating for their own reasons. Upstairs is an interesting turn, though I would like to see more documentaries from the man in the future.

-Dyeri

Sharktopus
Anchor Bay

It's called Sharktopus and it was on the Sci Fi network, what more do you need to know? Review over. No...Sharktopus is actually a pretty entertaining piece of Z Grade sleaze. In a Spiderman 3, Sandman creation moment, a shark and an octopus fuse together to form the wretched

-Dyeri

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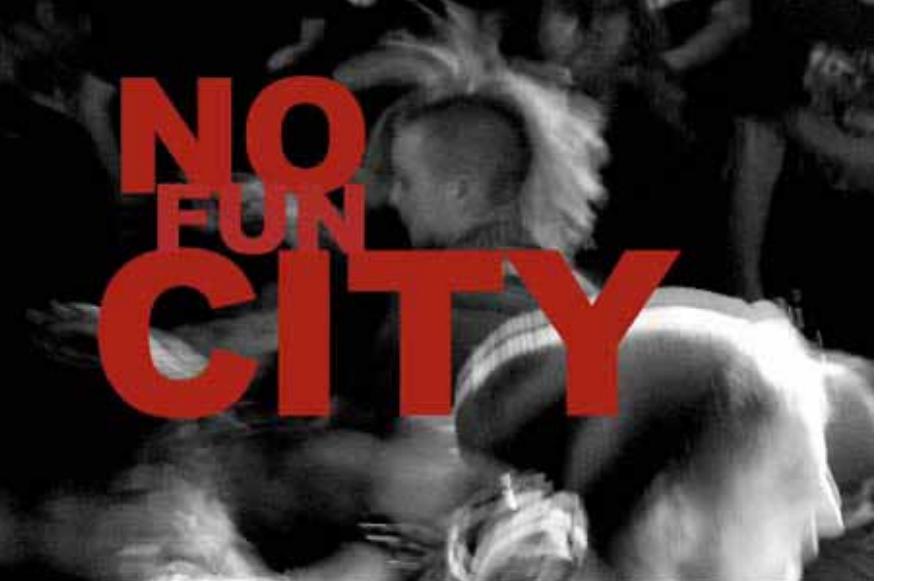
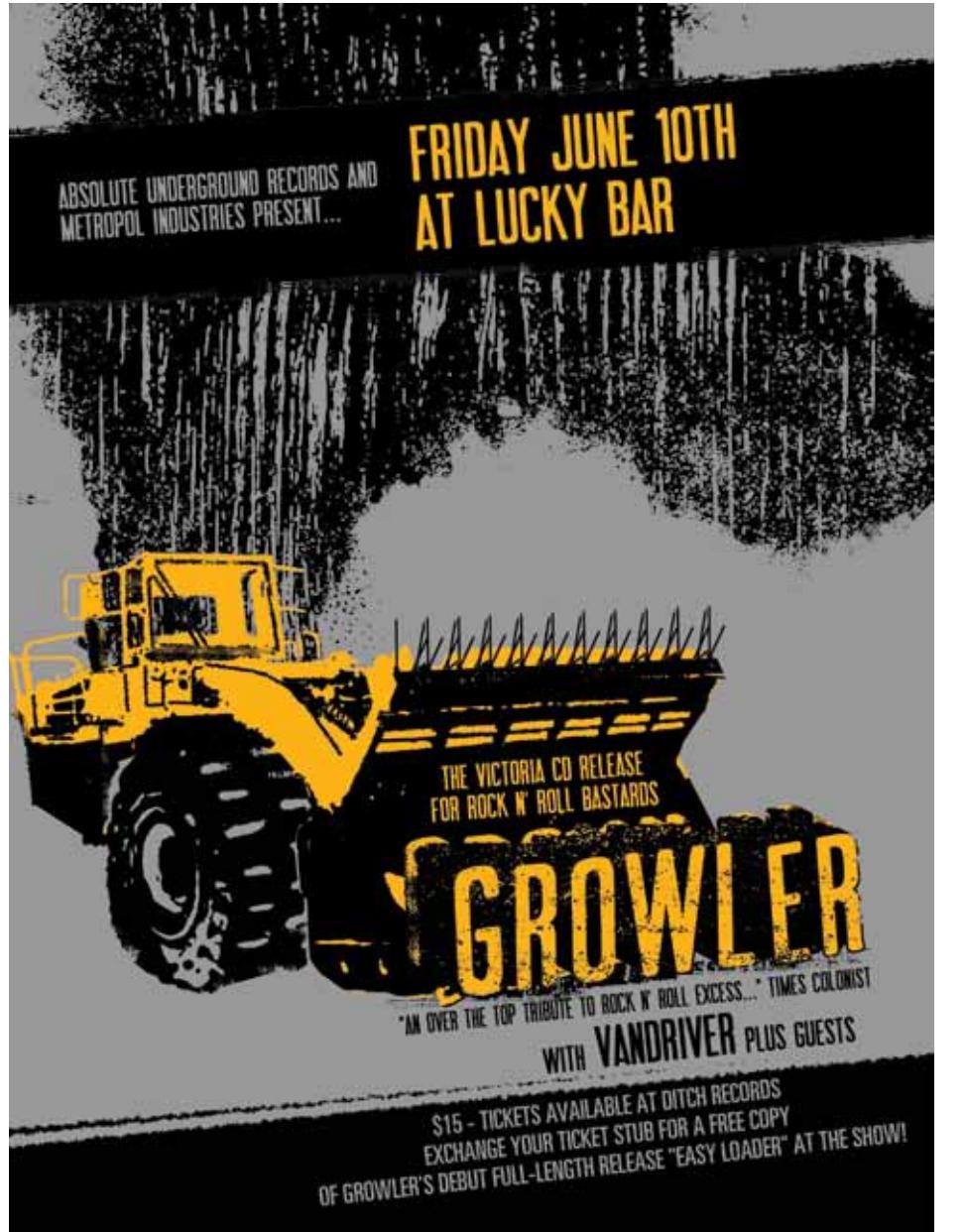
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With a documentary about Vancouver's music scene on her heels, director Melissa James spoke to Ira Hunter about the process of the film, music, and the power of change.

AU: What was your background before making this film? How did you meet your friend you made the movie with or did you go to school?

James: Yeah, I mean, my background... when I was a kid my first job ever was working in a punk bar called Loonies in Montreal. So I was 17 and I wasn't even legal to be in there but I was the waitress. And so I always kind of hung out in dives like that, and everywhere I've moved—like I lived in New York for few years, and like, I was there during the time when CBGB's was closing, and a lot of my friends work there and seeing them get displaced and not have that kind of community...

AU: You could've filmed the last months of CBGB's

James: A friend of mine did! And right at the end some producer's daughter who was friends with the CB's owner's daughter ended up banning her from filming the end because they were doing competing films. So my friend, Maria, who worked at CB's for years, never got her film made so when I was in New York with No Fun City, she came along and we went to the parties together. And it was kind of sad for her in a sense because she had some amazing people helping her—I think one of the guys that did Paradise Lost was willing to help—it was this huge, historical event, and I think they stopped her from getting the film made. But here I am with my small film about a venue no one's heard of outside of Canada—well, punk bands have but no one else—and it's like the story is strong enough to take us to New York, to take us to all these places, take me to London. And it's not just Vancouver; it's obviously something people feel all over the place. But yeah, my background was always working. I worked in music venues in New York. But I also worked in publicity, and I worked in marketing, and I had sens for that kind of stuff. So, making a no-budget film without having that kind of savvy is really hard. I was lucky, I have worked in music publicity I have worked in marketing; I know how to brand, I know how to get your message out there. And that's how we did it: Grass roots style. Using things I'd learned in Corporate jobs even.

AU: So really, you're kind of explaining Vancouver to people all over the world, and your movie was really about Vancouver itself—the justification and the street people, and you kind of really summed up Vancouver and the music scene all in one movie.

James: Yeah, but the thing

is—and what I made sure of—is that someone who'd never been here would care, and it wasn't so Vancouver centric or Vancouver specific in what the bylaws were or what exactly was happening so that someone else could relate. We wanted it to be in Vancouver, yes, because that's where we're filming. But we want you to be able to relate to it in your town that also just had your favourite punk venue shut down. Everyone's been through it or going through it as these clubs make less and less money, so we really made a conscious effort so that I would watch it in the eyes of someone who'd never been here, and didn't care. It's like, "Vancouver's punk scene? I don't care! Why else would I want to watch this movie? And that worked, because you want to watch it because your city's having the same problems, you know? Your city has a punk scene that's got nowhere to go to."

AU: What ended up on the cutting room floor that might be in the extended version?

James: Ha. Well, we put a Cobalt montage together and there's pretty much funny things, like... what's his name... the cum sock. Throwing up. Just lots of gross things that we loved but we were like, okay, this is never going to fly. We got more of Wendy's history and how the Cobalt started. We filmed because we didn't really know what the story was, and that's another reason why we never got any funding, because people were like, "Well, what happens in the end?" And we were like, no, this is a real documentary. We don't know. And they were like, "Well, no. You need to give us a script that tells us the beginning, the middle and the end." And we were like, well, this isn't how we're rolling. We're following the story as it happens. So, it's hard for someone to invest in that because it's an uncertainty. So for us, we were just like, okay let's keep doing it, you know? Because of that, we filmed a lot of things that at the time seemed really relevant and then weren't. At one point we wanted to open it more up to visual art as well, because galleries have a similar problem, and then we realized, we had that artist Ken Foster, he's a street artist and he's awesome and we were kind of doing interviews with him, and we were just going in so many directions. Also, visual arts, as interesting as they are, it's not very entertaining to watch. Like, you can't just go to a gallery and film some paintings, and even filming someone paint a painting. So then we were like, okay, this isn't working.

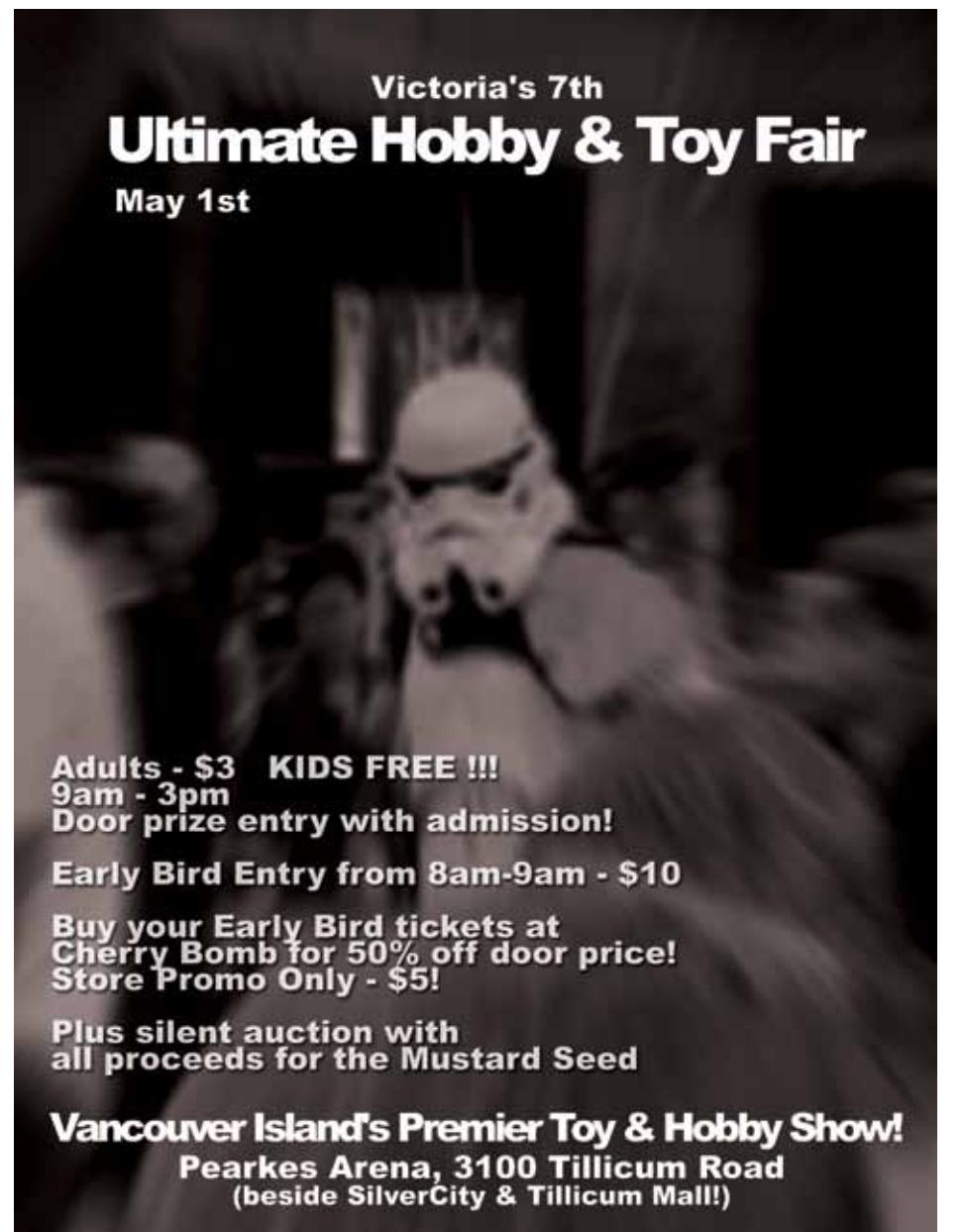
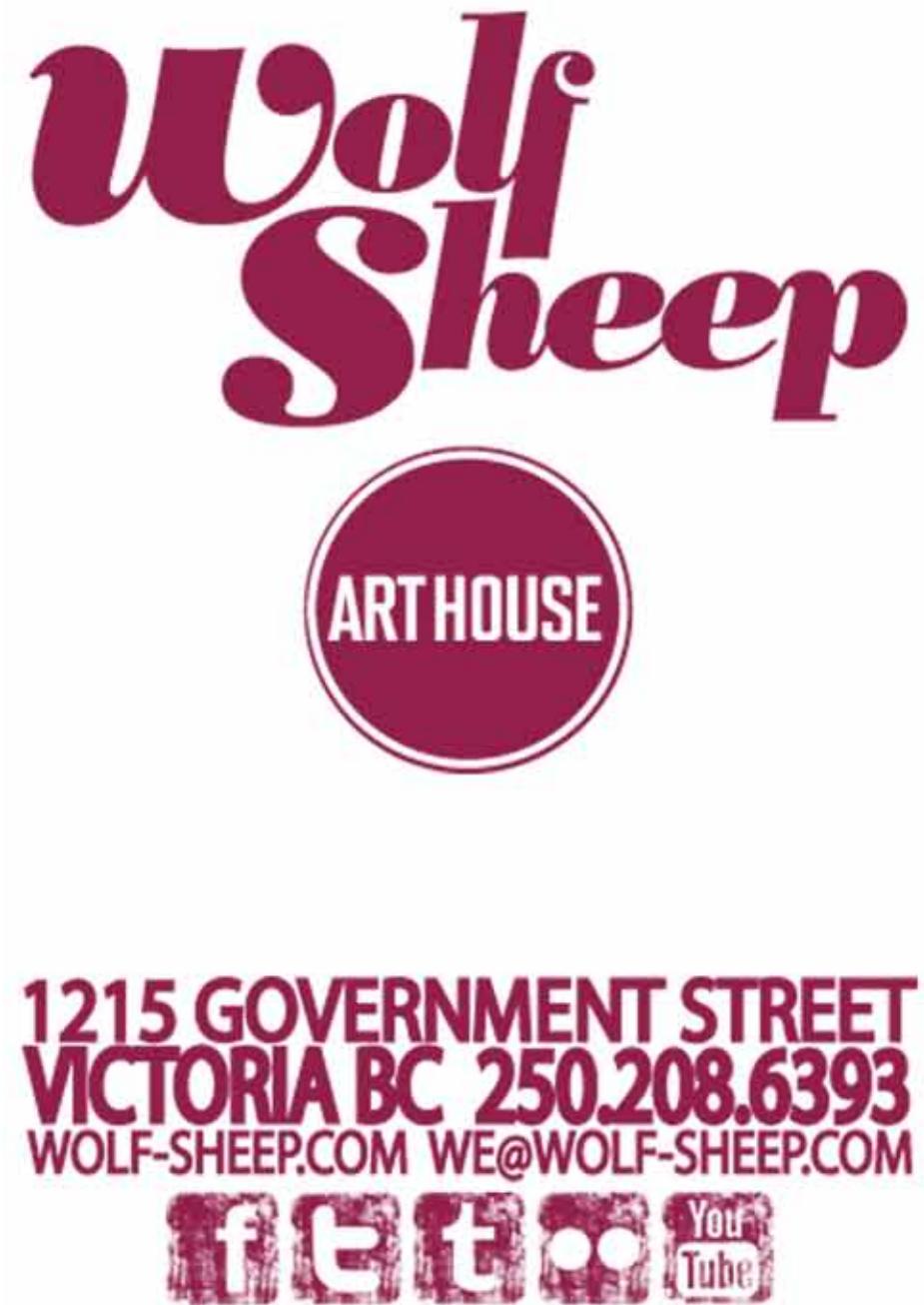
AU: Is there a website for you guys?

James: Nofuncity.org.

AU: And final words for wannabe Canadian documentary film makers?

James: Well the plan is, and we're hoping by April—see because right now we're kind of waiting to find out what the city's plans

James: Yeah, but the thing





By Marquis De Dyer

Ten years of Demonika, and I must say that after witnessing this sixth Symphony of Horrors show, this nipple pasted machine is at its peak creatively and thematically with the sold out spectacular entitled the Infernal Emergency.

Demonika's fantasy of a medical themed theatrical fetish production came to life as upon entry, X ray images lined the walls and bizarre medical equipment lay decorated around the foyer like your grandma's favourite vases. If anyone were to collapse tonight from getting to shit faced or awe struck, there were at least 100 non

practising nurses on hand to help them. Don't forget the doctors, the mental patients, dentists, the plastic surgery nightmares, the cancerous, the crippled and those who just like to play a real life game of "Operation". Everyone attending dressed to medically assess, and there was plenty of exposed flesh and willing experimental subjects moving about this petri dish.

The awe inspiring show, hosted once again by Bruce, showed just how far Demonika has come from her humble beginnings. The production and costuming was off the wall. The natural human talents coming from the dance numbers, contortion numbers and unnatural human trick numbers were perfectly spliced with grade

A film costuming and makeup. To make note of one spectacular set, the FrankenJesus cyber-religious bit had a 10 foot metallic cross, spinning chainaws and outfits that looked like a cross between Tetsuo - The Iron Man, Bioshock and Gwar's Techno-Destructo.

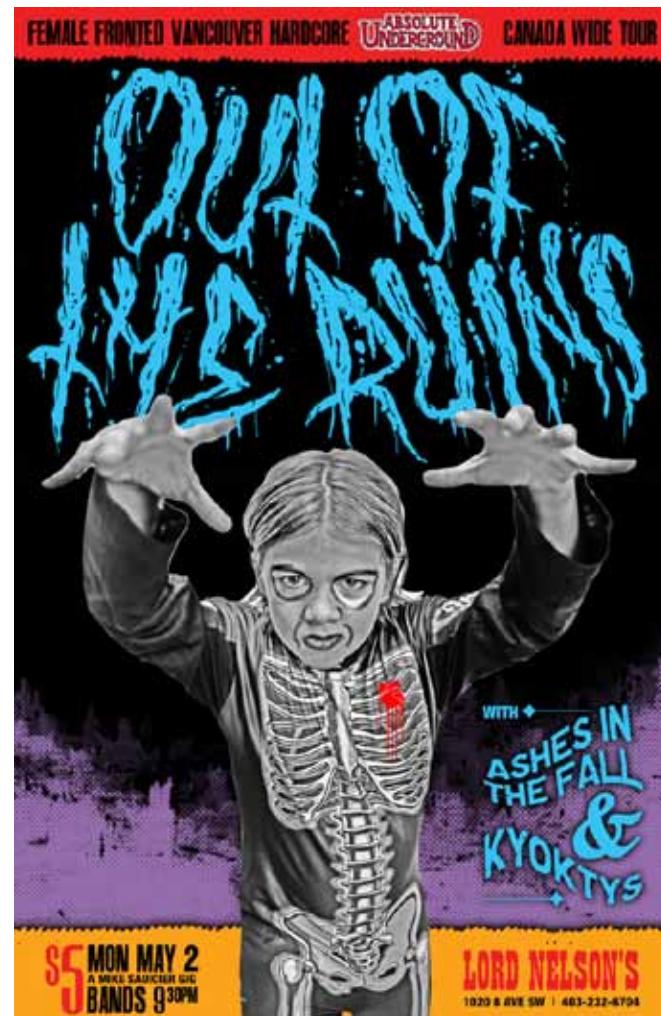
A little contortion and self mutilation started the night off, with a Houdini like straight jacket escape coming soon after. I wish I had a joke involving bones popping out of joints.. A Sweeny Todd inspired dentist mangled some patients, bodies jumped out of body bags, skeletons danced, and the usual burlesque set at the end was amazingly deconstructed into a crippled, crutch aided, bent over and broken boned set. At the end, that little virus in all of us, Demonika, changed it up by not doing a piercing demonstration, but by keeping to her namesake and demonizing a bed ridden patient.

Smoke literally burst out of the bed sheets (probably not the first time this has happened around her, ha ha) upon experiencing the pestilence of the maestro of the macabre.

Always a stickler for great, dark industrial and metal music to accompany the sets, the show again did not disappoint in the soundtrack department. This is always important to me because I am always let down when going to some fetish show where there is Full Monty music playing for some of the performances.

Any esteem and praise Demonika gets has been well earned, though the censorship never is. If you expected to see a little blood and gore flying during some of the more animated sets, you expected right. The show lacked the actual splatter for the "splatter zone", which benefited such theatre productions as Evil Dead: The Musical, which is a real shame. What's the fucking difference?

Considering the amount of blood, sweat and tears that goes into The Symphony of Horrors shows, it would be great to have more people experience them besides just us Albertans. Until then, the travel would be worth the increased blood flow to the organs...



Absolute Album Reviews

Antikaroshi- Per/son/alien (Earsplit)

The Antikaroshi. It's a weird name; original, strange, different or all of these words could be used to describe the superb music found on Per/son/alien. Album opener Retep, for example, is immediately attention grabbing, starting with a heavy but jagged guitar riff that strips down and builds over the course of a few minutes. The following tracks are just as interesting and strike a great balance between heavy chords, single-note guitar lines and subdued textural interludes. The presence of keyboards allows the music to expand in scope beyond what is possible with a simple guitar-bass-drum combo. The diversity and creativity of the music to be found here is not to be understated. The vocals seem to take the backseat to many songs, which allows the instrumentation to tell most of the story. With that said, the singing found in Per/son/alien is an enjoyable blend of shouting and singing that's often lightly saturated in effects. In particular, the song Jacek Place, vocals are treated with a vocoder effect, which in the words of Cynic's Paul Masvidal sound like a crying alien. In a good way. Other quirks like non-musical vocal interludes nestled between tracks (what the Jesus, German children reciting Nursery rhymes?) and the strikingly vintage album art just add to the wacky but profoundly enjoyable experience that is Per/son/alien.

-Myles Malloy

Betzefer- Freedom to the Slave Makers (Earsplit)

Israel's up-and-coming metal heroes Betzefer have crafted and extremely solid record with Freedom to the Slave Makers. The band's second official release presents a band performing groovy riffs paired with an excellent sense of dynamics without compromising complete heaviness. In addition to a wide

range of screaming tones in the vocal department, it is pretty clear that Betzefer comes from the same school Pantera did (the band also appears to be giving a nod to the groove metal kings with ending their song Empty Magazine). That is not to say that the band is a bunch of rip offs. Avital Timir's vocals are distinct and versatile, ranging from a mid-range rasp to a low growl. screams wash over the rest of the music to great effect. Guitarist Matan Cohen's playing, while clearly metal, also borrows from blues in style. This is most evident in many of the searing guitar solos heard throughout Freedom to the Slave Makers. Rhythmically, songs like the aforementioned Empty Magazine display plenty of moments in which the guitars lock in to the rhythm section with extreme precision. Overall, the instrumentation on the album is very well executed. This one's pretty obvious- anyone in the mood to release some pent up aggression with an album to headbang to and shout along with needn't look further than Betzefer's Freedom of the Slave Makers.

-Myles Malloy

Children of Bodom- Relentless Reckless Forever (Spinefarm)

At about 1:45 into the first track of Relentless Reckless Forever, guitarist/frontman Alexi Laiho pulls a reverse dive-bomb effect on the guitar to lead into a guitar solo, the exact same way he leads into the guitar solo of the first song off Blooddrunk, Bodom's last album. This is the first indication that the band may be repeating itself, and indeed, this album employs some very familiar chord progressions and riffs that sound eerily similar to music from any of Bodom's previous albums. However, Relentless Reckless Forever does have some

-Myles Malloy

Arkhum- Anno Universum (Earsplit)

Among many things, one place Arkhum hits the mark on with their debut album Anno Universum is the cover art. The spacey, science fiction tinged image certainly helps

to evoke the perils of space travel, and the album could be described as the soundtrack to being violently sucked into a vacuous black hole. The band treads into similar territory Rush did with its own space-epic Cygnus X1 but with entire album of blackened death metal instead of one track of prog-rock. Musically, Arkhum keeps this album unrelentingly heavy with only a few moments of soft musical interludes interwoven between the brutal tracks. The musicians certainly prove that they are technically up to snuff with the occasional sweep-picked guitar lick or off-the-wall drum fill, but never once is the album's foreboding atmosphere compromised. With the exception of the fifth track Bloodgutter Encircling that makes use of separate passages of chiming acoustic guitars and piano melodies to both open and close the song, the band keeps every shift in tempo and timing feel seamless within these expansive songs. The harsh and sometimes multi-layered vocals wash over each track to great effect. Anno Universum isn't an album one can consume while tidying up around the house or reading the paper; this album requires- and deserves- unadulterated attention to be experienced to the fullest effect. Put in those headphones and prepare to get lost in the cosmos.

-Myles Malloy

Darkest Hour- The Human Romance (E1 Music)

Darkest Hour wastes no time in releasing their follow up to The Eternal Return with The Human Romance, which is also the band's first release on the E1 Music imprint. The album, after a brief intro cuts into "The World Engulfed in Flames" which opens with the typical D.H. flare of melody and fast paced Swedish riffing. "Savor The Kill", the albums first single, follows with mid paced crunch that turns into a simple, but very effective chorus melody that sticks. Elsewhere on the album, things pick up with the back to back assault of "Your Everyday Slaughter" and "Violent by Nature". Both are fast and in the vein of the bands more punk / hardcore style. Other stand out tracks on the album include "Wound", "Man & Swine" with its choir ending and the epic closer "Terra Solaris". Darkest Hour does absolutely nothing to change

-Myles Malloy

Earth- Angels of Darkness, Demons of Light 1 (Earsplit)

And now for something completely different. Earth, a band that has been quietly producing music for 20 years now, has re-emerged from the haze with a delightful album called Angels of Darkness, Demons of Light 1. The band specializes in creating slow burning romps through simple chord progressions that are made special through improvisational instrumentation layered over top of the oft-repeating song structures.

Although the band played in more of a drone metal style upon bursting on to the scene in the early 00s, this and some of Earth's more recent work are far more subdued with more textural guitar work and the inclusion of instrumentation like the cello. Each track on Angels of Darkness, Demons of Light 1 is played with slow tempos that intentionally drag on in such a way that merely tuning in on the music seems to slow the very passage of time, which is a testament to how powerful the music on this disc really is. In fact, one might wager that this is an album that someone trips acid to, and in the course of the one-hour playtime unlocks all of the secrets of space and time.

From the breathtaking music to the immediately distinctive album cover, it is clear that Angels of Darkness, Demons of Light 1 is a labour of love. This isn't an album released by a band on a mission to get laid as much as possible on tour or to have the ultimate party. No, this is a band on a mission to create something that is truly artistic. Consider this album a mission accomplished.

-Myles Malloy

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GalgameX - GalgameX (Self Released)

Vancouver, BC has produced some very memorable acts in the likes of Strapping Young Lad, Blasphemy and Abiosis but now the scene has a newcomer that will no doubt be turning heads and snapping necks. With a sound that is like a mixture of Arsis and Suffocation, GalgameX have crafted a very impressive debut. With song lengths averaging around the five minute mark, the band wastes no time establishing themselves as a very serious threat in the Canadian metal scene. Things start off with "Dementia of the Tomb" a ridiculously precise piece of brutality. The guitars and drums exchange blows, while vocalist Chris Mathis has his own internal battle of lows to highs that change with ease. The song breaks down with an epic solo section that will have even the most metal elitists banging their heads in approval. Things keep going at a blazing pace with "Impaler" and the devastating "Incognitum Retrogression", which has some of the fastest kicks I've ever heard put to tape. The production is also very good with each instrument being able to breathe and have perfect clarity with out losing its edge. Another huge plus is the fact the group doesn't fall prey to the latest trends and just throw in a "breakdown" for the sake of appeal. GalgameX have set a very high bar for themselves here and that might be the only problem. But then again if this is a sign of things to come, I have a feeling you will be hearing a lot more from them in the future. 100% pure throat slitting metal.

-Jordan Schritt

Made of Hate- Pathogen (Earsplit)
The press release issued for Made of Hate's Pathogen states that this album is made for fans of bands like Children of Bodom or In Flames that have stylistically gone a bit

too much astray with their latest few releases. That statement pretty much hits the nail on the head- this is definitely a band that has studied closely under melodic-thrash bands from years passed to achieve their sound. With that said, making a decision based on whether or not you will want to check out Pathogen is easy: do you like guitars? Chunky slabs of trashy guitar goodness? Like bands of a similar ilk, the guitar is what's pushed to the forefront of Made of Hate's sound. Yes, the gutturally shouted vocals and furious drumming find their way to the earlobes just fine, but the all-mighty riff and freight train guitar solos are clearly the most important ingredients that make up Pathogen. Even if this is a band that wears its influences on its sleeves, what is important here is that the music on Pathogen is catchy and well played. Just about every riff is very hooky and attention grabbing, often striking a pleasing blend of melody, technicality and crunch. Don't expect much variety, though. Every track, even the untitled closing instrumental, chugs along at full speed ahead without leaving a moment to take a breath. Breathing always was for wussies, anyway.

-Myles Malloy

**Osccura- Omnivium
(Relapse)**
Here is another monster of an album that can't possibly be appreciated to the fullest without close listening attention. Listen to this: This album kicks fucking ass. From the epic acoustic flavoured album intro reminiscent in construct to Metallica's Battery to the album slow-groove fadeout, it is apparent that Omnivium is an extremely well crafted tecnhdeath-metal album. The adventurous instrumental passages and varying styles found here just show that Osccura is a band bursting with creativity. As Death's Chuck Schuldiner would say, these four guys are just letting the metal flow. Every instrumentalist has a moment to shine on each track found on Omnivium, and bass fans

in particular will be pleased to be able to hear Jeroen Paul Thesseling's playing in the mix with fret burning clarity. Steffen Kummerer's screamed vocals are also standout and blend perfectly with Osccura's frenzied heavier sections, but some of the other vocal styles are not as well executed. The clean singing found sparsely in the album sound very Mikael Akerfeldt inspired, but the vocals don't quite hit the mark like the Opeth frontman's does- nor are they recorded as well. Regardless, this is but a small criticism of an otherwise excellent record and overall package. It's likely that if you are a musician who enjoys hearing some serious instrumental finesse in metal, you will definitely want to check this album out. Right now.

-Myles Malloy

Thinning the Herd: Oceans Rise
Remember the middle of the last decade when balls to the wall raunch rock was making a come back in the form of The Vines and the lesser known Burning Brides? Thinning the Herd brought back memories of that spirit of Rock revival except with a heavier approach right from the opening track which was anthem like and uncompromisable. There debut album which could be heard as an ode to both the cleansing as well as the destructive power of the world's oceans, is laced with powerful guitar playing and iron lunged singing that was pleasure to lip sync too since I like the relentless growl of James Hetfield and the stranded on a desert island wail of Chris Cornell. So if the current state of Rock troubles you, give Ocean Rise a listen because as this three piece proves, there are only a few things that a little sea salt can not cure. All the tracks on this album are firmly rooted in a sound that I would affectionately describe as a Grungy Stoner Doom Rock, This tribute is a heavy and aggressive compilation featured on Land-of-Smiles records. Bands included on

-Dan Potter

This is Good - A Tribute to Black Flag Land-of-Smiles records

'This is Good' is fucking right! The cover art features a guy with fewer teeth than your grandma kicking his own ass. The highlights of this album are found throughout the fourteen track selection. Fistula covers 'She's Black' so well that fans of both bands will rock out to this track. Sollub's cover of 'Nothing Left Inside' is as heavy as it gets. This cover features a headbangingly heavy bass, crushing drums, killer lead guitar fills, and sick vocals. This tribute is a heavy and aggressive compilation featured on Land-of-Smiles records. Bands included on

-Jordan Schritt

by Jordan Schritt

AU: With "Cursed" being your sixth proper full length, would you say the process of writing an album to completing it in studio has been easier to do over time or is the project always changing and evolving as you move along in the studio?

Keijo: You would like to think so but that's not the case (chuckles). We actually had to mix the album twice! The first mix we thought was good but not what we wanted. The thing is nobody stepped up and said it first. During this time we had a couple shows and one night when we were in Germany, after the show we started to drink a bit and then

the label. But so far we have been very happy with what Relapse has done for us.

AU: Your currently touring as part of the Finnish Metal Tour, with such a diverse bill, and you being the odd man out so to speak, how have you been accepted by the fans?

Keijo: It's been really good so far.

At first when the tour was offered to us we were a bit put off, but the more we thought about it the more we thought it would give us an opportunity to play to many new types of people who might not have heard us before. Plus we are also working on a harder edged tour for fall of next year. I can't talk about it to much but if all works out it will give fans a real show.

AU: What is the number one band you would like to tour with?

Keijo: For me personally it's a tie between Napalm Death and Entombed.

AU: Keeping with the tour questions, what would you say is your craziest tour story?

Keijo: In 2002, right

after Murderworks came out, we were in the Czech Republic having just played the Obscene Extreme Festival and we were

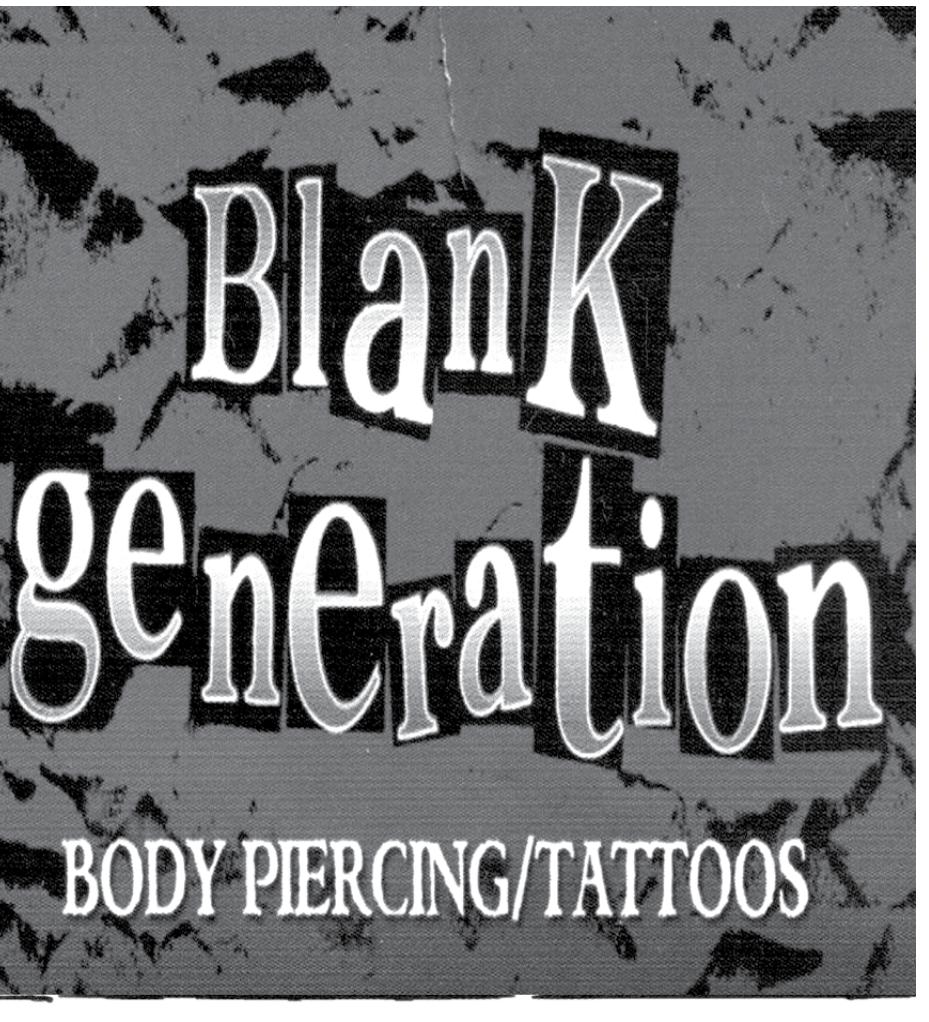
put up in this really bad hotel.

So knowing our conditions we decided to begin drinking heavily and that led into drinking some Absinthe. By the end of the night we were running through the hotel with nothing on but our underwear and disposable raincoats. The funny thing is we decided to burn our underwear

and said that night it would become a tour tradition for us. But after that, it never happened again(laughing).

AU: In closing, is there anything else you would like to add?

Keijo: Thanks to all our Canadian fans for their support and hopefully everything works as planned and we will be back in November!



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Artwork By Danielle Gauvin

by Jordan Schritt

Rotten Sound returned to Calgary for a Valentines Day date with the local metal community as part of the Finnish Metal Tour (also featuring Finntroll, Einsturz and Barren Earth) and they didn't disappoint. The group's only other appearance in town was last falls Noctis festival in which they headlined the Friday night main stage show. Since then much is new with the Rotten Sound camp including their scorching new full length album, Cursed, which will hit stores March 15.

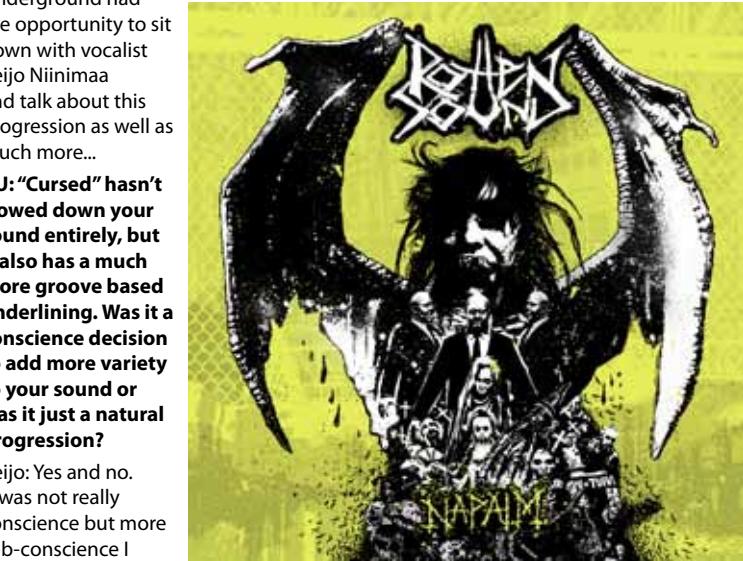
The album itself is as punishing as anything the band has done, but not without a natural progression to their sound which started with 2007's Cycles. Absolute Underground had the opportunity to sit down with vocalist Keijo Niinimaa and talk about this progression as well as much more...

AU: "Cursed" hasn't slowed down your sound entirely, but it also has a much more groove based underlining. Was it a conscience decision to add more variety to your sound or was it just a natural progression?

Keijo: Yes and no. It was not really conscience but more sub-conscious I believe. To be honest, when we wrote the album, Mika (guitar) and I were starting to get a little scared that the album might be too slow. I would say that after we realized this, it seemed the style went to the more aggressive part of our sound. We also all listen to a lot of sludge and doom so I would say it was natural to play slower but at the same time remember where we came from.

AU: Being such huge fans of Napalm Death, was it fun to work on old Napalm classics for the "Napalm" ep? And what made you decide to go that route?

Keijo: Well this being the first album of our deal with Relapse, we thought it was a cool idea to add something extra to what was just supposed to be a couple new songs. It also gave us a chance for that was that when Kai left, we got a drummer who wanted to play more grooves and d-beats. We find the sound to be more down to earth now as opposed to just the full on grind of the other



the truth all came out (laughing). So when we got back to Finland we put in a call to our friend Panu (drummer of Afgorud) and in two weeks we had what you hear on this disc. Just when you think you've heard your favorite riff or hook another comes flying at you. The album is broken up in two distinct parts. The first being the familiar sound that the band has become known for, with songs like "Damage Prose" and "Slumcunt & Gather" creating monolith arrangements that always know exactly when to kick you in the face. The songs grow faster, shorter and angrier in the albums later tracks without sacrificing catchiness or overall aggression. Darker Handcraft is one of those albums that just keeps pushing you until you fall into submission. It comes as no surprise this band had taken a step forward and I imagine they will continue to do so with each future release. Until Converge returns, Trap Them will sit atop the death rock / hardcore mountain with this fine achievement in brutality.

-Jordan Schritt

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Five Two Tattoo San Diego, CA

Interview with Artists Greg Bartz, Tyler Bloomingdale, and RJ Grijalva.

by Ira Hunter

GREG BARTZ

AU: Tell us about this shop



Greg Bartz: It's called Five Two tattoo. We opened it 3 years ago. Hillcrest San Diego. Used to be 3 apartments and we built it from the ground up.

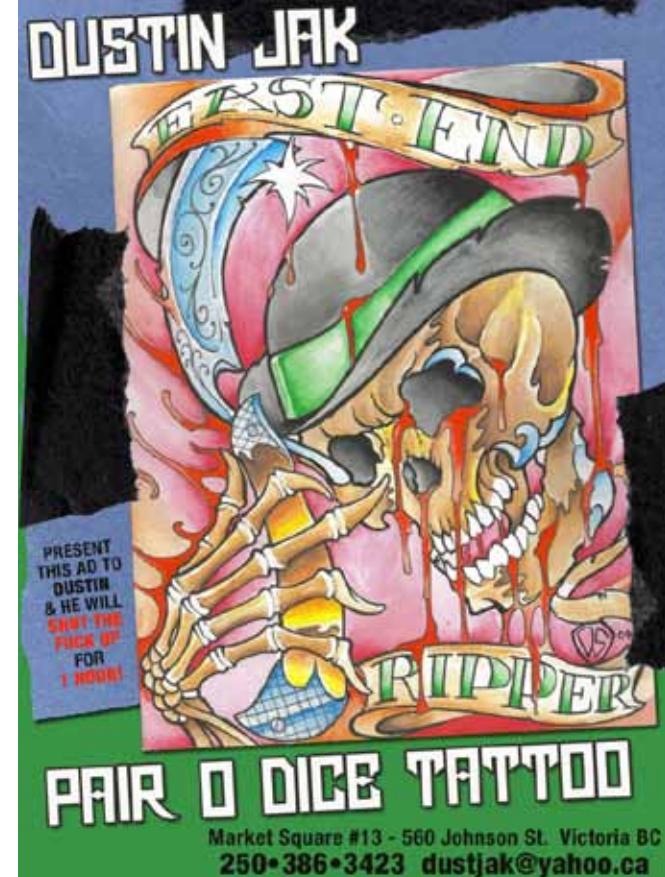
AU: Describe the people who work here.

Greg: The guy who owns it, Craig Driscoll, does a lot of really bold Asian influenced new school stuff. Everyone has a new school flare to their style. We like to be well rounded, keep it fresh.

AU: Craig is really into the Star Wars tattoos, are you?

Greg: A little, but not as much as Craig

AU: Is it true Craig played Rick Munro on the



original Degrassi Junior High?

Greg: Oh yeah, he did. I watched it.

AU: Did you want to have sex with Spike, the punk chick on the show?

Greg: I don't remember her! I'll have to look that up tonight.

AU: Is the shop's name "Five Two" really based on Craig's height?

Greg: Yeah a midget Canadian.

AU: How did he end up in San Diego?

Greg: It was his dream to come to California, so he came and worked at another shop and then opened this one.

AU: How did you build your career?

Greg: I've always been in San Diego so just working with artists that I like. Working with Craig as well, he's been a big influence. Mostly just taught myself.

AU: What sets this shop apart from others?

Greg: Everything is drawn up specifically for each person here. High quality work instead of quantity. People off the street seem to be expecting a flash shop what they see instead is really unique artwork.

AU: What types of tattoos do people mostly request?

Greg: A lot of day of the dead stuff like skulls and flowers. A lot of people get big sleeves, back pieces. Multiple sitting tattoos. Big colourful bright stuff

AU: Best advice for up and coming artists?

Greg: Draw as much as you can, get inspired by as much as you can. It's important to branch out and do different stuff rather than what's been done already.

TYLER BLOOMINGDALE

AU: What do you have to say about your new shop here Tyler?

Tyler: I love this place. This place is awesome. There's six of us. We draw and draw here and pick each other apart.

AU: How have you progressed since last year when we hung out?

Tyler: I took school off for the summer and focused on tattooing and it's been amazing. People walk in and walk out and they're show stoppers. It's rad



INK SLINGERS

AU: What does RJ stand for, real good?

RJ: Rim job. Righteous jams. Raymond James. Which I probably don't want anyone to know about..

AU: What would you say your style is?

RJ: Most of the time it's an exaggerated realism with an illustrative style. Like right now I'm putting together a back piece of a ship wreck caused by a cracked out looking moose and escaping from the ship is a life boat full of 1950s robots.

AU: What can you say about the other people who work here?

RJ: Tanner is gay, and Tony loves animals. Horses in particular. Craig's the owner and Greg kind of runs everything while Tyler and I try to keep up.

AU: Is Craig moving towards making the tattoo machines?

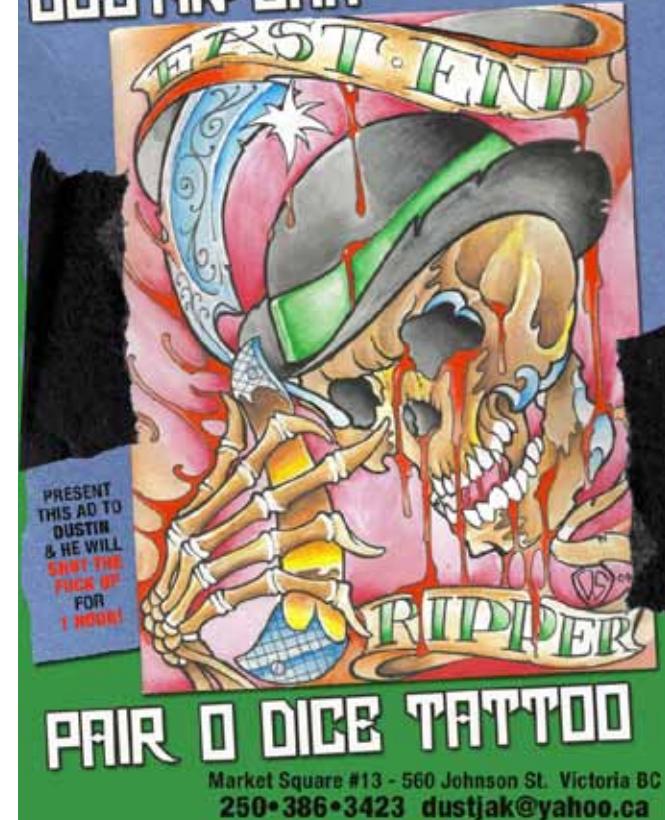
RJ: Artistically he's doing a lot of painting and prints. The machine building is something that he's very into.

AU: What's this special tattoo gun he's making with loonies and twoonies?

RJ: Yeah he's Canadian born and raised. His mom sent some loonies and all of his coils are wrapped in Canadian five dollar bills and two dollar bills.



DUSTIN JAK



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AU: And he's featured in the Star Wars book?

RJ: Yeah it's called "Force in the Flesh" and it's about tattoo artists who are into Star Wars stuff.

AU: So how did you get your start tattooing?

RJ: I was living with this guy who did it shittily and I started because I thought I could do better. Trained myself basically. Let the record show that I am much better than that guy now!

AU: What's the "Lucky Pierre"?

RJ: It's the guy in the middle of a 3 man butt fuck. He's giving as well as taking so he's the lucky one!

AU: What else did you learn today? "The Dirty Sasquatch"?

RJ: When a guy falls asleep, everyone jerks off on him and then covers him with pubes!

gregbartz.com

craigdriscoll.com

tylerbloomingdale.com

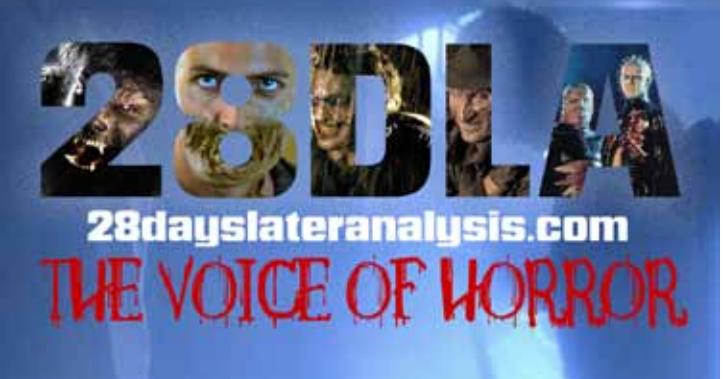
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MAY 1ST INTERNATIONAL WORKERS' DAY



MAY DAY

International Workers' Day, May 1st, is a day of special significance for the labour movement. It's a day of worldwide solidarity. A time to remember past struggles and to demonstrate our hope for a better future. A day to remember that an injury to one is an injury to all.

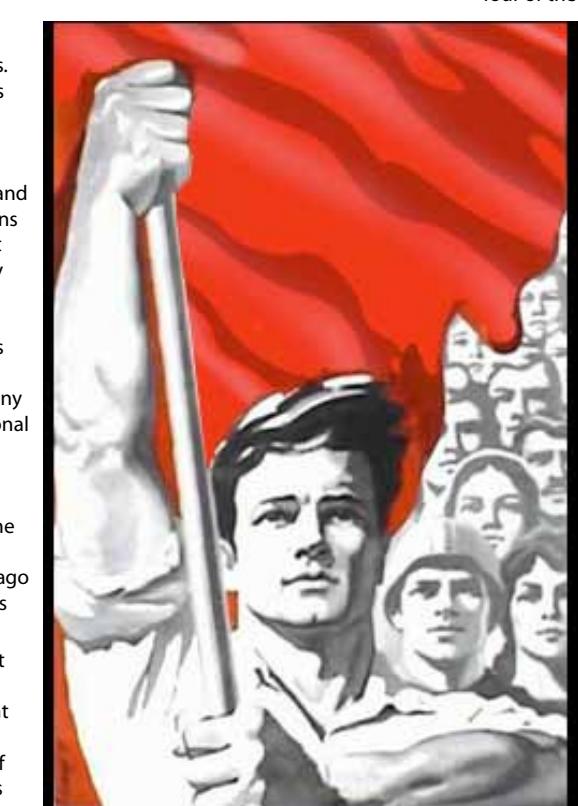
May Day is a day of remembrance and celebration for international labour and left-wing movements. It commonly sees organized street demonstrations and marches by working people and their labour unions throughout most of the world. May Day is a national holiday in more than 80 countries and is celebrated unofficially in many others. International Workers' Day was originally recognized to commemorate the 1886 Haymarket Massacre in Chicago and working class struggle.

In 1884, the heart of the American labour movement was in Chicago. The Federation of Organized Trades and Labor Unions - in response to workers who were being forced to work more than twelve hours a day - passed a resolution stating that eight hours should constitute a day's work legally from May 1, 1886. The resolution further called for a general strike to achieve this goal.

The government of the day was terrified by the increasing revolutionary nature of the Anarchist and Labour Movements and prepared accordingly. By

May 1st, the movement had momentum. On May 3, 1886, police fired into a crowd of strikers at the McCormick Reaper Works Factory, killing four and wounding many. Agitators called for a mass meeting the next day in Haymarket Square to protest the brutality. The Chicago Police marched into the square and ordered the meeting to disperse. At this moment a bomb was thrown into the ranks of the police, killing one and wounding about seventy others. The police opened fire on the spectators. The subsequent riot resulted in the deaths of seven policemen and an unknown number of protesters.

Following the bombing a reign of terror swept over Chicago.



The raids had solved part of the problem, now scapegoats had to be found. Eight men, all anarchists and active union organizers stood trial for murder. No proof was offered by the state that any of the eight had anything to do with the bomb. In fact, three had not even been at the meeting and another was there with his wife and children. A biased judge and jury and a hysterical press ensured that all eight were found guilty. Their only "crimes" were their anarchist ideas, union activity and the threat these held for the ruling class. Grinnell made it clear, "Anarchy is on trial... these men have been selected... because they are leaders".

In spite of world wide protest, four of the Haymarket Martyrs were hanged. Half a million people lined the funeral cortège and 20,000 crowded into the cemetery. In 1893, the new Governor of Illinois made official what the working class in Chicago and across the world knew all along. He pardoned the Martyrs because of their obvious innocence and because "the trial was not fair".

In 1889, at the first congress of the Second International meeting in Paris for the centennial of the French Revolution, the American delegation proposed that May 1st be adopted as a workers' holiday. This was to

commemorate working class struggle and the "Martyrdom of the Chicago Eight". Since then May Day has become a day for international solidarity. May Day was formally recognized as an annual event at the International's Second Congress in 1891.

In 1904, the International Socialist Conference called on "all Social Democratic Party organizations and trade union of all countries to demonstrate

energetically on May 1st for the legal establishment of the 8-hour day, for the class demands of the proletariat, and for universal peace." The congress made it "mandatory upon the proletarian organizations of all countries to stop work on May 1st, wherever it is possible without injury to the workers".

In many countries, the working classes sought to make May Day an official holiday, and their efforts largely succeeded. May Day has long been a focal point for demonstrations by various labour unions, socialist, communist and anarchist groups.

In the United States and Canada, however, the official holiday for workers is Labour Day in September. This day was promoted by the Central Labor Union and the Knights of Labor, who organized the first American parade in New York City. After the Haymarket Square riot in May, 1886, US President Grover Cleveland feared that commemorating Labor Day on May 1st could become an opportunity to commemorate the Haymarket Martyrs. Thus he moved in 1887 to support the Labor Day that the Knights of Labor supported.

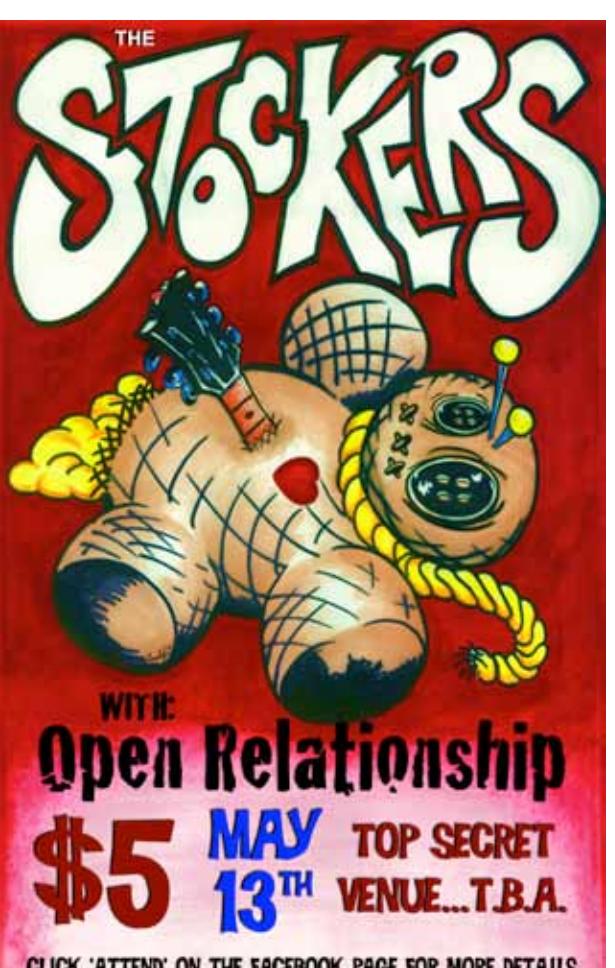
Although May Day celebrations by socialist, anarchist and anti-globalization activists occurred in 1894 the government of Canada declared the first Monday in September as Canada's official Labour Day.

May Day remains an important day for Unions and community group protest in Canada

despite the official Labour Day in September. The province of Quebec holds the Celebration of the International Labour Day (Fête des travailleurs) the celebration, in Montreal, goes back to 1906. May Day awareness is growing in Canada with workers now taking to the streets in

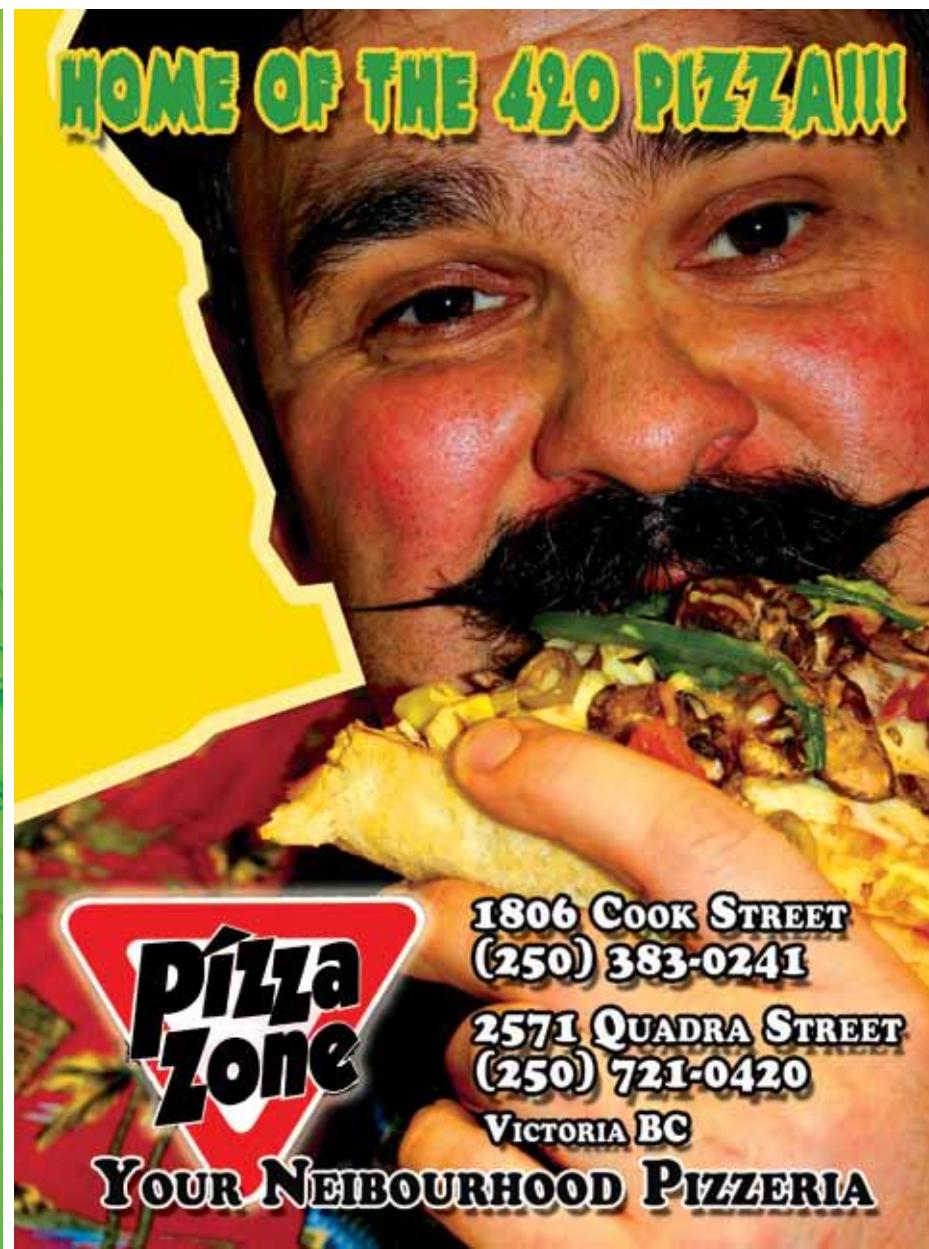
Vancouver, Edmonton, Toronto, and Ottawa, Victoria and Nanaimo.

It is time for all Canadian workers to organize and join in solidarity. March On May Day. Contact your local Branch of the Industrial Workers of the World (IWW) iww.ca



CLICK 'ATTEND' ON THE FACEBOOK PAGE FOR MORE DETAILS.





Absolute Horror

William Lustig at Calgary, Alberta's SPLATTERFEST

By Laceration Lacey

AU: I know you started out in the porn industry when you were sixteen. So how did you get your foot in the door and how have your earlier experiences in the industry shaped you as a director?

William Lustig: Back in the 70s the porn business was really mainstream. It was being shot with 35 mm, often with crews that worked on regular low-budget movies, so there wasn't the stigma to working on adult movies in that period. The porn business was really a tremendous learning ground because I got to work with 35mm and work with all the equipment—the same equipment that I later used on my own feature films.

AU: So who were some of the people that you were working with at that time in the porn industry?

WL: Jamie Gillis, Serena, Jason and Tina Russell. One of the most interesting ones was Andrea True... who went on to become a pop star—a one hit wonder. But the period that most shaped my filmmaking career was when I was in my mid-teens and I was going to 42nd street quite a bit which, at the time, had about nine cinemas all within one block, showing double-features around the clock. I was able to see a lot of the European exploitation films, which really had a tremendous impact on me.

to see some audience reactions in places like Germany, and Spain and Italy. When it eventually got released in the States it was a very successful film. We had an audience that has remained to

AU: Can you name a few directors and features that have influenced you?

WL: Sergio Leone, Dario Argento, Mario Bava and American directors like John Frankenheimer. It was a great period in the late 60s and early 70s—it was a great filmmaking period. There were some wonderful movies made at that time. Like, *The Wild Bunch*...

AU: How did you get Bruce Campbell on board for *Maniac Cop*?

WL: I met Bruce and Rob before *Evil Dead* was released. When I started to work on *Maniac Cop*, I loved Bruce in *Evil Dead* 2, so I called him up and told him I would love for him to be in (*Maniac*) and I told him I needed him to fly to New York. That was it. It was as simple as that. Bruce was on board.

AU: ...And Tom Savini doing the special FX in *Maniac*?

WL: At first I had seen *Dawn of the Dead* before it was released and I was blown away by the FX. So when we set out to do *Maniac* I knew I wanted him on board. I located him when he was doing *Friday the 13th* in New Jersey. So I went down to New Jersey and talked him into doing the picture.

AU: Tell me how audiences reacted to *Maniac* upon its official release.

WL: *Maniac* had an immediate impact on audiences around the world. The film was initially released in Europe before it was released in the States. So I got to see some audience reactions in places like Germany, and Spain and Italy. When it eventually got released in the States it was a very successful film. We had an audience that has remained to

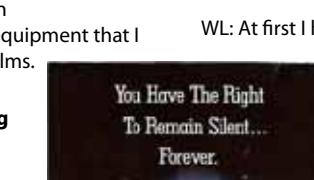
this day. The film continues to be a crowd pleaser for horror fans.

AU: There have been rumors of a remake of *Maniac*, is this true? Who is on board? How do you feel about a possible remake?

WL: It's under option right now so there's no confirmed pre-production date. The people that we're involved with I'm very happy about. They're a really great group of people, quality filmmakers, a quality producer, and I think if anybody would do a great job it would be them.

AU: How do you feel the horror genre has changed from the 80s?

WL: I occasionally see some interesting films. There are a lot of derivative films. I'm kind of put off by digital effects because there tends to be a feeling that there's no jeopardy. It's done so cleanly and antispectically even if it's the goriest-effect in the world, it doesn't feel like there's any sense of reality. Not to say that what we did was meant to be real, but it didn't take you away from the movie as digital effects have a tendency to do. The original *SAW* I thought was terrific. I've seen



some horror films that I thought were really good. Buried was good. It has a tremendous amount going for it. It was an intense experience.

AU: How did Blue Underground come to life?

WL: I was acquiring and producing DVDs for Anchor Bay and there was a period when the future of Anchor Bay was uncertain so myself and my employees decided we were going to start doing it ourselves because we didn't know how much longer we could rely on Anchor Bay.

AU: What will Blue Underground be releasing in the near future?

WL: Special editions of *Inferno*, *Deep Red*, *Zombie*... We're working on *House by the Cemetery*.

AU: What does the future of Blue Underground hold?

WL: It really depends on the economy. Right now, we're just trying to keep our heads above water. It's been a difficult couple of years. So that's where it's at right now. I look at each day in a sense of where we're going to go.

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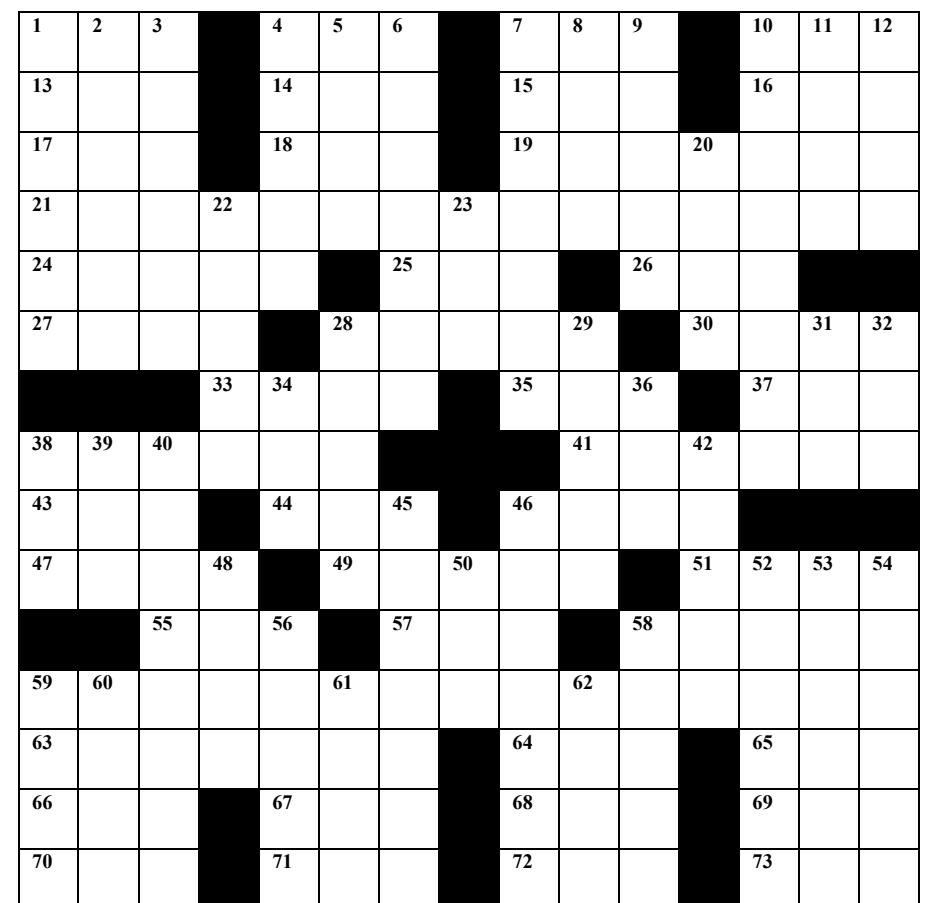
GREEN HORNET 3D

SCAR 3D

MANCHE WUNDEN HELEN NIE

Fantasia

CROSSWORD & COMIX



Across

- 1. Snitch
- 4. Nostalgia
- 7. Manning Nameless song about domestic abuse
- 10. Opp of aves
- 13. Dined
- 14. Lincoln Romeo Echo in CB speak
- 15. Granddaughter of Mohandas
- 16. Cott.
- 17. Your Humble Narrator
- 18. A division of the Great Year.
- Aquarius for example...
- 19. Soviet Physician Lev and his wife
- 20. Conqueror
- 21. Star Trek Creator
- 24. Band together
- 25. Mass. Inst of Tech.
- 26. Vertical motion with roll and pitch in film dynamics
- 27. NBA Baller Steve
- 28. Underworld in Greek Mythology
- 30. Macabre
- 33. Paradise
- 35. Dimethophenol briefly
- 37. Bignouth Martha
- 38. Alpine Cereal
- 41. The Beast has _____ (all our sins are given to us)
- 43. Op de Ouest
- 44. Betwixt LRG and SML
- 46. 80's A.I. Sci Fi Film w/ Jeff Bridges
- 48. A white, red, brown or black star variety
- 49. Sci-Fi Movies Planet of the _____
- 51. Sci-Fi Movie Planet of the _____
- 53. Her name is _____, and she dances on the beach
- 57. A freshwater fish
- 58. Reeked
- 59. Sci-Fi movie with Will Smith and Martin Sheen
- 61. Tallow
- 63. Simpsons bartender
- 64. Reality Bits Back
- 65. Every number has two
- 67. A building addition
- 68. Advice columnist Landers
- 69. 70's Prog rock band from Britain
- 70. Contraction of Dorothy
- 71. Hair product
- 72. Volleyball necessity

Down

- 1. Snitch
- 2. Day glo Abortions hit Ronald Mc...
- 3. Greek Goddess of Wisdom
- 4. anyone?
- 5. Solar activity
- 5. Therefore
- 6. Lawn mowing service that stones down advertising?
- 7. Disposed of electronically
- 8. M. Alda
- 9. Appliance brand
- 10. "A New Hope" is Episode IV of this Sci Fi Giant
- 11. A small amount (abbr.)
- 12. The SuperSymmetrical model in particle physics
- 13. Ironic singer of Black Metal band Maylene
- 14. St. Merman
- 15. Performed an action
- 16. Cursed
- 17. Annoying character on "Thundercats"
- 18. Bignouth Martha
- 19. Barbie's beau
- 20. Like a dullard
- 21. Not an amateur
- 23. Greek group associated with Mars
- 29. Consists of 25% of the world's natural resources with 5% of the world's population
- 30. Bowie persona
- 32. Incorrect spelling of "Innate" (Oopshh!)
- 34. Grow scarce
- 35. Epidermodysplasia verruciformis sufferer's woody nickname
- 36. Chinese chow?
- 38. Gooey
- 39. Widespread and worsening learning disability
- 40. San Diego sports team
- 42. Make possible
- 43. Place to watch 52 Down from
- 44. Chicks
- 45. Aroma
- 46. Stu Block of Into Eternity's latest gig
- 47. Earth (congrats buddy!!)
- 48. Taboo
- 49. Snakelike
- 50. What the 4th little piggy had
- 52. San Diego sports team
- 53. Make possible
- 54. Place to watch 52 Down from
- 55. Chicks
- 56. Aroma
- 57. Stu Block of Into Eternity's latest gig
- 58. Earth (congrats buddy!!)
- 59. Taboo
- 60. Snakelike
- 61. What the 4th little piggy had

Sex Column XXX

Dear Dr. Jezebel,
My girlfriend wants me to put it in her ass, but I've never done it before and I think it's kind of gross. I think anal sex is kind of like dipping your dick in shit. Thoughts?

Sincerely, Mr. Clean

Dear Mr. Clean,
Here's an angle for ya, vaginal sex is kind of like dipping your dick in urine, menstrual blood and vaginal discharge. Next time you give your girlfriend head, pay close attention to her ass. Unless she's hygienically challenged, you'll probably notice that it's less messy than what you're already up to the sinuses in. Unless you're hung like an elephant, your finger/ dick/ whatever/ is only going to get so far up there, and anything you would need to worry about probably isn't going to be in

the immediate vicinity. Try giving her a finger when she's about to cum. Remember to start out slow, use lube, wait until she is close to cumming already, and never go back to front. The reason your girlfriend wants it, and why most girlfriends (and boyfriends) want it, is that it hits the g-spot, intensifies your orgasm and turns you into a total animal. To fully understand it you should try it on yourself. Don't worry, god isn't watching. Chances are you're gonna love it as much as she does, but if you freak out halfway through it, just remember there's soap in the bathroom. What have you got to lose? Besides your chick. Don't worry, if it's not your thing, and your girlfriend dumps your boring ass, there are plenty of dull girls out there looking for vanilla sex.

Bottoms up,
Dr. Jezebel



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