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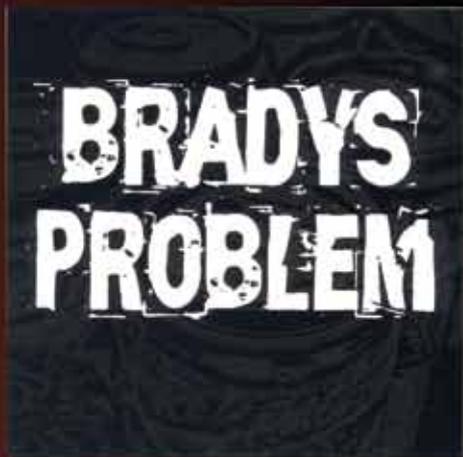
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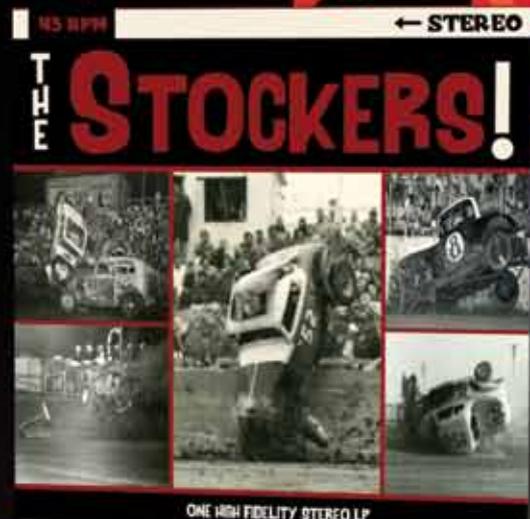
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Music Editor - Ryan Dyer
Graphic Design - Demonika
Ad Design - Clayton Hall & John Warnock
Additional Band Artwork - Danille Gauvin
Office Manager - Dan Johannessen
Web Masters - Goatlord, Danny Deane,
Interns Ryan Holmes, Ed Sum, Myles Malloy,
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Writers - Erik Lindholm, Pauly Hardcore, Ryan Dyer, Chuck Wurley, Les Wiseman, Ira Hunter, Denis Maile, Ryan Coke, Dyerbolique, Uncle Anus, Jake Jackoff, LOLO, David Warren, Ricky Jak, StEvil, Dustin Jak, Chris "Super-Terrorizer" Finch, David Barnes, Brad Reckless, Gerald the Happy and Abstinent Police Clown, David Prodan, Krissi Steele, Jef Tek, Emily Kendy, Demonika, Pamela Porosky, Shawn Central, Sarah Graves, Ty Stranglehold, PeeStain Elliot, Kristopher Murder, Lacey Morris, Jimmy Miller, Jen Warnock, Jelena Petkovic, Julia Totino, Lexi Fatale, Miss Gory Rae, Paul Merkl, David Warren, Kyle Harcott, The Dirty D, Markus Jak, Jeff Valentine, Kristim Semchuck, Julia Totino, Laceration Lacey, Brenin Barrow, Jonathan Cey, Mr Hell, Dustin Blumhagen, The Gimp, Ryan Primrose, Kevin Schooley, Allison Drinnan, Ed Sum, Ryan Holmes, Danny Kresnyak, Schritty Man, Charles Lee Ray, Mr Plow, Chops Pabish, Allison Drinnan, Austin Simpson, Hadyn Domstad, Tormaigh Van Slyke, Chris Finch, Heather Furneaux, Robin Thompson, Daniel And, James Krause, Leaura Hunt, Myles Malloy, Charley Justice, Rose Morris, Andrew Clark, Derek Brownbridge, DJ, Rod Rooker, Sarah Kitteringham, Sarah Hissett, Mike Allen, Julia Ghoulia, Will Pedley, Rod Gillis, Pamela Ouellette, Vince Edwards, Michael Allen, Chris Walter, E.S. Day, Jordan Schritt, April Pruijs, Dark Beast, Willow Gamberg, Craig Siliphant, The Librarian, Shane Embury, Jeff Elzen, Chops Pabish, Drew McLachlan,

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 PO Box 48076, Victoria, BC V8Z 7H5
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MUTATED EARTHLINGS

By Willow Hamburg

Blind Marc has been playing in bands since he was 16. Over the years, he found that none of the bands seemed keen on his big idea- a band called The Mutated Earthlings. Unfazed, he decided to strike out on his own, first writing then laying down each instrument track himself until he had completed his own full-length album: a self-titled debut under his chosen moniker.

Since then, Marc has formed a band around his project, adding bass, drums and a second guitar. He arrived for an interview at Absolute Underground in the company of his bandmate Dave Brisson, (also known as Four Finger Dave) who, in keeping with the band's name, manages to play bass with absolutely no thumbs.

AU: Absolute Underground: You guys make a pretty interesting group...

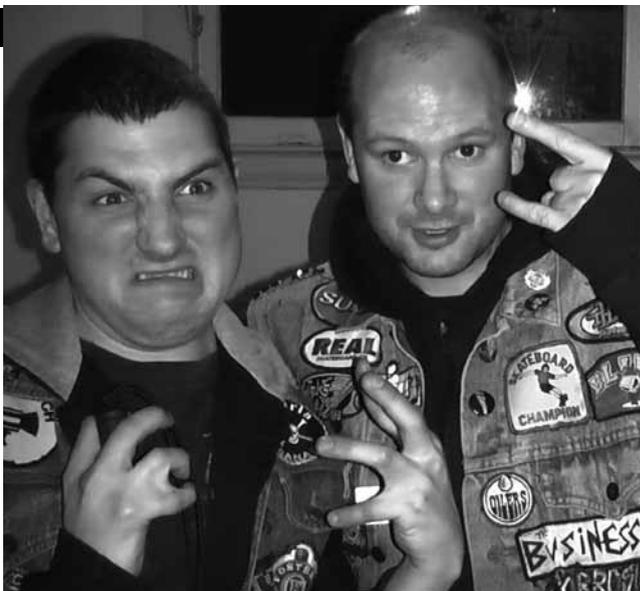
Blind Marc: We're all mutants, really. Our drummer has a touch of Tourette's...and some ADD...We're actually looking for a midget to tour with; arms and legs an asset, but not a requirement.

AU: So what's your philosophy around your music? Why do you do it?

Blind Marc: Music's good for the soul, I've been playing for 20 years now. It keeps you busy- when you're down and out, just watch some Family Guy and play a gig, it cheers you right up. I'm in like five different bands, but the only one I really make money in is Dayglo Abortions... this one is really just for fun. We started playing shows around last December.

Dave Brisson: I just like music, that's it. It's fun. We just get up and play for a few beers and everyone has a good time.

AU: There's a song on the debut album called "Swearwords in Braille"... which swearwords do you have in there?



Blind Marc: I can't divulge my secret, but there's a Braille alphabet inside the album jacket, so you have to listen to the song and figure it out. If someone comes up to me at a show and gives me the right answer, I'll give them a free sticker.

AU: What about the song "Skateboarding Blind"- do you actually do that? Do you do any of the other song titles on the album? Bowling Drunk? Ukrainian Christmas? Slasher movie monsters?

DB: All of the above.

Blind Marc: Yeah I've been skateboarding since I was nine. In the last five or six years, my eyes have gotten worse so I just stick to the halfpipes and bowls and shit. One day we started drinking at big bad Johns at noon and were wasted by six o'clock so we decided to go bowling. I walked up to throw a ball, but tripped on the gutter fell down. The ball went flying into the other guy's lane, and I got a strike!

AU: So word on the street is you've already got another album recorded with the whole band, it just hasn't been released yet, is that right?

VICTORIAS LOCALS ONLY

Blind Marc: Yeah, we recorded a new CD in March, with the full four-piece band, we just haven't released it yet.

AU: So how's the new album compared to the first one?

Blind Marc: On the first album I played all the instruments myself. It was recorded by Willy Jak at 3103 studios. It's a punk rock basement recording. This one's pretty different. It was recorded by our buddy Tolan McNeal. It's cool because I get a band now to help out. Dustin Jak is on drums and Lettuce Head is on second guitar. Dave

of course is on bass. I write riffs and lyrics, and they add the other dimensions. We also got Tolan to play a couple solos on the record. It's going to be called "Earth Attacks"... Like Mars Attacks, but reversed. Fuck those Martians!

DB: For anyone who liked the first album, they are gonna shit their pants over this one. It's definitely a lot heavier. We jammed it all live in a couple hours... it was my first time recording and it was a lot of fun.

AU: What's planned for the future of The Mutated Earthlings?

Blind Marc: I'm with Dayglo Abortions full-time touring and stuff. On our upcoming tour Mutated Earthlings

are going to open for Dayglo at a couple of shows in Ontario. When I get some time off in the next few months I'll get Mutated Earthlings on the road, hopefully touring to Winnipeg and back. It'll be three or four-piece, really it's Dave and me and whoever else comes with.

AU: Any final words of wisdom/advice for aspiring musicians?

DB: Support your local punk scene!

Blind Marc: Just pick up a guitar or some drums sticks - like I said, music's good for the soul. You really don't have to be good to play a punk show. And again, I'm in five different bands, so step up and help me out cuz I need some time off! Victoria has a great punk scene- there's a million bands here and always a place to play. Everyone should come out to shows and again, any midgets that play drums, get ahold of us!

The Mutated Earthlings can often be found jamming shows at Logan's Pub, and their self-titled debut can be bought at Absolute Underground.

An advertisement for "Good Time Dave's Fishing Charter". It features a man holding a large fish. The text includes "Fishing South-Western Vancouver Island", a phone number "250-383-9252", and the website "www.gtdfishing.com". There is also a "Year Round" logo.

An advertisement for "Fleshworks Tattoos". It features two large tattoo designs: a woman's face with roses and a Buddha's face. The text includes "FLESHWORKS TATTOOS", "VICTORIA, BC", "382-0458", and "FLESHWORKS.CA".

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REAL PROBLEMS – EVERYONE’S GOT EM

By Chops Pabish

In my quest for an interview with the band Real Problems I found myself embarking on a journey to East Vancouver, leading me to a three level house that would be hosting a keg party with bands playing on the bottom level. When I talked to the band it happened on the top level, and at one point during the evening, when the party was in full swing, I followed a hot girl into the middle level. She turned around and told me to stop following her but that is neither here nor there.

Real Problems have been around for two solid years, and when asked how the band began, Den-M (bass) told me, "I had been singing in Jones Bones forever and they were getting super flakey and not fulfilling any of my musical needs, so I said: fuck it. I'm going to teach myself how to play the bass and start my own band. I was real shit at first, with the only lesson under my belt being a couple games of guitar hero, but I rounded up Cam (guitar/vocals) and he was real patient with me. I didn't think that it was going to come together so quickly, but we were gigging within three months and recording our first EP within six."

Then Cam piped up, "We didn't have Jonny Two Sticks at that point and didn't truly hit full stride until he joined the band." Jonny Two Sticks was also in the room, but had yet to say anything. He was a big dude, hiding behind hair and sunglasses, and donning a t-shirt that said 'I'd



Rather Be Hammered!

I asked them how they would describe their sound and after some humming and hawing Den-M spoke up. "That's the funny part about our band, Jon and I bring in a hardcore influence because we love to rock out, but it's layered underneath Cam's garage rock n roll influences. It's a strange fit, but these days if you're not doing something original, or have a female singer in a leopard print one piece spandex suit, then no one will care. Not to say that we're doing anything ground breaking, but Cam's love of soul music and Jon's love of metal brings some interesting song writing about."

The band is set to release their first full-length album this year. "It's a loose concept album called 'Welcome To Scum City'. All the songs are about pimps, pushers & prostitutes, crackheads, shifty cops, bums, alleys and street life. It's still good partying music, but the lyrical content is a bit dark," Cam explained.

"Yeah, our songs are kind of like a piñata full of broken glass in that respect." Den-M told me with a grin. "Plus I went out one night and got audio recordings of

Hastings at two in the morning so we could tie all the songs together with some real street noise. I saw an OD, a crackhead fight, two arrests, and talked to a couple prostitutes. Usually I'm the type of person that puts his head down and walks, so it was real strange to be in Canada's poorest postal code looking for trouble to go stand beside."

When it came time for the party to start the basement packed out and people were falling all over the place, not caring, while the walls glistened with beer and condensation. Jonny Two Sticks was an absolute monster on the drums

and Den-M yelled obscenities at the sweaty crowd, getting the drunks even more riled up than they were before. Cam was coming just short of having to physically shove them to keep them off of his pedals all the while trying to sing and play, it was a wild scene. I even saw Chi Pig there. I was going to ask him if he was a fan of Real Problems but he was in a bit of a mood because he had tripped on a hose in the laundry room and planted his face into the furnace. It looked quite painful, but I'm sure he bounced back.

"That's nothing," Den-M told me, "At the last party someone fell off the balcony. He was running down the stairs, tripped, and started doing somersaults. He plowed his way through the 2x4 below the banister and flipped through the air before landing on a group of people below." He pointed out where it had happened and it was a good 15 feet up. I asked if he survived.

"Oh yeah he was fine. He actually landed on Cam and put a nice boot mark on his face that was

VANCOUVER VENGEANCE

still there the next day. Cam's first reaction was to put a boot mark on that guy's face as well, but then came to his senses and realized he'd been through enough. I didn't actually see it, but apparently he was a big bearded dude who was compared to a Klondike man diving into the gold rush. No gold down here man!"

The last thing I saw at the party was Jonny Two Sticks wearing a toilet seat around his neck and his 'I'd Rather Be Hammered' t-shirt was nowhere to be seen. There were beer cans and plastic cups strewn all over the property, and some girl was holding court and drunkenly slurring to a small crowd about her STDs or something of the sort. Maybe I heard her wrong, but I decided it was high time to stumble home. Considering my night was full of Real Problems, it couldn't have gone any better.

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CALGARY CARNAGE

CHRON GOBLIN

By Allison Drinnan

Sometimes we all need a little reality check. We need a breath of fresh air. Take that time to stop and smell the roses, or in this case that sweet Mary Jane. One of Calgary's fastest rising bands, Chron Goblin, keeps things grounded in their charming jam pad in the "Brenthood". If you happen to come upon their humble abode you will probably be handed a beer, and be greeted by the sounds of wailing rock and roll, laughter of friends sitting around the table, or skateboards hitting their epic skateboard ramp in the backyard. With rock becoming more about scene politics and crazy antics, than passion, innovation and talent, Chron Goblin brings rock back to its roots. So go on, and feel the Chron!

It's been a long hard road for the group but they are releasing their first full length entitled One Million from the Top. Recording 10 songs in 10 days with Casey Lewis, all the hard work has paid off.

"We also consider it pretty tongue in cheek," says drummer Brett Whittingham of the album title, "cause you know we're at the bottom in the grand scheme of things but we're here to have fun and rock out and do what we want to do. It's kind of just poking fun at the music scene and all that kind of shit. That's just our attitude. Rock out have fun."

"We pretty much started this playing what we like. What we were feeling at the time," adds vocalist Josh Sandulak.

"That's why I like our song writing process so much cause we all kind of add our own little thing to it as we go along," explains bassist Richard Hepp, "We'll show up and Brett and Purdy (guitarist Devin "Darty" Purdy) will be like 'Hey listen to this' and they'll start playing and we're like 'Yeah it would be sweet if we did this after. Yeah lets give it a try.' And then two jams later we've got a new song and then the next time people come to see us we have new songs for them."

"I'm really proud of the progression in production and musicality and writing between our E.P. and this full length," states Whittingham, "It's a new band pretty much. Richard wasn't really involved in the writing process on the E.P. too much, like he joined the band a month before we recorded which is a testament to his ability to jump in there and get it done. He was involved in every song front to back on this album like everyone has gotten better at their instruments through the whole process. We're getting a slicker machine on the goal here."

Meeting in the halls of "Res" at the University of Calgary, where boys become men and innocence is lost, Chron Goblin's members have had a long journey together. Through their development from "that house party band" to releasing a highly anticipated full length, the boys have become attuned to not only the rock side of things but the business side as well.

"We all hung out individually for a long time. We worked really hard with the E.P playing shows, raising money, selling disks, making shirts. We did all that independently to raise the five grand it cost us to record the new album. We haven't borrowed a dime from anybody," Whittingham continues.



Stoner rock/metal has had a huge resurgence in the past year with a whole new generation discovering the heavy distorted sounds that have influenced many in the music scene both locally and worldwide. Having started Chron Goblin before stoner rock's return to "coolness", the band takes a lighthearted view on the trend.

"It's kind of a reflection of everything to right?" adds Sandulak, "Like all that heavier music is coming back into play and it's a societal thing too. You know there was the grunge thing in the early 90's when the economy was bad. Shit was kinda weird. Same thing now where the end of the world might be happening and the economy is in the slumps. I think there is kind of a heavy feeling right now and that why people are maybe getting into that music right now."

"I also think metal in Calgary has been so extreme for so long and its like how many times can you go see the same extreme... I'm not saying there's anything wrong with it," Purdy comments, "There are some sick bands in this city... but it's like metal but a step back. It's attainable. I mean like realistically if someone wanted to learn our songs they can play it. If you go see like Phantom Limb, with one of my best buddies (referring to vocalist/guitarist Greg Musgrave), he's a amazing, but it's like I could never play that. I think we honestly just play what we like."

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ZOMBIE SURVIVAL TIPS

by April Pruijs

Many things can happen if a zombie apocalypse occurs. Different situations call for different measures. You need to know the flat out basics if you think you even have the slightest chance at making it through a day, let alone the rest of your life.

ZOMBIE TIP #1

You see someone with freaky-looking eyes and a bloody mouth full of flesh, chances are he's not human. You can take your chances staying put, but I don't think that will get you very far. Zombies have a tendency to like human flesh and brains, so typically they are covered in blood of the recently deceased, and possibly their own. They will also have something strange going on about them (apart from the blood...) like vacant staring eyes that look infected, nasty bites, and a raspy moan - or in some cases a menacing growl.



ZOMBIE TIP #2

Power/garden tools make great melee weapons! Turn that fireplace ax or your chainsaw into a hardcore death machine. Anything really will do, as long as it's got a point and you've got good aim... Only downfall to melee weapons is range - so try and keep your distance!

ZOMBIE TIP #3:

Bedrooms are safe...but only for a while! You can try locking yourself in your room as a way to make more time for you to get away, but make sure you have a backdoor. Other wise, things can turn nasty pretty fast, as in zombies usually don't come alone - they come in hordes. And there is strength in numbers...



ZOMBIE TIP #4:

As soon as you know your house is infected with the dead - Run! They don't care if you have to get a few last-minute items, the dead won't wait for anything. Especially their next meal... So try and make a stealthy exit out a side door while they are raising havoc indoors, or if they see you, run like your very life depended on it... because it really does.



ZOMBIE TIP #5

If one of your loved ones gets bitten, do not try to save them. It's definitely far-beyond too late if they are in the hands of a zombie, and your only chance at surviving... is to pretend as if they meant nothing to you at all. You can mourn afterwards, but for the time-being, stick to keeping yourself alive and just get out of there.

ZOMBIE TIP #6

And finally, if you come across a zombie that is feasting, don't waste your time trying to kill it. Most likely they are too preoccupied gorging on some poor human's entrails and won't bother going after something that's not worth the effort. The only time I'd suggest other wise, is if you're in an area where it's just the one zombie and you don't have a loud weapon, or they look up and stare you down...





zombie," said local Victoria artist and Zombie Walk organizer Jesse Ladret, 32. "There's every variety of zombie now. There are movies ranging from zombie necrophilia like Dead Girl, to comedies like Shaun of the Dead. The possibilities are endless, depending on the imagination of the people telling the story."



In this post-9/11 world we have witnessed the birth of a new culture of fear. We live with far greater access to mass media and live with a greater deal of fear from unknown threats, "I think general fear in people is kind of the cornerstone of it. From mad cow disease,



VICTORIA ZOMBIE WALK

by Joshua James Collis

There was no smoke. There were no fires. There was no screaming and there were no doomsday sirens. There was, however, blood and gratuitous amounts of gore.

It was the annual Victoria British Columbia Zombie walk 2011 on October 1st. Hundreds gathered en masse in Centennial Square for the sixth consecutive year. Deceased from all walks of life were filled the street. Zombie Walkers ranged from adults in elaborate costumes incorporating elements of Shaun of the Dead or The Texas Chainsaw Massacre to babies and dogs with a few spots of fake blood. One thing was clear, this was more than just counter culture on display.

Why has zombie counter culture moved to such a staple of everyday life? The image of the lurching 1960's to 80's zombie, with its lurching gait and groans for brains, has replaced by a new chic that everyone wants to be a part of. Why is this happening now and not in previous decades? Is it a sign of the zeitgeist? Or is it something else? "People are discovering different facets of the culture, as opposed to just the standard George A. Romero radiation



outbreaks, to paranoia. Politically, fear is such a big tool to be used. I think it kind of parallels Dawn of the Dead (2004) was a sort of poke at consumerism. The trend follows the vein of society and basically mimics it to its own devices," said Ladret.

Then why the undead? Perhaps it is some fascination with death. The zombie is a physical embodiment of people's fear leaving the mortal coil, and perhaps in some way by playing in the form of the monster, we can overcome it. But is it just a fad? Will we look back on zombies and scoff about it the way do about decades past?

"It could be a fad, who knows? I think this is the sixth walk I have been on and they have just gotten bigger and bigger. The walk is awesome because anyone can do it. Anyone can make or buy some fake blood or rip up some old clothes. You can't do that with Stormtroopers. I don't think that's going to happen any time soon," said Ladret.

Hundreds of Victoria zombies would have to agree. The horde lurched slowly past masses of puzzled locals and horrified tourists towards its destination at the Victoria Legislature. One woman was even spotted weeping in fear of the madness that was hell spilling over into the streets of Victoria. "It's basically people left to their own devices. Be creative, get out there, meet new people and scare tourists."



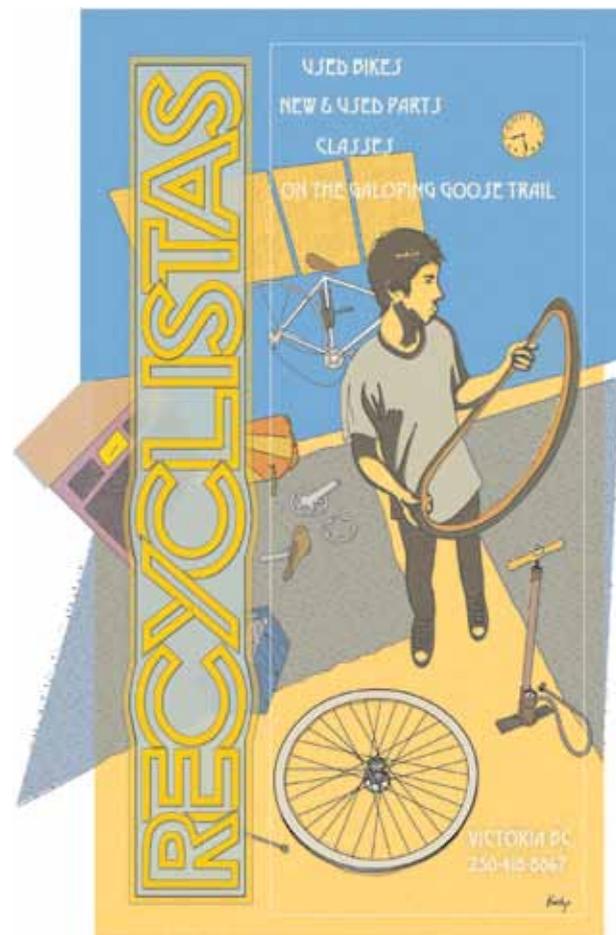


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OCTOBER

01 PITBALL FUNDRAISER
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02 SKAMPIDA
HURRICANE FELIX
CAUGHT OFF GUARD

07 VOILA
CONCRETE HEARTS

08 ENSLAVED
GHOST
ALCEST
& GUESTS

09 HANG THE DJ
THANKSGIVING EDITION
RETRO - NEW WAVE - ALT - INDUSTRIAL - INDIE

14 BREATHE KNIVES
KATAPLEXIS SPLIT VINYL RELEASE
GALGAMEX
GHETTO HAWK

15 CONSCIENCE CD RELEASE
NATURAL ENSEMBLE
THE RANDOM HUMANS
OMINOUS
L. REV WITH C.P.

19 REDMAN
MADCHILD
& GUESTS

20 LONDON CALLING
BRITPOP - SHOEGAZE - MANCHESTER - INDIE - NEW WAVE

21 THE BEATNUTS
& GUESTS

22 HANZEL UND GRETYL
LEFT SPINE DOWN

26 WARRIOR MUSIC
& GUESTS

28 CUFF THE DUKE
HOODED FANG

29 HANG THE DJ
HALLOWEEN EDITION
RETRO - NEW WAVE - ALT - INDUSTRIAL - INDIE

31 FORBIDDEN DIMENSION
EVE HELL & THE RAZORS

NOVEMBER

03 LONDON CALLING
BRITPOP - SHOEGAZE - MANCHESTER - INDIE - NEW WAVE

04 THIS IS A STANDOFF
SANITY IN NUMBERS
& GUESTS

05 CHRIS LIBERATOR
STERLING MOSS (UK)
ACID REBELLION

10 CURRENT SWELL

11 THE NORTHERN PUKES

12 KNUCKLEHEAD

18 LARRY AND HIS FLASK
THE SCHOMBERG FAIR

19 MAYHEM

20 THE GEESE

26 HANG THE DJ
RETRO - NEW WAVE - ALT - INDUSTRIAL - INDIE

OLD SINS

By Ben Sir

Ben Olson has come a long way from a clear, Pabst-drenched, Oregon morning in 2008. His old band, On The Brink, had reached the coast on their first US tour, and celebrating their arrival at the Pacific, decided to celebrate with some 10 AM malt liquor. As his band mates outpaced him along some barnacle and saltwater covered rocks, forty in hand, he slipped and came crashing to the salty stones, thankfully only breaking a finger. It was the second appendage he broke that tour (the other in a fall from a tree in Boise, Idaho,) and required him to tape his fingers together to play bass for the remainder of the tour. Such are the physical scars of touring life, but with his new outfit, The Old Sins, Olson's dedication and work ethic have paved over many other speed-bumps that plague the roads and highways of being in a band.

Knowing that he could not settle

for anything less than complete commitment, he gathered some talented friends from Edmonton's punk and hardcore scene to perform as a backing band for his new project. However, it swiftly proved

With a committed line-up and a "pocket full of songs" (a line from the track "The Songs I Love To Hear") in place, the lessons Olson learned in former bands provided the bricks and mortar to become quickly active. They



that this was not a one man show, and Ed Trela (of Etown Beatdown and Nevertheless,) Daniel Lilly (The Johnsons,) Justin Shaw (The Loudhailers, Rock and Roll Dads,) joined with Olson to create The Old Sins, and craft their now-released debut LP, Like A Steady Heartbeat, a manifesto equal parts Edmonton punk and highway rock and roll.

hit the road. They played at home. They hit the road again, and found time to record their full-length and release a seven inch, all within their first year of existence. Time and age weigh hard on the minds of musicians, and as Olson approached 30, he knew there wasn't time to hope people would come to the music, and knew it lay on his shoulders to bring it to them.

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LAVAGOAT

By Ryan Dyer

AU: Lavagoat has a variety of styles. I wouldn't call you sludge, doom, or traditional metal in a strict sense, but you have elements from all of these labels. How would you describe Lavagoat?

LG: The best description of Lavagoat is Heavy Metal. It is due to our combined influences that we are difficult to confine to a specific sub-genre of Metal. We only have labels attached to

AU: What is the story of the band and who is in it?

LG: Lavagoat was formed in July of 2007 with only Sean, Jimi and two songs. It quickly grew into a four piece unit with the addition of Graeme and our former drummer Dave. Inside two months, we had an albums worth of music. We had trouble keeping solid jam spaces for most of our first year but that never stopped us from writing and jamming in tiny apartments and smoky bedrooms until we were able to get a stable jam space. In February of 2009, we were graced with the addition of Graham on drums. He folded into the

head back to the studio to finish up a couple more disks in the very near future.

AU: The album cover by Jason Dopko looks very Lovecraftian inspired. Did you give him any general guidelines to go by?

LG: The only guidelines Jason was given were beer and smoke.

AU: The inner sleeve goes further, showing an unclothed woman wearing a skull while tentacles begin to wrap around her, who was this done by?

LG: The inside sleeve was done by Graeme (Lavagoat). Again, the guidelines for this drawing were more beer and smoke.

AU: I'd like to ask about some of the songs and their themes, "Old Man and the Sea" is a Hemmingway novel. Was it direct inspiration?

LG: The music for this had been around for some

time, as had the idea to use "Old Man..." as a title. The first time we jammed the song as a band we knew it had to be named after the novel—though nobody in the band had actually read it at the time.

AU: "Interstellar Deserts/Azathoth" is another Lovecraft reference. What is it about his

SASKATCHEWAN SCUM

mythologies that make for good songs? I've noticed that artists who reference him are mainly metal ones. Do you think he would have been a fan?

LG: Horror and heavy riffs have gone hand in hand since Black Sabbath, and Lovecraft is the master of horror. Though it's doubtful he would have been a metal fan, we're sure he would have supported and encouraged any bands inspired by his work.

AU: What are some of your other influences? Either books, films or artists.

LG: Musically, Sabbath, Maiden, Venom, Carcass, Celtic Frost, Thin Lizzy and Saint Vitus to name just a few of the hundreds of bands that have influenced Lavagoat. As for influential authors, Clark Ashton Smith, Robert E. Howard, and Michael Moorcock come to the top of the list.

AU: You've recently played Noctis. The name is getting out there. What's next for Lavagoat?

LG: We plan to keep hanging out and writing and recording. There doesn't seem to be an end to the inspiration... wherever that seems to be coming from. If people want to keep hearing Lavagoat, we'll keep playing. If people are sick of Lavagoat, we'll turn up louder and keep fuckin playing anyways. As mentioned earlier, we do have plans to finish up our forthcoming EP entitled Monoliths of Mars and we are planning to head back to the studio hopefully soon after to record our second full length entitled Ageless Nonsense. We have a couple local shows coming up, one of which is a metal festival being put on by Heaven and Hell Entertainment out of Calgary. The show is at the Odeon Event Center in Saskatoon and will feature a whole host of excellent metal bands from across Saskatchewan. Beyond that, we have designs on touring but nothing set in stone yet. Aside from that, liquor, smoke and lots of metal!



us because people feel the need to categorize us, and music. We all come from varying backgrounds, some similar, some dissimilar and it becomes very noticeable once material is run through the grinder and hashed out. What we wind up writing is music that we all would really enjoy listening to if any of us were to pick up a disk and put it on, that being Metal.

fray naturally as though he'd been there for years and we continued writing at a gruelling pace. Since then, we've played numerous shows around Saskatchewan and had a short stint in August of 2010 in Alberta. We've also hit the studio, which Graham had built at his home (Sun Temple Sound) on a number of occasions and have recorded a couple disks so far. We're looking to

UPCOMING SHOWS IN OCTOBER AND NOVEMBER

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Wed	Oct 5th	DJ Rufino hosts House Party! Playing Raw Soul/Funk & Dub/Dancehall - Fo Free yo!!!
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Fri	Oct. 7th	The Party on High Street, Aegis Fang, Smoked Out Brainzzz
Sat	Oct. 8th	The STOWAWAYS HOST BLUEGRASS BRUNCH!!! - FREE Y'ALL!
Sat	Oct. 8th	The Sweathogz, Buzzard, The Role Models - TEN BUX
Sun	Oct. 9th	Carolyn Marks World famous Hootenanny! - FER FREE!!!
Mon	Oct 10th	Steve Barries' sensational Open Mic - FER FREE!!!
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Fri	Oct. 28th	Halloween Weekend Metal Bash RAVENSUN (West Coast Battle Metal), EXCRUCIATING PAIN (Vancouver), ROTTEN RAILS (Victoria) - \$10.00
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MINORITY JUSTICE LEAGUE

Who Remembers Andy Kaufman
Interview with 3 anonymous members of MJL

By Charley Justice

Four short years ago a mysterious revolutionary direct action organization (well, OK, a band) appeared for a brief moment upon the Winnipeg musical landscape. Some still remember with awe the bursting intensity and political furor that was Minority Justice League. But as quickly as they emerged, they were gone. Some say kidnapped by US sponsored death squads. Some claim they faked their death. Nevertheless, the short but relentless VS Power EP remains to this day a cult memento of the Winnipeg underground. Well, the time has come for their unexpected yet sorely necessary return. Absolute Underground secured an interview only after agreeing to be guided blindfolded their secret headquarters (the Minority Justice League are smart enough never to use telephones or the internet). Absolute Underground met finally with the mysterious masked figures in the centre of their concrete jungle compound.

AU: Where have you been for the past four years?

#1: Minority Justice League is more than just a band. Music is a single strategic aspect to our multi pronged hydra of revolutionary operations. We have had much more important things to attend to...
#2: We actually just lost our drummer. He was kidnapped by state forces, tortured, brainwashed and forced to reveal our operative location. So we have been spending several years setting up our new headquarters. And searching for a new drummer.
#3: Drummer left the band, we looked for a new

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drummer, after a year of searching we just kind of put the band indefinitely on hiatus.

AU: And now you triumphantly return!

#1: To the casual observer it seems as a return indeed, although we have actually been here all along...watching...

#2: We recruited a new comrade for our revolutionary activities - he just happened to be a ripping drummer too, we started showing him the songs.

#3: Hell yes! Finding a new drummer really was the motivating force behind getting the band rolling again. We have a bunch of new songs which will be recorded this month for our brand new 7inch. Still do some of the old stuff too...

AU: Describe your sound.

#1: Quasi hypnotic anthems of punked out revolutionary tech rock, lingering tenuously under a barrage of maniacal slam poetry?

#2: Resting uneasily somewhere between the Bermuda triangle of punk, metal, and hardcore? All and neither at all once.

#3: Think the fastest heaviest elements of the second last Propagandhi record.

AU: You mentioned new songs...how does it compare to the stuff on the EP?

#1: Much less subliminal messages. Really.

#2: Same punishing sound, with less credibility than a basement recording. Seriously though, more thrash, more words, and slightly faster.

How could it possibly be faster you ask? Secret weapon.

#3: I though the EP was really punk. But I've had people call it hardcore, thrash and technical death metal. So the new stuff is punk for real this time. Maybe?

AU: Tell me about the upcoming recording...

#1. Will be nothing short of a system shattering manifesto.

#2. We're going into a "real" studio for the first time to have "professionals" help us "record" a "demo". That means it'll sound "pro" so that we can "market" it to the right "demographics".

#3. Local audio sensai John Paul Peters will do us Justice (bad pun intended). He is one of the top [watch absoluteunderground.tv](http://watch.absoluteunderground.tv)

engineers in Canada.

We have a short 3 days to make magic, but expect a much better recording than the first record. And the new songs are spot on.

AU: The VS Power EP is really short.

#1. A wise woman waste no words.

#2. So is this question. Coincidence? I think not.

#3. Our music is for people with short attention spans. The new record is actually even shorter than the first one. What are we talking about?

AU: So are you guys a punk band, or what?

#1. See question 4. Don't ask again or I might shoot.

#2. Probably not. Then again, the evidence is there somewhere. They just haven't pinned it on us yet.

#3. We've always tried to be a punk band but our sensibility as metal musicians seems to lurk around every corner. We're too good for punk.

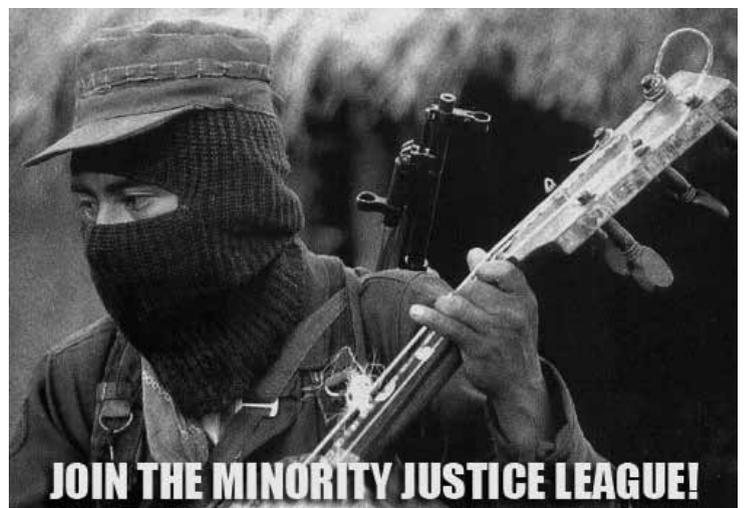
AU: From the looks of it, lyrics are a crucial part of your music...

#1. Content conceived for nothing less than to spark insurrection. State - beware.

#2. Each song is its own blazing manifesto. Essays of immense intensity and razor sharp wit. Just trying to get the point across.

#3. Not that we have an audience - but in theory, having an audience brings the responsibility to say something meaningful. So if we're up there,

WRETCHED WINNIPEG



we better have something to say. But in short, we are an anarchist band. We are staunchly anti-state, anti-capitalism, anti-sexist etc, We support using direct action and other prefigurative means to build an alternative social system around the economic principals of mutualism, and the political principal of decentralization. Yea, I know, further elaboration is painfully necessary, but space is short. Read about the Spanish Revolution, the FAI and CNT...read about the Zapatistas and Participatory Economics, Rudolph Rocker & Anarcho-Syndicalism...

AU: How was faking your death?

#1. Well we did avoid the authorities all this time, and we re-emerge more counter-powerful than ever.

#2. Complicated and ultimately unsuccessful. Next time I'm getting more convincing look a likes or at the very least blowing that shit up so they can't check dental records.

#3. Great I guess, we're back aren't we!



shit up, just trying to clear some shit up

MS: Then we would always know where to find a bass player.

Satchel: Would you fuck his girlfriend, would you fuck his dad's girlfriend if it was his mom? Or would you, what? Are you awake? That's Stix there sitting on the drums. He's the drummer. He gets the most pussy in the band...

AU: The silent, most mysterious type

Satchel: ...If you add them up by weight

MS: Get it?!

SZ: Yeah that's cos Michael's mom is really fat

LF: Oh he just said he fucked your mom



MS: My mom's fat?

Satchel: Not that fat, just really chunky

LF: You know what I wanted to say about our band, that's really heavy metal, because there's like, when you say heavy metal, there's really heavy bands, like Judas Priest, and bands like that. We are bringing back a really cool version of heavy metal because bands who do that kind of stuff, like Poison, you would never see Judas Priest wearing this (points down to his Steel Panther ripped tank top and pink leopard print pants). So we're kind of a glam, foxy heavy metal. And that's because we pull more bitches

than those other bands, those heavy ugly....

MS: Well Judas priest doesn't really pull bitches

(Insert about 3 minutes of pretending the microphone is a penis)

AU: So, I have a question, I just wanted to say, I don't know if you boys were aware or not, but yesterday was International Women's Day. And I wanted to know, how did you celebrate International Women's Day?

Satchel: I woke up and I had my girlfriend, well she's not really my girlfriend just a stripper I have living in my house. And I had her make me a goddamn sandwich. It was killer! Then I slapped her on the ass and said thank you afterwards. I don't normally do that but it was women's day, so you're just not going to say thank you after that? Then I fucked her.

MS: It's a great holiday and do you know how I celebrated it, I bought my mom a dozen roses. I

called all my ex girlfriends and I was really honest with them about how they got Chlamydia and herpes, and I was just being honest with as many girls as I could, and just letting them know, like with one girl I thought she was ugly and I just thought I needed to be honest with her on International Woman's Day and I just told her, and I freed myself from feeling bad about keeping it from her.

AU: That's beautiful

Satchel: We appreciate women and what they do for us, and without women we wouldn't really have anywhere to put our penises.

MS: Well that depends on where you are at. When Satchel was in jail he found some places to put his penis.

Satchel: Hey, I don't even want to talk about that

SZ: Give me that microphone. We are going to do an impersonation of Satchel in jail. Check this out.

(dangles microphone in satchels face) Hey, Hey, Hey you long hair. Hey, come over here and snuggle.

Satchel: I'm just trying to go to sleep

SZ: Nope, don't you argue with me

Satchel: But I don't wanna go... (starts licking microphone) It didn't really happen like that, it was much more violent but we can't go into that right now.

MS: That was National Men's Day at jail

Satchel: Sometimes we call our lead singer the Shetland Pony

MS: Fucking a little horse, get it? We pride ourselves not only in the name of the band, but also in the logo, but also the way in which we come together as one and fucking rock.

Satchel: And also in the way we warm up our vocals... (start making lots of load noises to annoy the band next door warming up) if you don't warm up you are going to end up getting nodules on your vocal chords, that makes it very very difficult to sing in key

AU: So it says that you guys



ABSOLUTE METAL

have had many celebrity appearances on your shows on stage in the past. And one of them was Billy Ray Cyrus, so I have to ask the question...

Satchel: His cock was thick but short

AU: I wasn't actually asking about his cock. I want to know what you think of his daughter, Miley Cyrus, and her new sexy image.

SZ: I would totally fuck her, if Billy was cool with it.

Satchel: You know what, I know Billy is probably watching this so. Billy I would not ever do that to your daughter, as far as you know. Ok and I just want to keep that between you and me and any time you want her to get backstage at a Steel Panthers show, I will totally hook it up and I will make sure that none of the other guys have sex with Miley.

MS: I think her new image, it looks great. She looks really pretty and like totally hot, a little hotter than, when she got rid of the Hannah Montana thing, looks like she...

AU: Leather jacket

MS: Is totally into double penetration now

Satchel: Billy I respect you, and I respect your daughter but if she wasn't your daughter, I would pound her vagina, pound it! Get in there with like my fist, she's hot, slammin', but you know she's your daughter and I totally respect that and I'm not going to do that to your daughter because that would be not cool.

SZ: But imagine if she wasn't his daughter, fucking Jesus!

Satchel: God damn I would spread her legs and I would have her piss all over my face.

MS: Ok check it out, so we are Steel Panther and we would like to thanks everyone for joining us on this awesome interview. The first interview of 2011, in Vancouver, we are Steel Panther, new record coming out soon, make sure you go and buy it.

LF: We have new t-shirts

MS: And a new website, and Satchel finally got circumcised ladies so make your way down.

SZ: There is a video of Satchels circumcision on steelpantherrocks.com



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ARCH ENEMY

Interview w/ Michael Amott – lead guitarist of Arch Enemy

Interview by David Warren
Swedish melodic death metal group Arch Enemy have just released their ninth studio album Khaos Legions, and will be touring North America throughout September and October. I recently got to talk to lead guitarist (and band founder) Michael Amott about the new album, guitars, and Finnish aliens.



AU: Some might say a lot of your songs have a 'political' message, where does that come from?

Michael Amott: I'd say it comes from us, we're all atheists and we're all against this sort of 'controlling society' who will monitor everything that you do. We're into a more libertarian or anarchistic view of life. But it's a band so we sing... about things that we find interesting. A lot of the lyrics are influenced and inspired by the uprisings in the middle-east, while we were recording the album. There's a song on there about vivisection called 'cruelty without beauty'.

AU: The new album, what's 'new'? What's changed compared to Rise of the Tyrant?

Michael: Well I mean, it's been four years - there's been progression with the band of course, experiences we've had, places we've been - exotic places for the first time with Arch Enemy in the time, and just been through a lot of stuff basically

- as a band. Also some new influences have crept in there, all these impression they all come out in the music somehow and I think, with this long of a break for us, there's an abundance of greatness here, and great ideas - its just difficult to get them all into the album. There's a lot of creativity.

AU: You switched to Dean guitars a little while ago, what makes a great guitar for you?

Michael: The reason I switched was, I had played a few of their guitars in the past and really liked them - and they offered me the opportunity to create it all, and really work really closely with them on that. My signature guitars are really, you know, made to fit my hands. To really give me the best sound that I want in Arch Enemy. So they're the perfect weapon for me. And what makes a good guitar is - I guess thats personal, subjective kind of thing. But, you know, mine are made to my specifications (laughs)

AU: What was it like working on Metalocalypse?

Michael: I did that twice actually, yeah they're very cool guys - creative people, very talented. Yeah, that was fun, something different.

AU: Can we expect a 'Snakes and Barrels' CD?

Michael: (laughing) I'd love to be involved in that haha... just waiting for the phone call.

AU: So the midsummer is really big over in Scandinavia right now, any plans for that?

Michael: Well the midsummer thing is a more traditional, very big celebration here in Sweden. But no, it's more for young people (laughs). Yeah I mean, Swedes are pretty bad they get drunk a lot but I think the Finns are probably worse. The Finns are aliens, they're from another planet.

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BARN BURNER

By Allison Drinnan

If you look up the exact definition of a "Barn Burner" on one of those handy dandy computer search engines you are going to find a few different and equally important meanings. First of the results; a sporting contest with a very successful or exciting outcome. Second, and quite literally; an individual who burns down a barn and takes pleasure in it. And last but certainly not least; an impressive event that arouses much interest and excitement. It's useful to think of Montreal's metal quartet Barn Burner including guitarist/vocalist Kevin Keegan, guitarist Cameron Noakes, Bassist Nick Ball and drummer Taylor Freund, as a beautiful combination of all of those definitions. You may think of the sport or contest, mentioned in the first definition, as the artful conquering of the ears, eyes and bodies of a late night Barn Burner audience. You may also find that the boys who lovingly call their hometown "Bongtreal" also take pleasure in burning a certain something, like the second definition, but I can assure you it is not a barn. And finally they do evoke pleasure and excitement, like the third definition, for metal fans with their fresh take on classic heavy stoner metal. When Barn Burner rolled through Calgary this summer to take part in Sled Island music festival, Absolute Underground had the chance to sit down with Keegan to find out what the band has been up to lately. Not actually burning any barns we hope.

"Yeah. I mean there has been a lot that has happened," Keegan states as he starts to talk about the tour, carefully addressing the oh so famous topic of 'crazy tour stories', "That's a tough one always cause its pretty X-rated shit a lot of the time. Stuff that would incriminate others so I shouldn't say but...really amusing. You know we had a guy get real sick. He was coughing up blood that was an interesting one. A lot of abusing our bodies more then ever before."

Having released their sophomore album just in time for summer, reactions have been great



for the second installment of the Banger saga, Bangers II: Scum of the Earth.

"It is Bangers 2. The sequel. It is an album where we didn't want to cease. Just non-stop, Rip roarin' all the way through. Lots of energy. Fierce. Catchy." Keegan goes on to discuss the bands progression, "Things just got a little bit more intense. The first one was definitely the right idea and this second one is very much on the same page. Things are just a little bit more focused I guess. We were trying a lot of things out on the first record. Experimenting with 70's sort of boogie rock still kind of figuring it out. With this record it's just more straight ahead classic heavy metal."

The 2010 debut, Bangers, was an impressive

effort. Critics praised their driving riffs and unswerving aggressiveness, giving a lot of hype to the boys from Quebec. In Keegan's mind however this added little pressure.

"I'm pretty hard on myself. I think of that album like 'ahh its old news.' You know? Even when it first got released it had been recorded for a year or something. I mean I was glad people loved it. I was like 'yeah fuckin' A this is great!' A lot of people seemed to like it. At the same time...I don't know what you say. It's a big success, but I'm like 'I don't know was it? Maybe it was? Or maybe it was just ok?' I can't gauge it myself. For me, it was just like 'I can do better now'. I feel like I'm always getting better within myself. I'm not saying that everybody thinks that. Maybe people are shitting on our new album, like I think one or two reviews have shit on it. At the same time for me it's a step in the right direction. I'm always looking forward at what I do next will be better."

Barn Burner have been labeled everything from hard rock to their own moniker "scrap metal". The one that seems to come up the most however, is good old stoner metal.

Could it be because of their loving renaming of their hometown Bongtreal. Maybe the song titles, "Holy Smokes" or "Beer Today, Bong Tomorrow?" Keegan explains exactly what stoner metal/rock means to him.

"It's a weird one. I don't know if I agree with it totally. It just sort of happened. It's just like bands that are really rooting themselves in old 70's rock slash early metal like Sabbath. Things very at that root where it was still very groovy and kinda jammy you know? Heavy and loud. That's where stoner rock kept with that tradition and a lot of bands just got heavier and soaked with fuzz and loudness. Its gone in different directions too with bands like Graveyard and Witchcraft they record

MONTREAL MASSACRE

their sound like the recorded in the 70's like they're really trying to go for that authentic like old, old metal"

In Montreal where tech-death seems to be King, Barn Burner doesn't exactly fit that mold. Keegan still talks with endearment about his musical surroundings back home.

"We're all pretty tight knit there. Cam and I from Barnburner live with two of the guys in Trigger Effects so we're family. We're all like best friends. Seeing these guys again is just like fucking family. You have that. A lot of sharing and we're up and down stairs of our places playing guitar all day with each other. Writing and playing in other bands with each other so there's that, times a few other band in Montréal who are friends so you get this tight knit thing where everybody is jamming with each other and it's kind of inevitable that you feed off each other but its tight. It's small there. It is not like a huge scene for this kind of stuff. There is a huge death metal scene like Francophone kind of death metal stuff."

Although Keegan's enthusiasm for Canadian crowds is evident as he discusses shows and experiences of performances past, when the subject of a potential European tour comes up an added tone of excitement comes forth.

"Europe is the best. They just know how to treat bands and they're legit. They just fucking, you show up and its understood.. here's food, here's a place to stay, and here's dozens of beers and enthusiastic people watching you. It's the best. Metal is like top 40 there. Its crazy."

For fans of the Banger chronicle that Barn Burner has created, not to worry the saga shall continue.

"We're always working on stuff. I'm always writing riffs so I got a few in the can already. It's just a matter of all of us getting together in the jam space again and hashing it out. So we'll start doing that probably in the fall. Maybe a bit in the summer, who knows. I would like to start writing again."

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THE VANDALS Interview with bassist Joe Escalante & guitarist Warren Fitzgerald

AU: Who are we speaking with and where are we?

Joe Escalante: This is Joe Escalante from The Vandals and we are at the El Corazon in Seattle.

AU: Have you been in The Vandals from day one?

JE: Yes, day one. Well, actually technically no, because the band played a few parties before I got in the band as the drummer in 1981, '82, around there. And then I got in the band, playing the drums and then we recorded our first demos and our first EP after that.

AU: So at the beginning you had a different singer and you were in quite a few of the iconic punk movies of the time, do you think that helped your career?

JE: Um... A little bit, it's like some of the old-school punkers with patches on their jackets seemed to gravitate to those old punk movies

AU: So what was it, "Suburbia"...

JE: "Suburbia" and the movie "Dudes". "Suburbia" was the main one. It was a Roger Corman movie. But I think most of our fans that we got over time have been from our Warped Tour years, like '96 to 2006, a lot of them never saw those old movies. So it was



good for us for a couple years, but after that then it was kinda forgotten. It's always cool though.

AU: This festival has quite a few old classic bands, like The Avengers or the Zero Boys. What are you excited to check out?

JE: Well the way they have it our plane ticket's like, we flew in this morning and we're flying out tomorrow, so no time to see anything.

AU: Is it true you are also an entertainment lawyer?

JE: Yes and I'm also producing some television programming and then Warren is writing on a television program too.

Warren: I'm working on the Aquabats TV show that's coming out in October. It's about superheroes that solve crimes.

AU: Joe, do you also do a radio program?

JE: I do showbiz legal advice, once a week on Indie1031.

com, RadioWeezer, and a radio station in L.A. called KTLK, AM 1150 on your dial, or you Canadians can stream it on Sunday nights from 5-7 pm, Pacific Time, KTLK1150.



com! I do free legal advice for anybody. Also on the Facebook page for LegalZoom.com.

AU: Final words for Canadian punk rock fans who missed the show tonight.

JE: Ah well, you know we love going to Canada, I apologize we don't get to go there more often. But we'll be back...sooner or later we come back to every town, so we'll be back there.

AU: What is the main message of The Vandals?

JE: We're over your head but beneath your dignity.

AU: That's a great one, that's what I call gold.

REAGAN YOUTH Interview with Paul Bakija and Dave Dynamite

AU: So you guys are in Reagan Youth.

PB: Not anymore cause we're old men but we were the youth when Reagan was president. Still with that agenda.

AU: You're not Reagan Youth anymore, you're Old Obama.

PB: (Laughter,) Yeah Disappointed Obama Youth. That's why the words and the music are so important because they are more prevalent than ever before, and shows how much of a genius our original singer Dave Insurgent was. When Reagan became president he didn't want to put solar panels in the White House. You don't want free energy? What's wrong with this guy? He wanted to push the oil agenda. He allowed the rich people to make money without regulations that were installed for a reason. No, that's holding back the economy. That's why rent has skyrocketed for no reason. It goes back to the early 90s.

AU: Reagan Youth. Is this a new incarnation?

PB: I want to make a comment on Dave. I'd like to make an album on him like Pink Floyd did about Syd Barrett. It won't be political but it will be hardcore punk. Sabbath worship. Maybe about how NYC was in the 80s, Reaganomics and everything

AU: People say there should be a documentary on what happened.

PB: I know, Dave's cousin wanted to make it. Our last singer wanted to as well. It's just way too depressing for me to make a documentary, but maybe someone could do it

AU: What bands have you been in?

DD: I was in a band called Ultra Violence in the 80s. We came out around the same time.

PB: I was at his first gig. He had such real good vibes. You know, about Seattle. In Seattle there was a lot of love, individualistic. No one wanted to copy each other, and it flourished.

AU: The song lyrics like "Reagan Youth Sig Heil", were they controversial back in the day?

PB: No, because no one cared back then. Twenty years later,

Dave died. I wonder if Dave hadn't died that way if people wouldn't care so much. I remember our original bass player Andy wanted to get the band back together and he died. So this band has a sad little history.



AU: What about the song from Airheads?

PB: This other band did it and played it for Airheads. I had the choice of looking like a bitch or taking \$15,000.

AU: Final words?

PB: Eh? Eh! EH!

DD: I lived in Montreal for five years, and it was the best five years of my life. I drank the best beer of my life in Canada. You know what that beer was called? Budweiser.

CRO-MAGS

Interview with vocalist John Joseph

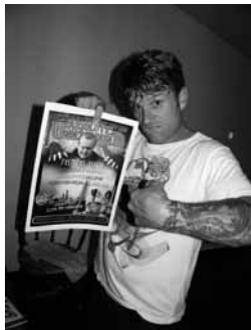
by Ira Hunter

AU: Back in the day, what drove you to the next level?

JM: We just did what we did. Didn't pre-meditate anything. The lyrics now are as relevant as they were then.

AU: Tell us about the book that you wrote

JM: I did a book called Meat is for Pussies, which is a play on words. It's not preaching,



but just about how to live a healthy lifestyle. It's not one of those bullshit books, it's comedy.

AU: Preaching Healthy Hardcore?

JM: I don't preach, I just live by example. I'm about to do the Iron Man next year. I'm pushing 50. Nowhere in the book of punk rock does it say you

need to be weak and feeble and on drugs to be kept alive. Punk Rock is fuck the system, I'll take care of my own fuckin health.

AU: What do you think of Canada?

JM: We love Canada. The first time we played out of the country was in Canada and Montreal. We love going but the Canadian government doesn't like us.



THE AVENGERS

Interview with vocalist Penelope Houston

How was the show here in Seattle?

PH: Well I lost my voice last night, but the kids were happy. It just came back now.

AU: Where and when did the Avengers start?

PH: In San Francisco in 77'. Now we are playing with Greg, the original guitar player. We have Joel and Luis with us now

AU: Were you one of the first female punks?

PH: I don't know if I was the first in a band, but I was part of the first wave.

AU: What is the message of the band?



PH: The message is fight the power!

AU: Was it experimental in the day?

PH: Some people thought it was noise, but I think its pretty melodic.

AU: Did you ever take voice training?

PH: A little bit, but I strain it so I always have to warm it up. Luckily this is a short tour

AU: Are you going to put out a new album?

PH: We only really have three albums, we might put out a new one. We are re-releasing the pink album. Everything is out of print, but we will get to it.

AU: Final words for Canadian fans?

PH: Get your fuckin Visas together and get down here. No, we will come up there.

THE DICKIES

Interview with lead guitarist Stan Lee

by Ira Hunter

AU: I'm approaching this conversation to do an interview with Absolute Underground.

SL: We were just talking about Randy Rhoads.

AU: He was in Quiet Riot. What is the origin of The Dickies for ignorant Canadians?

SL: The origin? It was too long ago, I can't remember

AU: Where did the origin of the costumes and props come from?

SL: Old Peter Gabriel, Genesis had something to do with it

AU: Were you aware of the Seattle Hemp Fest? There were about 100,000 stoners

SL: I did not know about it

AU: How did you get involved in the Sound Fest?

SL: An agent just called and we were on the plane in the morning

AU: Are you going to come back to Canada?

SL: I dunno. Eh?

AU: Who have we been talking to?

SL: Stan Lee

AU: The creator of Marvel Comics?

SL: Not so far removed



THE DICKIES / D.I.

Interview with bassist Eddie Tater

AU: You just played Seattle Sound Fest with The Dickies, and you are also the bassist for D.I. What can you tell me about The Dickies and D.I.?

ET: They are fucking awesome and I'm stoked to be a part of the organizations

AU: What's the tour schedule like?

ET: Got some Northern Cal stuff, then Brazil, Chile in September. D.I. has an EP out and we are working on going to Europe

AU: What's up with the quirkiness of The Dickies

ET: You would have to ask Leonard. He would give you a good answer, the source.

AU: How do you like Seattle?

ET: It's good. It's rainy, overcast

AU: What do you have to say about the bands in Canada?

ET: It's good, but what the fuck is the deal with the government and not letting us in? I have a few options. Put on a Mickey Mouse hat, a camera, etc and walk in as a tourist. Or strip naked and go a few miles from the border and commando it in. Or perhaps some Canadian Coyotes will get me across. I am from that heritage so I could set that up. I did smuggle people into the country. I can't really talk about that though.

AU: You going to come back with D.I.?

ET: We came before, playing at the circus and someone got stabbed in the neck. A dispute over a cup of coffee or something



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By Pauly Hardcore

Photography: Kayle X O'donovan

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This issue I have chosen to abandon my typical "interview" piece and focus on an editorial style expose on the state of All-Ages events in the Capital city. For the past three years I have been heavily involved in promoting shows in Victoria, predominantly of the All-Ages variety. People seem to take for granted the tremendous overhead expense of doing this, which includes but isn't limited to venue rental, sound gear/ technician rental, promotional materials and travelling band guarantees. In the past three years we have seen a drastic drop in available venues with more and more community centres and

small spaces closing their doors to us and anyone wishing to rent for use. We try to promote healthy alternatives to the "bar" scene for underage kids to come out and enjoy a drug/alcohol/violence free atmosphere. We have been met with staunch resistance, with some venue rental coordinators going so far as painting a picture that depicts the "all-ages scene" as being rife with hooligans out to destroy venues, cause fights, drink on and around property etc. This absolutely baffles me, as in the entire time of promoting all-ages shows here I have seen exactly 1 violent episode, which was handled expediently and to the satisfaction of the operators. We rarely have any problems with drinking and when anyone is caught they are ushered off premises immediately. Everyone knows the drill at a VIHC show, and are more than happy to attend under these conditions.

Originally, when I first became ensconced in the live, underground music scene it was all I could think about. Thoughts like when the next show was taking place, what bands were coming to town, what killer merch could I get at the show all danced in my head every minute of everyday throughout my formative teen years. And those memories are what keep my trying my hardest to keep a scene together for the kids, of whom

I am now almost certainly 15 years their senior. Luckily I am not alone in this fight and find myself surrounded by people just as enthusiastic and driven to see our ambitions of opening, owning and operating our own All-Ages venue come to pass. Joining me in this initiative are a colourful group of talented individuals from within the many

different scenes here in Victoria. Kevin Smart, who not only plays in three amazing and different bands, is also a sound engineer that helps record demos etc for bands out of his house. Also joining me are my fellow Vancouver Island Hardcore Punk Society board members Troy Lemberg, Ebony Aitken, Zach Greene & Scott Browne as well as Local scene stalwarts Austin Simpson, Jen Storey, Jordan Foote & transplanted Edmonton promoter Cam Birchill. Over the course of a year and a half we have managed to formulate a rather impressive 16 page business plan, assemble the makings of a very impressive PA to rival most currently being used in any venue in Victoria, Raise close to \$2000 by way of fund-raising shows, an online donation campaign [found at www.vihc.net] as well as a generous \$1000 contribution from Terapeak, a market research company [www.terapeak.com] who has no real stake in the music scene in Victoria, other than they took a chance on us and clearly recognized the need for an initiative such as ours.

In my eyes, opening our own venue and running it according to our mission statement is going to be the only way to ensure that we [the VIHC society as well as all other promoters that cater to this scene] can continue to entice bands to come over to the island and face the ever increasing Ferry costs and tumultuous circumstances regarding attendance as well as the inability for any promoter to realistically guarantee any kind of payment to cover their overhead costs. If I were a touring band that dollars to doughnuts is losing \$ every other show on a tour that got asked to take a ferry that costs upwards of \$300 each way [with a full van & trailer] I'd not even

consider going across unless my expenses we're guaranteed to be paid. Despite the fact that we 99% of the time say "cross the straight at your



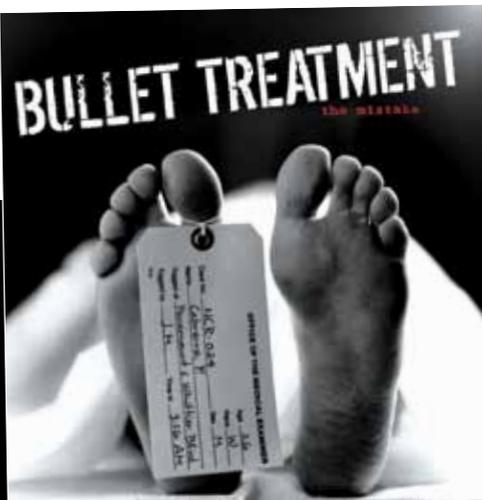
own risk" bands still continue to come here, to my utter disbelief. So in the interest of keeping All-Ages shows going, and nurturing an oft thriving, but presently drowning scene - throw us a life preserver, go to our website, check out our initiative and donate to the cause. Every little bit helps to be sure, there will be no way we will be able to see this to fruition without the help and support from the community. Our website is setup to take Payments from Paypal and if required you will be issued a receipt, as we are a registered not-for-profit organization. Your donation goes directly towards opening the venue and all the expenses that go along with a venture of this magnitude. In my eyes, if you're reading this article right now, you support the underground - take it that much further and ensure our kids and their kids will have a place to become acquainted with the magic that can be, the music of the underground!



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Interview with Nefarious of Macabre -

By Laceration Lacey

Absolute Underground: How would you describe Macabre's style?

Nefarious: Well it's called Murder Metal. It's all different kinds of styles actually. It's hard to really define it. We play every genre of metal and rock and whatever.

AU: How do you guys feel about playing in Canada? Have you played here before. What was that like as an experience.

Nefarious: It's great. It's always been good. Mainly the east coast has been the best for us. We have played in the west too many times.

AU: Where are you most excited to play this tour?

Nefarious: Vancouver.

AU: Why?

Nefarious: We played there and we used to get a lot of metal from there back in the day. Lots of the old school guys would come out.

AU: How would you compare your latest album, *Grim Scary Tales*, to your previous work?

Nefarious: I think it's pretty much the same stuff. Just sounds a little different. It's been a number of years since we put anything out. You change as musicians. I guess. But it's basically the same stuff.



AU: You guys are one of the few bands who has actually stuck with its original members. What would you say holds you together so strong after almost 30 years?

Nefarious: I have no fucking idea. I have no fucking idea why. For the lack of anything better to do.

AU: You have a lot of different musical influences, name some bands that have influenced you along the way.

Nefarious: Well I probably speak for every, but bands like Black Sabbath, Deep Purple, Zeppelin—the rock stuff from the 70s, some of the 60s stuff. You could probably run the gamut of bands from that era and we've probably listened to it and enjoyed it and learned from it.

AU: You guys have done a lot of stuff based on horror culture, Lovecraft's *Behind the Wall of Sleep* and Jeff Dahmer, for example...

Nefarious: What we mostly read about serial killers, mass murders, cannibals, it started out as more of a horror-based thing but then we just kept writing about murderers one day. Tonnes of material to work with.

AU: I read somewhere that you guys actually met John Wayne Gacy?

Nefarious: Not me, I wanted nothing to do with that guy. My singer met him, bought a painting from him, a few years ago.

AU: What did have to say about that experience?

Nefarious: He said it was weird. Gacy was kind of a filthy-mouthed guy, very strange. My drummer went too and they got some free art I guess.

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Society of the Seven Crowns Tattoo Interview

by Anita Fixx

This interview took place right before I got a tattoo from George Brown. You can see the picture of the end result right here! And there will also be video of the interview posted so you can hear the whole story including the weird cassette tape conspiracy and me laughing at the "mountain climbing" answer. And now without further ado I give you the interview with the Seven Crowns Society tattoo artists George Brown and Matthew Ellis.

AU: How did the Seven Crowns shop get started?

G: About 2 and half years ago we both decided we wanted to focus on the custom work. Doing things on our terms a little more... Not so much catering to the walk in crowd. We both had similar ideas about what kind of place we wanted to put together. And we decided working for someone

else was for the birds as well. So we put it together about 2 and half years ago now. And it's been an exciting, fun adventure that's actually worked out pretty well for us.
AU: So what would be one of the best tattoos you've done?

G: The last one I did! (laughs) The first one in my portfolio at present!

AU: Which was?

G: An owl, a nice owl on the side...and that's my favourite right now.

M: I tattooed time.

AU: Time?

G: If I tried to explain it any further then that your head would explode!

AU: A clock?

G: No. Literally time! Not 2D, not 3D, 4D! It was a very difficult process.

AU: Are there any tattoos you've rejected?

M: Not really, there are things that due to circumstance and schedules...like we have other people that work here. Sometimes people will come in and say "George I heard you did a really good job on my buddy's piece! I need 3 letters." And you can wait for it forever or they would take care of it in a much timelier pace. So it's not a rejection necessarily, it just doesn't work schedule-wise. When I was younger I'd stay away from the 'isms like sexual violence, racism. But to be honest they don't come to me-
G: Dumb-ism!

M: Dumb-ism...complete, utter I don't understand-ism. I stay away from those. But to be honest, they don't really come to me so I don't have to deal with rejecting them too often. When it comes it isms I'm not into, say racism. Usually racist people will go to other racist people to get tattoos done. People that have a similar headspace for it.

AU: And have you rejected anything?

G: Something that's distasteful to me say, racist or horribly sexist that's the kind of thing I'd reject outright. Also I'm not wild about doing big fields of black colour so I might pass that on. Note too, our fabulous walk-in artists are also very capable of doing it and can do custom work. They're here to field some of the stuff we're tired of doing. It's the reason we came here. They're the best of both worlds.

M: Or it's not our forte.

G: Yeah, if I'm not going to do a great job on something I will pass them on to another artist. Preferably someone in the shop but if there's someone in town that I know is very specialized in a specific style. Yeah... There's enough work to go around, we're not loaded rich but we're not poor.

AU: Not starving?

G: Yeah, so if someone's going to do a really good job I'd rather see that happen. I don't need to tattoo the world. I mean I'd like to but it's not necessary.

AU: So now let me ask you about this event you're having. (shows flyer)

M: This is our second annual charity auction which we do in the fall; it's mainly for Canadian artists. We have artists send us artwork and we have an auction and party this year is called "Bold Will Hold". And it's at Six Degrees nightclub which is near the shop (2335 Yonge St, Toronto on Sunday Sept. 18). We had an incredible number of artwork come in and we auction that off and the money goes to "Art City St. James Town" which is a children's art program...It's a really awesome party essentially; we have entertainment, food, drinks, your peers within the industry...
G: And open to the public. (whispers) Come to our show!

M: And this year is "Bold Will Hold" which is a celebration of the traditional tattoo. Which is something a lot of people have opened up to they've realized that though you can do so many styles with tattoos, the traditional styles are classic and hold well. There's going to be a lot of art in that style, come on out, bring your dollars, it all goes to charity. And there will be food...
G: And Social Distortion cover band

M: Suicide Girls...George and I get a little tipsy which is entertaining on its own.

AU: Even better! Where did you get the idea for it?

M: That dude at the crossroads.
G: Philip Barbosa passed this idea onto us. Phil is essentially a fifth Beatle here.

M: If someone could harness his thought process we could solve the energy problem. The guy just comes up with the greatest ideas so the "Bold Will Hold" concept is his. The doing of this party I think that was something George and I came up with in the first couple of weeks of opening the shop and seeing the direction we wanted to go with.
G: It was part of our mandate to bring the tattoo

INK SLINGERS

community together. We do it on a micro-cosmic level with people that we know in the city but having a big Canada wide was something we had planned right from the get go.

AU: Any advice for young people who want to become tattoo artists?

M: Don't bother.

AU: (laughs)

M: No, at this point in time the industry is saturated with a lot of young people that are starting in or trying to get in. It's really, really hard for young people to get in this business. Because in the last 5 years whether it is the influx of magazines, TV shows, more of an acceptance of tattoos in the work place. Everyone and their brother wants to become a tattoo artist. In school you can get co-ops for tattoo places which 10 years ago tattooing wasn't even a viable option as a career. If I had some advice it would be

seek out a proper apprenticeship, don't go the cheap route, and don't try to do it yourself. I had sort of an improper apprenticeship and I feel it took me much longer to do things properly than it should have. That I should be way further in my career than I am because of that. Also in guilt, logistics way, you can scar someone badly or you give them a disease...

G: Or you can give them crappy artwork.

M: Just because you can scribble neat little spirals when you're on the phone with your mom does not mean you should tattoo anybody.

G: In short though, no body bother asking any tattoo artist for an apprenticeship right now because the books are closed for at least 5 years.

AU: Really? Wow...5 years!

G: I've declared it right now!

M: Because once you teach somebody you have to give them a job. It's your piece of the pie getting smaller so if you're working hard to get by and you take on someone else and teach them...a lot of people have this preconceived notion that taking someone on and teaching them, "Oh I've got somebody who will mop the floors for a while or scrub the tubes for a while and then I got somebody who's going to make me money." It doesn't necessarily work that way and you're just putting more and more people that know how to do the job out into the public. And you're making your piece of the pie smaller and smaller...Actually fuck it! I'm gonna take all that and throw it out the window. Become tattoo artist! Especially you that can't draw and don't give a crap about scarring people up because I make a lot of money doing cover ups so we're good!

AU: (laughs) Alright! Thank you for the interview!

So remember to check out the "Bold Will Hold" show on Sunday, Sept. 18 2011 at Six Degrees... it's all for a good cause!



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FATALITY

by Pam Ouellette

Fatality is a Toronto bred thrash band whose party-loving antics and energy infused stage show brings an invigorating youthfulness to the Canadian metal scene.

Having recently toured Canada and the US, guitarist Eytan Gordon has a thing or two to say about BC bud, groupies and the Fatality approach to making music.



"We fine gentlemen of Fatality know a thing or two about bud," said Gordon.

(Not an understatement, considering one can find custom rolling papers at a Fatality merchandise table.)

"It is no exaggeration or stretch of the truth to say that many of our finest inspirational moments have come about while under the influences of fine herbs. Having said that, I was not expecting to be that impressed out west, because I am used to enjoying fine imports in Toronto. However, I think I actually blew my brains out in Vancouver. I have never had anything as strong as the stuff

being passed around at our show there."

Welcome to Western Canada, Fatality. Admitting your ass got kicked by B.C. bud says a thing or two about your humility. And party presence too.

Care to share your thoughts on groupies?

"We don't shower for days at a time on the road, get sweaty every night on stage, and eat dog shit for breakfast, and women come running to shower us with love and affection? Makes no sense to me, but I cannot in my right mind argue with it," said Gordon. "I never used to get that sort of attention for stocking shelves at the grocery store, that's for sure."

It seems the boys of Fatality are young and still finding their own identity in the Canuck metal scene.

"We like to have a damn good time and we will drink you under the table," said Gordon. "Except for Andrew, he is a light weight and will probably barf on you before you catch a buzz."

A band who doesn't take themselves dreadfully seriously is a trademark sadly lacking in rock and roll.

"We push ourselves to be better musicians, but we have not forgotten our roots: Fast and Fun!"

Fast and fun indeed, Fatality have a reputation of being a killer live band

to see. They take their live shows seriously, as they have been known to work audiences into a fury of beer guzzling and fervent thrashing.

"I like to think that Fatality stands apart from other thrash bands in Canada and the rest of the world simply because we are not trying to be something we are not," said Gordon. "We are a thrash band - we aren't reinventing the wheel. We play music that keeps us interested and excited and our music is all about having fun and not giving a fuck... our music is honest and is straight forward. No bullshit."

Although Fatality wear the ability to have a good time on their foreheads, their strong work ethic

and musical vision shines through on their records.

"As a band, we continually push ourselves to progress as musicians," said Gordon. "We are constantly trying to up the ante and challenge ourselves with our writing... we are writing catchier hooks, more melodies and becoming a bit more technical."

The members of Fatality are presently taking some time off to work on new material for a third release expected out in spring 2012. A tour of North America and Europe is anticipated to follow.

Fatality is a shot of youthful vigour, reminiscent

TORONTO TRASH

of the warm bite of an ounce of Jameson's, to the Canadian metal scene.

"I would like to thank our fans for their continued support," said Gordon. "I would like to encourage everyone to go to our band camp website and download our T.F.E.S Demo for FREE if they haven't already - www.fatality.bandcamp.com.

"Look us up on facebook or myspace, get in touch with us, drop us a line and tell us how much you hate us!"



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THE RESIGNATORS

By Chuck Wurley

AU: Tell us a little bit about how the Resignators first came together.

Francis Harrison: The Resignators came together at the demise of three Melbourne based ska bands, Addiction 64, Eulogy and User Friendly. Francis and Ellen (former trombone player) met at a show at the Arthouse in Melbourne and decided to approach some musicians to form a new band with a view to playing ska and punk. Originally the band was called International Rescue but Chris, former guitarist, loved RX Bandits so we are named after the RX Bandits album, The Resignation.

AU: How did the Resignators first come to be able to tour Canada?

Harrison: In 2009 The Resignators were invited to play the SXSW festival in Austin, Texas. Around the same time we contacted Matt Collyer, head honcho at Montreal's Stomp Records. He agreed to release Offbeat Time, which is a combination of the EP Offbeat Feeling and the album Time Decays. Matt also agreed to organize a tour with Toronto psychobilly band The Creepshow. This tour proved to be a great success and The



Resignators were asked to play the Victoria Ska Fest on Vancouver Island later in 2009, but had to withdraw because of Chris being diagnosed with cancer. Chris is fine now and has moved on to a new project, The Furrows. The Resignators returned to Canada in June 2010 to record our album, See You In Hell, in Montreal with

Alex from the Beatdown followed by a tour across Canada and finally an appearance at Vic Ska Fest. The Resignators association with Canada has blossomed and the band are now regular visitors.

AU: How did your band come to be on the amazing Stomp Records?

Harrison: After emailing Matt at Stomp for a few years, and having released 'Ska is Dead' on my label, Care Factor Records, I built up a relationship with Stomp which led to them releasing, Offbeat Time, and, See You in Hell.

AU: Have you also toured the United States while in North America?

Harrison: The Resignators toured across the USA in 2009 as a part of the

band's Canadian and SXSW festival appearances. It was very successful, but the costs associated with playing in the USA, particularly visas, have prevented the band from returning. Hopefully that will be rectified soon.

AU: You have played the Victoria Ska Festival twice now. Any other memorable festival experiences?

Harrison: Victoria Ska Fest is the best festival in the world. The Resignators also played at Ottawa Blues Fest in July 2011 which was awesome. At home The Resignators have played a few festivals including Ska Nation in Melbourne, the Southern Hemisphere's largest free festival, St. Kilda Fest, Dream Fest and a host of other festivals across Australia.

TOXIC TOAST

AU: Zaniest tour story?

Harrison: The Resignators zaniest stories are not fit for human consumption! However we had a lot of fun with The Fundamentals on our last tour. I even purchased a dress, no mean feat in itself to find something that fits me, and impersonated The Fundamentals leading lady, Clarence, on stage. She thought that I had stolen her dress and looked very upset until she realized that it was, in fact, another dress. Lots of The Resignators stories involve cross dressing... go figure...

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suddenly has become cool because of a certain Mr. Dunn. This November, Dunn, along with partner in heavy metal crime Scot McFadyen will be debuting Metal Evolution, an 11 part television series documenting the evolution of metal airing in the U.S. on VH1 classic and in Canada on Much More Music.

"It is going to be the biggest ever TV series on this subject," states an enthusiastic Dunn as we discuss the series via telephone, "It includes over 300 hundred interviews with musicians, fans, and experts about the entire evolution of heavy metal. The series is based on our heavy metal family tree that we created in our first film Metal: A Headbanger's Journey which breaks heavy metal down into 26 sub genres, so each episode is an hour on a particular sub genre. We've got an episode on Thrash, we've got an episode on Glam, we've got an episode on the New Wave of British Heavy Metal, Progressive Metal, Grunge and bunch more so... The best word to describe it would be epic."

Each "branch" of this heavy metal tree and each genre sprouting from it would not exist without individuals debating and discussing the merit of each genre thus creating individual and unique scenes. Metal music, in particular, seems to have a bit of an obsession with niche, sub categories and labels.

"To really break it down to its bare essentials, teenage boys are obsessed with categorization," states Dunn. "It's something kind of engrained in the kind of adolescent male psyche that I think is that determination to understand things in their detail whether it's sports stats or whatever. That's not to say that metal doesn't have a massive and growing female fan base, but at its origins and its inception I think it comes out of that sort of obsession that teenagers have."

With the new series about to debut, a film in the works documenting the

history of Satan, and also a film documentary about Alice Cooper that Dunn describes as a "Doc-Opera", he has been a busy guy to say the least.

Newer and developing genres such as deathcore, the infants of the metal family if you will, are somewhat absent from the metal evolution series. Dunn describes the choice.

"For starters we decided in the series to only include those sub genres that have made a real substantial impact and I think deathcore is kind of, you know, obviously a newer sub genre and something a lot of the younger fans are really excited about. It's not part of the series, but I think the popularity of deathcore basically speaks to the impulse in metal to seek out the heaviest and next most extreme style. If there's anything that drives the entire history of heavy metal it is the thirst for something heavier and more extreme. You know the young fans today are listening to styles, listening to sounds that were unimaginable when someone like Rob Halford was making his first record. It's no surprise we're seeing something like deathcore really gaining momentum cause people want the next most extreme thing."

Overall, Dunn explains that they wanted something a bit more timeless than say your local goregrind ensemble.

"The newest bands in the series are bands like Lamb of God and Mastodon and Dragon Force and these sorts of bands. We don't really get



much more recent than that because we wanted to make a series that we knew would stand the test of time so that when people watched it 5, 10, 15 years from now it's not going to have a lot of bands that people haven't heard about anymore.

Rather than be like a magazine approach we took the more historical documentary approach."

Dunn does mostly focus on the past, but one has to wonder what he thinks about the state of metal today.

"I think metal today your seeing sort of combination of things. Its like one hand you have a lot of older bands that are enjoying a huge fan base. Bands like Iron Maiden, bands like Rush. They have these fan bases that are still with them after 20, 30 years and on the other hand you have a huge number of younger bands that are pushing the music to new directions. You don't see a lot of bands in the middle. And what I mean by that is, I don't know who the next Iron Maiden is... I don't know who the next Metallica is. You know bands like Mastodon and Lamb of God are great bands and they're making a huge impact but I don't know who is going to be the next mass level stadium metal band..but I sure hope there is one!"

Sam Dunn - Metal Evolution

by Allison Drinnan

All hail king Sam! The anthropological-documentarian-Canadian/metal folk hero is back. Sam Dunn, of Metal: A Headbanger's Journey and Global Metal fame, can now add television connoisseur to his long list of intriguing endeavors. He is the champion for all of us nerdy metal heads out there who love to discuss the genre in intimate and painstaking detail. Knowing the sociological and theoretical background of "The Big Four"



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ARTIST PROFILE



Chris Roberts

By Willow Gamberg

Winnipeg-based artist Chris Roberts



showed an interest in art from an early age. Starting in 1981, he attended Central Technical School's three year Special Arts course. After graduating he worked as a graphic artist. Several years ago he began working as an illustrator and graphic artist in Film and Television. Recently he has branched into the fine arts field, offering prints of his acrylic paintings for sale. His acrylics feature intricate beings and monsters of all shapes, sizes, and species.

Absolute Underground: Tell us about your work! It's... monstrous...

Chris Roberts: Thanks! Monsters have always

been my favourite subject matter, and also science fiction.

AU: Judging from your website, you seem to be taking famous paintings and portraits and replacing the usual occupants with monsters. Is this your favoured/most common method?

CR: I like this method because of the



response I get from people when they recognize a familiar image and then do a double take when they notice something strange.

AU: Is there a particular artist's work you particularly enjoy monstifying?

CR: Not really. Any of the old masters are fun to mess with.

AU: What inspires you? Aside from

the classics of the masters, of course

CR: I like the work of illustrators such as James Bama, Mort Kunstler, and Basil Gogos, to name but a few.

AU: Most of the pieces seem to be acrylic... is this the only medium you work with?

CR: No, I occasionally dabble in sculpture as well.

AU: Do you listen to music while you work?

CR: Yes. I like listening to Aimee Mann, Talking Heads and Elvis Costello especially.

AU: So you've had a booth at the Festival of Fear... how was it?

CR: Great! This was my fourth year there and it's always great to meet fellow horror fans and see their response to my work.

AU: Do you have a favourite horror movie?

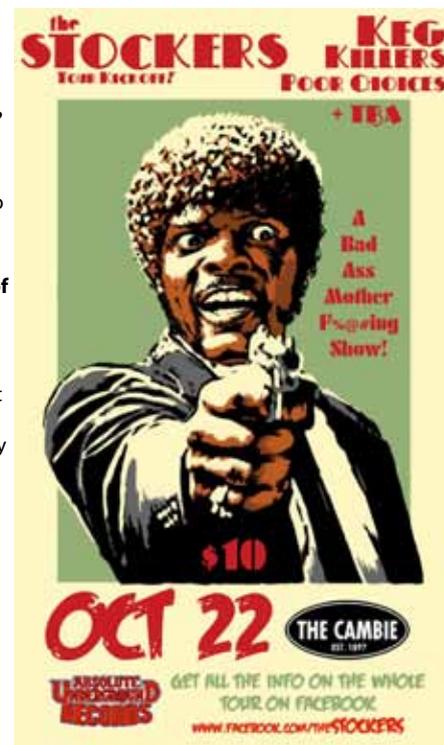
CR: Bride of Frankenstein.

AU: Any big plans for Halloween? What will you dress up as?

CR: I will be at a comic book convention in Winnipeg on Halloween, so I will be unable

to party this year, but then again, who knows?

For more information, and to see more of Roberts' work, visit his website at <http://www.etsy.com/people/MonsterbatoryWorld>



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NAPALM DEATH Interview Part 1

By Jordan Schritt

Thirty years is a long time. Three decades sounds even longer. But the fact of the matter is, the "name" Napalm Death has been around that long. Whether it was the Bullen/Broadrick/Harris trio that led Napalm for the majority of their beginnings or the classic line up of Greenway/Embury/Pinitado/Harris/Herrera that recorded the majority of the bands albums, Napalm Death has made quite a career for themselves of never giving in to the masses. Sure, some of their material in the 90's was questionable, but the band never went as far as a "Load" or "Risk". With so much material in the bands catalogue you can sometimes forget what happens along the road of a long career in the music business. Let alone

one that has lasted this long. In light of the band's recently announced full scale Canadian tour, Absolute Underground thought it would be fun to catch up with long time Napalm bassist Shane Embury to get his take on each of the bands full length studio albums. Whether it be good or bad Shane was more than candid with his recollections of each release.

Scum

It's hard to argue that Scum may indeed be the first true grindcore album. With a sound that borrowed heavily from the speed of early 80's Brit punk and hardcore and the crushing riffs of Celtic Frost and Hellhammer, Napalm Death took these influences and turned them upside



down. This was as fast as it got at the time and in a lot of ways things haven't got much faster since. This album means everything to the bands history as it is a blueprint for which they would develop their sound with each passing album. Hell, this album means everything to the history of grindcore. When people talk about Master Of Puppets, Reign In Blood and Slaughter Of The Soul they should also be talking about Scum. It's THAT important.

Shane says:

"At the time I was just becoming friends with Napalm and hanging around the studio lot's during the recording of the A-side to Scum. At that point I was asked to join on guitar after Justin (Broadrick) had left, which is a decision I think he still regrets to this day (laughs). Great friends, great band and great music. I remember seeing Napalm live and being blown away. I wanted to join the band and follow them around. It was really special at the time. It's a classically great album. I prefer the A-side to the B-side and it just amazes me what has happened with the record."



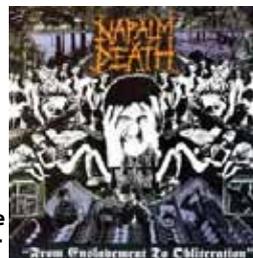
Shane says:

"That's a strange record I think. It was weird because Lee and Bill had just quit after our Japanese tour and Mick was going off on a real death metal kick. We were all fans of the Florida scene so we thought why not? But we didn't realize with our style and the style of production Mick wanted it would be as tough as it was. Scott Burns was amazing but he was more of a perfectionist than what we were used to. We are more about kicking you down and being raw which I think we lost a little bit with Harmony Corruption."

From Enslavement To Obliteration

With line up changes being Napalm Death's calling card during their formative years, it would be this line up that in my mind recorded the bands finest hour, From Enslavement To Obliteration.

With Lee Dorrian now shredding his vocal chords for the cause and Bill Steer handling all the guitar duties with Embury on bass, the band were firing on all cylinders. The production is still a bit lacking but who cares!? This album was so ahead of it's time and should be considered just as important to the history of grind as Scum. Worth the price of admission alone for "Unchallenged Hate".



Shane says:

"This was my first real input, writing wise, into the band. I remember we recorded the whole thing in six days. And again we just did what was natural to us and our music. Nothing was forced. We just let it do what it wanted to do. So much of it was on the spot and was really exciting. The thing I remember most was sleeping on the floor and waking up every day to the songs blasting (laughs)."

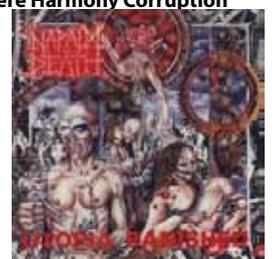
Harmony Corruption

This is where things started to change for Napalm. This album would be most notable for two things. The first being the unveiling of new vocalist Barney Greenway.

Greenway had cut his teeth previously in Benediction before taking the vacant vocalist position left by Dorrian who incidentally went on to form doomsters Cathedral. Secondly, it marked a much more death metal direction for the band then their previous outputs. With songs stretching past the four minute mark, some fans cried a foul while others embraced the heavier but somewhat less frantic direction. This would also be the bands first and only attempt at recording with famed death metal producer Scott Burns. Drummer Mick Harris was a huge supporter for Burns at the time and was also predominantly pushing for the more death metal direction, something that would eventually help lead to his exit from the group after the albums release.

Utopia Banished

This was quite possibly the bands finest hour of the nineties. Where Harmony Corruption may have failed, Utopia Banished succeeded. A perfect meld of the bands newly discovered death metal riffing with their tried and true classic grind punishment. "The World Keeps Turning" is a lesson in straight ahead crush and "Aryanisms" stacks accessible tech with blast beats that stop and start with no effort. This would also be about the same time that the band would become part of some shady major label dealings that many feel hurt the musical integrity of the band in the years to follow.



Shane says:

"This album was sort of stressful since Micky had just left the band. It was Jesse who recommended Danny (Herrera) to us actually. Danny was a huge fan and we had meant him at one of the first times we played in L.A. We recorded with Colin Richardson who had done our Mentally Murdered mini album and everything just seemed a lot more professional. It's an album I'm really proud of even to this day."



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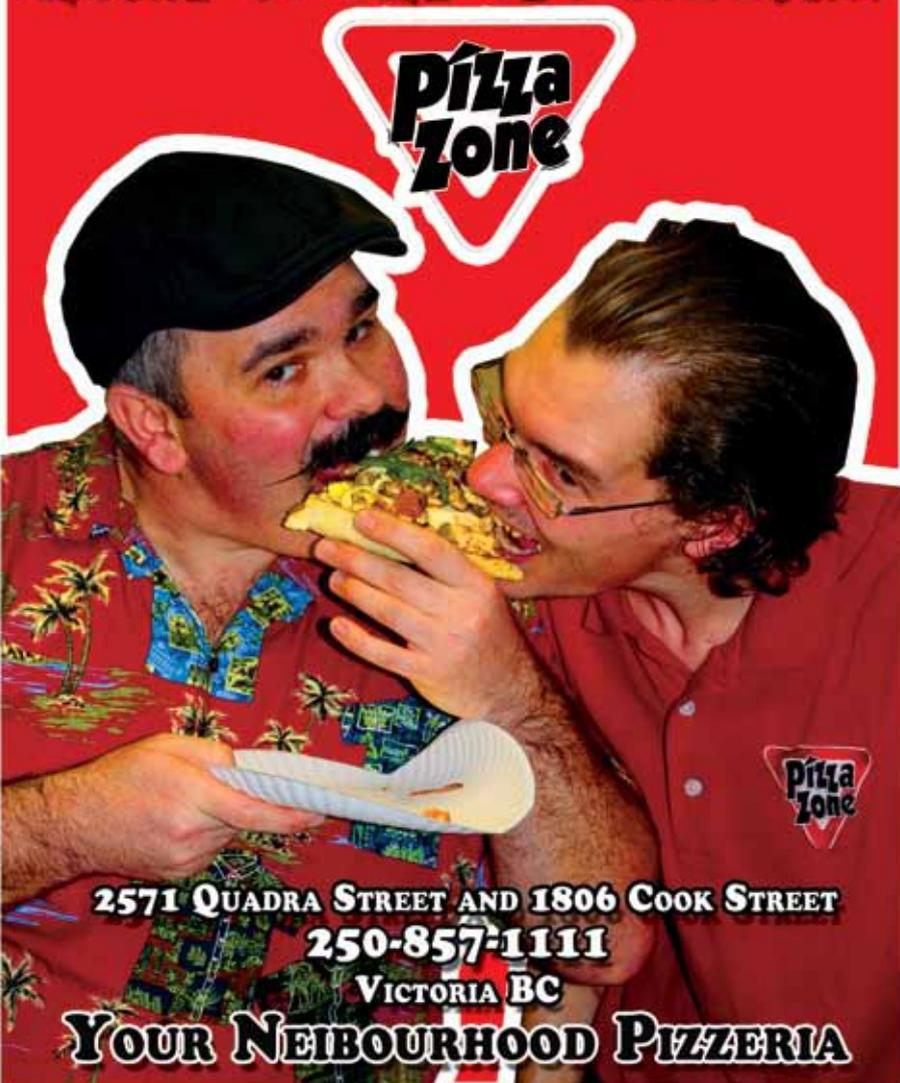


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HANZEL UND GRETYL

By Third Ryan From The Sun

AU: You have toured with the who's who of hard rock and metal, Rammstein, Genitortures, Cradle of Filth. Which have been the most fun and who would you like to play with that you haven't yet?

VAS: Yes, I have to say we've been very lucky to tour with some our most favorite bands. The most fun, was the Ministry tour since it was a three month long trip into the 69th circle of hell and back. Not only did we get to see our fav band every night we got to party HARD with them every night. And who do i want to tour with next? SLAYER. And who else? RAMMSTEIN. Oh JA! Would love to tour with Rammstein again, but this time in Europe.

KAIZER VON LOOPY: We always say SLAYER!! It's the ultimate trial by fire! Everyone's there to see Slayer so opening bands tend to be like some kind of a crappy garden salad before your steak dinner!! It's like yeah, whatever SLAYERRRRRR!!! Then you throw the salad at someone!! I hope my food analogies are translating here.... also KRAFTWERK! I am a huge Kraftwerk fan as well. Kraftwerk fans react similarly to Slayer fans but in a more cerebral sort of fashion...they also smell much better!

AU: Was the ban lifted for you to play in Germany, or was it only a rumor?

VAS: It's hard to comprehend what that was all about, because when we toured in Germany we had no major problems at all. Perhaps it took a couple of CD's after UBER ALLES for them to realize that we were not really evil just really uber insane! We are looking forward to bring the HuG Show to the big stage and big crowds of Mera Luna!

KAIZER VON LOOPY: I'm not sure if it was an actual ban as much as a basic apprehension to be involved with us due to what a lot of industry people thought was questionable or "risque" material! There were CD stores in Germany that either refused to stock "Uber Alles" or only sold it only upon a customer walking in and asking to purchase the CD verbally. We didn't make it to Germany until 2009, 6 years after that CD came out and now we are all over Germany like bratwurst und sour kraut!! Germany is FUKKEN UBER AWESOME!! There's a lot to experience and a broad range of people! And don't get me started on the bier!! There are purity laws! It is out

of this WELT!! And never a single hangover!! We always talk about moving there!! PROST!!!

AU: What is your philosophy on 2012 in relation to the band and album – 2012: Zwanzig Zwölf? Has it changed since it was released back in 2008?

VAS: Well, every time an earthquake hits or the weather gets crazy, or the volcanoes spew ash all over the earth's atmosphere, I know the scheisse is hittin' the fan! The world will not end...but it's definitely shifting to new awakening.

KAIZER VON LOOPY: I'm not saying the world will or won't end in 2012 but in 1995 we did songs that dealt with the forthcoming new millennium including a song called Shine 2001 and what a year that turned out to be. It's the same thing, the movies have been made, and the people are obsessing on it. If there's anything to history or basic human nature, something catastrophic will likely occur. It's not being psychic, it's just being observant.

AU: Mayan temples revealing themselves to be spaceships for HUG to tour the universe with. This bears an obvious question about tour mates: GWAR would probably blast off from Earth as well. Have you spoken with Oderus yet?

KAIZER VON LOOPY: Ha! No, we'll talk to him in space after the day of reckoning!! Richmond, Virginia is just too far away!

VAS: Hey we almost toured with GWAR some years ago maybe this time we can share a spaceship together! Or we'll just dust off the SS Death Star and take it out for a spin !

AU: Any plans for an album in the next couple of years, or will you wait until after the world ends?

KAIZER VON LOOPY: Hahaha!! We do plan to release a CD before 2012! Sort of a survival manual for life beyond earth!! You can all thank us later!! That is, if you buy the CD!! pRoSt!!

VAS: Yes, we're working on ideas right now and hope to have something by the end of the year. We're touring so much it's hard to do both. It will be out before the world ends. Then it will hit #1 on the Billboard top 100 and then we will win a Grammy!!..And THEN the world will most certainly come to an end. Thank you and Guten Nacht!



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The Uninvited, an iPad Anthology for Horror Mavens

By Ed Sum

Horror enthusiasts all over the world are invited to read "The Uninvited," a brand-new iPad app containing original tales of terror and sequential art. This anthology (\$2.99) can be found on Apple's App store, and it features work from contributors far and wide. More multimedia and literary content are planned for future issues, but as for when it happens will depend on the response, and the other struggles along the way.

That also includes embracing the digital generation, where almost any book can be found in electronic form, and adapting the software to run on other tablet computers. An iPhone version is in the works, but as for the desktop computer, who wants that? According to magazine founder, Adam Blainey, these computers aren't designed for reading a lengthy novel or a comic book.

"It works, but it just never caught on for psychological reasons," says Blainey. Some people are probably afraid of transition. In a horror magazine, that is a perfect place to staunch certain fears and launch new talent. "I want to have a magazine where readers are led through a visual landscape that has been finely crafted by an artist," says Blainey, "as well as through the written word."

This magazine welcomes new contributors because it has an open submission policy, and the editors here will work with writers to craft a tale truly disturbing. Editor Steven Saunders and Blainey found Mark MacKenzie's story, "The Most Beautiful Girl," to be very engaging, and it's just one of the three stories to be found in the premiere issue.

"It's about a bloke who falls in love with a succubus, and of course, it's a dream come true at first..." teases Blainey. Saunders describes "The Uninvited" to contain edgy, rated R, style content. Some of the content had to be toned down so it meets Apple's App Store requirement. While Blainey focuses mostly on the technical end of the production spectrum, both he and Saunders do share a long time interest in the genre and both of them can be a guiding hand for these new writers.



Bosch was also given the label of being one of the first surrealist painters. Saunders long history with the comic book industry as a writer, critic, and creator, gives him the experience that Blainey needed when he was assembling the team. Even the old EC comics like "Tales from the Crypt" and "The Vault of Horror" are fondly remembered by Saunders, and he brings other influential favourites like Brian Lumley and Arthur Machen to the plate as well. Also, appreciation for John Carpenter's films shows just how much the two loves the genre.

Along with graphic designer, Warren Zahari, the group has created a slick looking electronic magazine. His layout of the artwork complements the stories. One of the artists, Nunun, who hails from Indonesia, can be seen in "Devils Eggs: Except Reality."

"We hope that trend of world-wide contributors continues and we're working with a team of artists from Hong Kong to do a story for issue two, though that is unconfirmed," hints Blainey.

This publisher also sees 2011 as the "Year of the eBook;" Amazon's Kindles, Chapter's Kobo readers and other similar devices are becoming affordable, and that trend is not going to stop. Saunders sees digital publishing taking off because of the growing popularity of tablets. "It's like using a data slate (also known as a PADD) from a 'Star Trek' episode," concludes Saunders, "You can swipe it, read it, use the table of contents to jump around. It's the future!"

Absolute Film Reviews

Alien From the Deep One 7 Movies

Italian director Antonio Margherita is best known for his cult films Cannibal Apocalypse and Flesh of Frankenstein. Alien From the Deep is one of his final films (released in 1989) that provides a lot of shock, excitement, frantic pacing and silliness that you would expect from a spaghetti horror. An environmental/adventure/sci fi/horror film, Deep follows two green thumb activists trying to overthrow a secret laboratory who are dumping the toxic contents into an active volcano. Out of this, the so called alien is forged, but we don't get to see it until a good 50 minutes into the feature. Its appearances thereafter are sporadic, with the glimpse of one of its mutated crab claws being just enough to instill fear into the heroes. There are miniature sets destroyed like a mega monster film, snake attacks, exaggerated death faces, Alien ripoff scenes, nice looking leads in short shorts and evil government cronies. All wrapped up in a tightly paced 90 minutes of Italian meatball. There is an environmental message here, but when presented as such inept entertainment, you really have to scrub some green froth from your brain to see it.

-Dyer from the Deep

Bloodlust Zombies Breaking Glass

Z Grade modern zombie yarn featuring X rated actress Alexis Texas (in full old man riding bimbo mode in this role) that actually feels like a melodramatic porn plot, only with a few blood squirts rather than squirts of semen. A chemical under production for war fare which turns the enemy into bloodthirsty killers who would ultimately destroy each other under combat is accidentally leaked within a building. As people are turned into the ravage undead, we follow some hapless heroes in a comedy of errors who try to solve the problem. This includes Texas, a security guard who refuses to get up from his chair, a soap opera calibre actress who gives the film its emotional backing, and the typical horny, cynical dude. Watching Bloodlust Zombies was as bad as staring at a turd slowly sliding down a wall, but sometimes it felt like it. You just want to keep watching to see if the turd will split in two, leave a wet trail, etc. There are very few zombies at all, the dialogue is ill and the acting, of the silicone variety. This is Plan 9 bad/good, but not Troll 2 best/worst. Like an outbreak that is quickly contained, it could have been a lot worse., but the symptoms could have been juicier

-Bloodthirsty Dyer

The Caller Samuel Goldwyn Films.

This film stars Rachelle Lefevre, Stephen Moyer and Luis Guzman, in a small but terrifying film. Lefevre plays Mary Kee, a woman terrorized by a prank caller from the past. The film begins with Mary Kee settling her divorce with an arrogant ex (Ed Quinn). A restraining order

issued by the judge foretells future conflict between Mary Kee and Steve. However, there is more than one stalker in Mary's life, as a 41 year old woman promises oil baths and vivisection. This reviewer's spine began to experience chills at this point. Then, bodies turn up and Mary's life is turned into one of dysfunction, as this caller, from the past, chops up many of her friends. Steve, the ex-husband, plays a secondary villain, who takes stalking to new heights. He is often seen on the periphery of the camera shot, looking lost and sometimes menacing. He seems to pop over to Mary's house at the most inopportune times for a late snack or a television episode. Meanwhile, Mary is often oblivious to his strange comings and goings. Steve is well acted by Quinn, but this character is secondary to the rising tension created by Rose, the strange caller. Through some kind of rip in the space-time-continuum (thanks "Star Trek"), Rose is able to call Mary in the future. Rose inhabits 1979, where she likes to dissect apartment managers and young boys on the street, while still finding time to terrorize Mary. This reviewer will now see senior citizens only as the psychopaths portrayed in this film for at least a week. Yet, Rose does not keep her torment strictly to the telephone. Instead, she brings her machete and morbid personality to the present and into Mary's home, for a final mujer-a-mujer showdown. Spoilers will be avoided, so that horror and thriller fans can see this film and its terror in person. The Caller is really an entertaining horror ride, mostly because of its villains. However, Lefevre, as Mary, pulls off some excellent expressions late in the picture. In the end, The Caller is a tense movie watching experience, which shows how the psychopaths of the past can affect the characters of the present - e.g. this critic.

-Michael Allen

Camp Retro 80's Collection Review Camp Motion Pictures The Basement (1989)

When Camp Retro announced they were releasing the lost super 8 film The Basement via big box VHS, many a horror fan swooned with the audacity of the company. Like Harmony Korine recently putting out Trash Humpers on VHS format, and Ryan Nicholson having plans to do the same, Camp is in tune with the desires of depraved horror collectors everywhere. The box itself is like those porn VHS boxes of the 90s: big, shiny and ready for a sperm shot. The gloss will allow you to wipe it off with little trouble just like this magazine now. Along with The Basement, which is a Tales From the Crypt like anthology tale (with stories spun by a skeletal entity known as The Sentinel), the set comes with another four films on DVD, which are listed below. Popping the bright red VHS of The Basement into the VCR is a gratifying experience for a new release. It is fully immersed in the mid 80s; bad dubbing to go with the big, bad, teased and tousled hair dos (along with a mullet or two). From director

Tim O'Rawe, the tales are typical of typical morality fare, resembling Creepshow and the aforementioned Crypt. A dead wife comes back as a skeleton, a man who torments children on Halloween is given his just deserts, a rich bitch gets hers, a director gets his own final cut, etc. Camp is king with this film as well as the others, and it's difficult to tell if the acting is intentionally bad, but it makes for a fun experience.

Cannibal Campout (1988)

Imagine The Texas Chain Saw Massacre with about 1/10 of the budget, and that is Cannibal Campout. This film is the most enjoyable to watch out of the bunch, with deranged orphans going on a murder rampage after the ill fated campers arrive at their destination.

Captives (1987)

This is the first time Captives has been available on DVD. By Gary Cohen (director of the Video Violence series), Captives is a crime drama/revenge film in which a woman is pitted against three demented baddies. Like the others, it is a tepid though ambitious SOV flick, which when done on a higher budget, could have caused more of a stir in the horror/exploitation underground.

Video Violence (1987)

Ultra violence addicted amateur snuff film makers populate a small town as a young couple opens a video store. Some of the tapes pop up and its up to them to stop the DIY dismemberment from continuing. The quality and cheese factor of Video Violence is on par with some of the low end Troma releases, but the cast and makeup department still put in a decent effort, proving that although it looks like it, no, it wasn't all done in one take segments.

Video Violence 2 (1988)

Video Violence 2 takes the snuff television idea of the first and makes a whole film of it. In doing so, it is less of a sequel and more of a revision or even spinoff, but one that is much more entertaining than the original. Imagine if Videodrome had a sequel and it was all hallucinatory footage of torture from that clay walled room. Video Violence 2 is like this, but of course could never be compared to the quality of the drome.

www.campmotionpictures.com

-Dyerbolique

Chromeskull: Laid to Rest 2 Image Entertainment

This latest film picked up right where the last one left off, with a few new characters introduced. Most notably, Brian Austin Green plays a central role in this film along with Danielle Harris. Harris has been in a number of thrillers recently e.g. Hatchet II, Stake Land and she seems to be comfortable with her title of Scream Queen. Recently released on AT&T's video-

on-demand service, Chromeskull: Laid to Rest 2 again shows the make up skills of Hall and his company Almost Human, Inc. The body count is high, but so is the excitement. Hall is one of the few filmmakers who can make this reviewer squirm, while eliciting ambivalent emotions. The special effects look great, but the story in this sequel is more unified. The plot involves Chromeskull recovering from his wounds in a private hospital. This character is also the CEO of several underlings, some of whom would like his job as chief psychopath. After some time in bed, Chromeskull is again hunting down terror stricken women; but this time he has some competition. Actor Green plays Preston, a man with an obsession for "loose ends" and sharp blades. He cuts in on Chromeskull's pleasures, while Thomas Dekker returns as Tommy, a man on the run and traumatized by his experiences with the original madman. Some incompetent cops are introduced late. However, this is a film about Preston interfering with Chromeskull's plans. The blood splatters on the screen, from the many victims, are just greasing the wheels for the final climax between these two characters. One thing can definitely be said of this title: the production values have improved from the first film and so has the writing (oops, that was two). The first film offered very little back story for the antagonist. But here, Chromeskull's life, outside of being a butcher is given a reveal, despite there not being a line of dialogue spoken by this character. As well, writers Hall and Kevin Bocarde introduce a nice twist and the character arc for Preston, who sees himself as a better, bolder Chromeskull is a great addition. The tattoo scene, which shows his transition from lackey to dominant schemer, is surreal at first, but full of insight into Preston's intentions. Again, there is no dialogue offered; yet, the realization in the character and in the audience is still effective. The Chromeskull series of films continue to keep horror where it belongs, in the restricted area. Through excellent blood effects, a well-written story and attention to characters, Hall and Bocarde have assembled film elements that will delight true horror fans, especially those of the gorehound variety. The subject matter is sometimes a difficult watch, but the attention to details consistently comes through in the picture.

-Michael Allen

Deep Purple Phoenix Rising Eagle Rock Entertainment

Deep Purple completists rejoice. With Phoenix Rising, a dual DVD/CD set recently released by Eagle Rock Entertainment, the band's turbulent last year before the 1976 split is documented in a new 80 minute music documentary. With interviews with Glenn Hughes and Jon Lord, the beans are spilled on a dark time at the top of the rock mountain, which resulted in the band being ripped off out of \$750,000 and the death of one of their crew members, resulting in murder suspicions within the Deep Purple camp. The band is no Anvil, so the reasoning for this candid DVD is in

question, but who doesn't enjoy a good rock story? Included here as an extra is Deep Purple Rises Over Japan, a 1975 show at the peak of their rock iconography. Although only five songs long, the set is without a dull moment (even with an injury, that, without hearing about it on the documentary, would have went unnoticed). The press kit/DVD booklet is quite the girth of purple. Think Grimace from McDonaldland here. Several dozen newspaper clippings and MKIV materials are compiled in a novellas worth of content. The eight song CD has more songs from Japan and Long Beach, and is a great extra to an excellent set.

-Deep Beast

Exotic Malice One 7 Movies

The shameless Joe D'Amato is treated to once again by One 7 Movies with this release, dubbed "the first official hardcore outing of Italian cinema," 1978's Exotic Malice. Unlike Porno Holocaust or Erotic Nights of the Living Dead, which seem to have the same beach setting as Exotic Malice, the shocks are significantly subdued in this film as it plays more like a traditional pornographic affair, devoid of nearly all horror. After being diagnosed with prostate cancer, Mark (Mark Shannon) makes a visage to an island where he first met the love of his life. Lost in his nightmares, the desperate stud slips into a number of affairs whilst knowing he only has a short time to live. With hardcore scenes within a "real" movie's storyline, the action always feels different than when watching something labeled as porn. D'Amato was a master of this form, along with Tinto Brass. It's something you don't have to hide in the closet, because hey, it's simply "erotic"

-Malicious Ry

Hesher Lion's Gate Films

Purity through destruction. Joseph Gordon-Levitt, Rainn Wilson and Natalie Portman are three name actors who help bring this message to light in this surprise indie flick. Heavy metal subculture is brought to the forefront in a fairly stereotypical way, as the title character (Levitt) is a home made tattooed, violent misanthropist who lives in his van apart from society. Luckily, these aspects are the very things that are empowering about him, as he becomes involved with a family going through the bends, needing the type of blunt kick in the right direction that only someone like Hesher can provide. This film drew comparisons to Takashi Miike's Visitor Q in theme, though not as over the top and perverted. The character of Hesher is literally an angel in devil's garb and is an inspiring creation in an age where disparity and hopelessness are too common a trait.

-Dyer

Midnight Arrow Video

An angry mob closes in on the screaming girl whose leg is caught

in an animal trap. One of the young boys holding an ax laughs as another clonks the girl on the head. "A demon can take any form it wants to, even a human," says a hag. In these opening segments of John Russo's 1982 film Midnight, the mood is set for a piss taking account of lynch mobbing satanic panic, but Midnight is anything but. Directing his novel of the same name in this account, Russo (who helped pen Night of the Living Dead) puts together a straight forward feeling cacophony of scenes intertwined by a basic plot derived from The Texas Chain Saw Massacre. An incestuous father dressed as a cop puts the moves on his daughter. Using this as catalyst, she takes a ride via van (Chainsaw again) with two guys who also pick up a woman and her pastor father. They set up camp and come cross a family who keep their dead mother in the attic (the same folks from the start) who then start killing them off. There are quirks here and there to keep the film from being completely non-eventful and boring, like a bath tub drowning, a not bad bullet to the head scene, more fake cops (did this influence the Chainsaw remake?) a scene in a grocery store where the girl is forced to steal food, and hell, Tom Savini is even credited on the special effects (there are many duds featuring Tom, see Children of the Living Dead), but this effort from Russo is full of shortcomings that keep it from being a classic. The climax in the house of the crazies also has a few nifty makeup pieces and is in theory, disturbing, but you and I have seen this all before. Get that bitch, Leatherface!

-Dyer will Hunt

Twisted Sister Double Live Eagle Rock Entertainment

A DVD with two important Twisted Sister performances, Double Live showcases TS in its early NY days as a band on the verge of breaking big, and a triumphant comeback show at the Hammerstein Ballroom at the NY Steel benefit concert. The first performance, filmed just two days before the band flew to England to record Under the Blade, is Twisted Sister in all of their vintage glory. With hair as big as his personality as big as his voice, the iconic front man conjures and commands a packed house at North Stage, performing many soon retired songs after their major label debut. The six years of being an unsigned band revealed to be far too long to the band, "We felt like an 18 months pregnant woman" and this would be what they hoped to be their final club show. The crowd is on fire - there are beehives fist pumping on the shoulders of their boyfriends, and various jackets are thrown on stage. The second performance here is of the reunited Twisted Sister doing their first show in 14 years for a special cause 911. Right at the core of the terrorist fearing pandemonium shortly after the event, Dee and company make a righteous, makeup free comeback in an all star gig that also featured Overkill, Anthrax and Ace Frehley. Compared to the 1982 performance, and with the pancake faced sensationalism put to the side, the songs have a revived power.

-Twisted Beast

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Malformed earth born OhGr's unDeveloped new tricks

By Ryan Dyer

For an artist as accredited as Kevin "Ogre" Ogilvie, the title of his fourth album under the OhGr pseudonym, a collaborated project with Mark Walk, unDeveloped almost seems like an oxymoron. After all, the 48 year old musician, now residing in Los Angeles is a far ways away from his 18 year upbringing in Calgary, where he worked at Trend

Records for their Alberta and later BC divisions, selling such albums as Joy Division's Unknown Pleasures and essentially starting much of the music trading scene at the time. After moving to Vancouver, he began Skinny Puppy, a group that has been a paragon in experimental music for two and a half decades. Looking at his career and the last thing that comes to mind is underdevelopment, but Ogre assures us that at least in the sense of his namesake project, things are just getting their legs.

"In a way, the OhGr project is sort of undeveloped; after the demise of Skinny Puppy in the late 90s, this project went through a convoluted process of development," he says, "with Devils in my Details (OhGr's previous album) we went sort of before Christ - sounding degraded. Some liked it and some didn't."

As the prior thematic elements in his repertoire can attest, the development of man spiritually

and physically, coupled with the relationship of our planet and universe is always under construction.

"The world is becoming more undeveloped, in a good way and a bad way," he says, "we have reached a point of saturation with economics, based on a Russian physicist



that has been proven wrong: the idea that things will always naturally reproduce in abundance to fulfill our needs."

"What should I say about the world?" asks a sound clip at the start of the album - if you know Ogre's previous work this could be a lot. The thriving "101" takes aim on the undermined role that sexuality acts as motivator and deal maker with the shouted "Who do I have to fuck?" "Crash" recalls the death

of the king of pop and the United States health care debate, while "Comedown" asks, perhaps the

tardy second coming, "When are you going to come down here and blow my mind?" "TraGek" touches upon the boundless limitations of human perception. And what about man's own perception of music and how far it has gone and can go?

"Music is one of the most powerful things in the world because it is not directed by a direct thought, or direct statement;



instruments, and we sort of took the technique and turned it on its head, where it is now assimilated into the culture. There are now a plethora of styles. But the main core of it is - what are you going to say and how are you going to say it?"

Those familiar with Devils in my Details will remember the dark, beat style poetry of Bill Moseley acting as bridges between the tracks. This black lagoon of social psyche is brought back in unDeveloped (could this be considered OhGr's own version of Brap?) with the discerning intro, a Micheal Jackson 911 call before Crash and a cut up style chorus of typing and blithering (mentioning the CIA human research program MK ULTRA) for "Typer" making the album flow better as a streaming kaleidoscopic journey, designed to instigate rational or irrational thought, recalling the sonic scape of bands like Pink Floyd.

"Music kind of evolved into something that sort of lost the plot when it came to storytelling..it has sort of been replaced by video games in a way, and it leaves us, the listener always sort of feeling like a rat caught in a maze."

Not ruling out the importance of individual songs and the act of releasing

singles, Ogre weighs in, "You can use the best of both worlds in a way. There are definitely tracks that could be singles, but if you take some of the parts, its a strange, odd record, which is part of my personality. Then there are dance tracks, gothic tracks, but the odds that OhGr or Skinny Puppy will ever have a number one single is likely the same as me dying from leukaemia." On the importance of the immediacy of fan/artist interactions, Ogre weighs in: "One of the reasons I chose music, or the reason is chose me was that it always gave me a certain sense of being insular and separated and being reclusive - those were always the icons to me. The ones who were more reclusive. But in this day and age you have to reach out more. You are getting a far shorter amount of time between the creation of music and the reaction. It's almost back to the time of rhythm and blues where people were pressing the singles on the weekend

Absolute Horror

music can be obtuse, it can be cryptic, but as long as you know what you are going to do and say, you can't lose. When we came out there were synths used to replicate real

and were on the radio on Monday."

With unDeveloped, Ogre took this a step further. "We wrote the song "Collidoskope" and put it on our site, immediately getting feedback from the fans, and then we put their voices on the song afterwards."

Ogre doesn't rule out another collaboration with Moseley, who he has also joined on screen in both REPO: The Genetic Opera and 2001 Maniacs: Field of Screams; in fact, an offshoot project is in the plans for the future, along with "a highly influential industrial musician to me as I was growing up"



A role as a narrator for the short film The Key to Annabel Lee is the latest thespian outing for Ogre, "I met Staci (the director) on the set of REPO, and it was a good exercise for me because I always did a lot of poetry readings when I was younger."

With stage shows being an extreme presentation in art and theatrics, film has always been a big part of Ogre's life, though despite delving into acting, doesn't see himself getting in a director's chair, "I have a great respect for film, like classical music, because it is a lot of disciplines getting together. If one of the things are out of alignment

with that, it affects it as a whole. Like music, film is a great way to have your idea out, and it can be used in a propagandized way, for better or for worse..and then there's the plethora of art films in between."

His stage costuming and presentation has been the subject of allure, but he insists that not much planning actually goes into the esoteric embellishment of his ensemble.

"It goes back to sitting in my basement in Calgary with a light on the floor and a wheel that spun to make it look like a fireplace. I just wrote out thoughts, which was the start of my abstract writing," he says, "I don't try to understand it."

I wish I could say I studied at some reputable art college, but at 48 I'm lucky I can say..fuck that shit."

With unDeveloped released, new films, and a new Skinny Puppy album entitled HanDover set to be released on October 25, this self taught old dog still looks to be fully entwined in the process of quickly developing newly learned tricks.



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Absolute Album Reviews

Amon Amarth- Surtur Rising Earsplit

Amon Amarth is a band that requires no introduction- but here's one anyway. This motley group of Swedes have dominated the death metal genre for years, and their latest and seventh studio album Surtur Rising shows that the band still has an incredible knack for crafting heavy-as-fuck songs about Viking warfare. The album kicks off with the explosive and suitably epic War of the Gods, which sets the tone for the album with a series of chugging riffs and soaring melodies. Subsequent songs follow suit with unabashed heaviness with varying tempos and melodies that keep the album from stagnating in any way. Have melodies come up in discussion yet? It's really worth stressing that for a death metal band, Amon Amarth don't seem keen on playing a million miles a minute at all times and are unafraid of painting songs with slow, beautiful melodic sections over top of crushing power-chord rhythms. Amon Amarth fans should enjoy the band's latest foray into the realms of mythical metal. Have you not yet had a chance to check this classic band out yet, Surtur Rising is a good an album to start with as any.

-Myles Malloy

Ballgag 'N Chain Gang- "Bang!"

Break out the whiskey and get ready to dance like a maniac, or at least tap your feet enthusiastically, because the second full-length album from Victoria's five-man Ballgag 'n Chain Gang is here! "Bang!" is chock-full of irrepressibly upbeat country-dance tunes, including the occasional swing-style twist. In places it's heavy-sounding, yet light-hearted, in others it borders on ridiculously exuberant, while in still others it's just relaxed, old-fashioned country tunes. The band defines their style as "Ho-Tonk." "Bang!" will be released during a CD release party at the Upstairs Cabaret in Victoria on Oct. 27th

-Willow Gamberg

Black Wizard – Black Wizard Evergreen Records

While listening to Black Wizard's debut album, the many influences of the band are evident. You've got early heavy metal acts like Black Sabbath and Iron Maiden in one corner, the psychedelic rock of the 1970's in another, a bit of 1990's alternative metal in the next and strangely enough, traces of video game music can even be heard through some of the almost midi-sounding guitar solos. These influences mingle perfectly together and in an oddly graceful orgy and give birth to Black Wizard. New Westminster's own Black Wizard has put together an album that is at times exciting, at other times relaxing, and sometimes even manages to do both simultaneously. While Black Wizard may not be Number of the Beast, it will leave any fan of the classics gently banging their head in approval.

-Drew McLachlan

Bloated Pig - Ways to an

Early Grave

Independent

After seeing these guys live over the last few years, you get a wide range of how people describe them. Mostly 'heavy' or 'stoner sludge', they even received the most votes at the Calgary Beer Core awards for "Best Metal Band." They were quickly to correct the fact that while they like it heavy they are hardly just a metal band, but a heavy band that likes to play rock n' roll. This second effort in the studio from the Innisfail, AB & now Calgary trio may not be metal but it for sure leaning towards that Zeke, Speeddealer, rock n' roll type punch you in the face and take a shot of Jack Daniels type shit. The CD had a slick well put together

package and the recordings were very clean and professional. I have a sneaking suspicion these guys will be continue to lube up the party and will always be a fuck of a good time when you see them.

- Kenny "MutherFuckin" Powers

Class of 1984 – Class of 1984

Bullitt Records

This is old school skate punk at its best. This album manages to remind me of everything I loved about skate punk in the 90s without seeming dated. It mixes 80s and 90s influences together with skill producing a product that is fresh and up to date. Though this is just an EP and three of eight songs are covers, the covers are well picked songs that everyone else hasn't already covered to death, and the originals are stellar. The opening track, "Old Bones New Blood" just rocks me back to the day when I loved to skate. The music is fast, tight, and extremely catchy; the lyrics, well they tell a story of exactly how it is to be young and absolutely obsessed with skateboarding. Be on the lookout for a new full length from these guys soon that might even be better than this debut EP.

-Chuck Wurley

Devin Townsend Project- Deconstruction

Hevy Devy

Following the dissolution of SYL, Devin Townsend has embarked on some challenging musical projects to say the least. His steady stream of at times bizarre and haunting creations have demonstrated an unique ability to scare the bejesus out of even the most jaded Metal surrealist. Deconstruction is easily Townsend's most ambitious project to date, since it functions around the elaborate concept of finding the true meaning of reality via an intense and introspective journey whilst at the same time he finds the space to include a laundry list of Heavy Metal royalty as guest contributors. Without a doubt Deconstruction is the most deranged thrill ride Hevy Devy has ever dreamt up as it literally poses the general question of how far one's psyche can be stretched for the sake of art. Bone crushing guitars are punctuated by a delirious cabaret like orchestration while the crazed narrator wails like the asylum walls are crashing down around him. When Townsend sings "I stay heavy for my God" it makes you wonder if he's being tongue in cheek or has finally got lost in a world of his own creation. When the Metal madness comes to an end you just might find yourself naked on the floor clutching a cheese burger. You were warned.

-Dan Potter

Devin Townsend Project -Ghost

Hevy Devy

The spirit of British Columbia's wildlife inhabits Devin Townsend's latest project Ghost. Lethal doses of thundering guitar riffs and banshee wails are absent from start to finish as whispery melodies are sung against a backdrop of spine tingling keyboard work and mellow acoustic atmospheres surrounded by calls of the wild. The result is an incredibly relaxing musical experience that has the potential to awaken the peaceful elements held deep within. Although completely metal free, this selection of songs could be heard as Townsend's opportunity to pursue the more icy and mystical elements found throughout the genre. There is after all, just enough tension to keep you slightly on edge as the music threatens on many occasions to veer into nuclear Armageddon. Instead the path leads towards the pristine and majestic sounds of nature such as water trickling by in a stream, distant wolves howling and crickets chirping. Like I have said, there may not be any Heavy Metal

on this album but it still provides a mighty "OM" for those seeking relaxation from a familiar voice.

-Dan Potter

Ghostlimb - Infrastructure

Vitriol Records

myspace.com/ghostlimb

This marks the 3rd release from this trio from California. Considering the body of work they have to live up to with two of the most pivotal albums for me personally that I had the chance to come across it's not surprising that Infrastructure completely lives up to & exceeds all expectations. The first two walked a delicate balance between hyper aggressive rage and brief moments of melody. With Infrastructure, Ghostlimb have harnessed that element of melody and made overly aggressive music accessible to the casual listener. Some may say with this, some bite and substance is lost but I tend to disagree. Every band progresses and for Ghostlimb, embracing this calculated use of structure has made them an infinitely more cohesive band. While it may be a departure from what they set forth doing, it certainly demonstrates the Infrastructure and intricacies of what has influenced Ghostlimb. Go pick this up on vinyl at the Absolute Underground store while quantities last!

-Pauly Hardcore

The Howlers – Follow the Wolf [EP]

Smelvis Records

The Howler's debut EP, Follow the Wolf, is a collection of tales that have already been told. This SoCal four-piece has put together a horror-filled psychobilly production that sounds uncannily similar to many other horror-filled psychobilly productions. The influence of bands like Nekromantix, The Misfits, and Tiger Army are clear, yet their idols only seem to devour any uniqueness in the band's sound, leaving only a few crumbs of originality scattered throughout this EP, and without the experience, resources, and musical prowess of the aforementioned, The Howlers have fathered an overwhelmingly boring EP into this world. While The Howlers may have a good musical taste, they have yet to find their own musical voice. But with an opening spot for Nekromantix, and an upcoming full length, Watch the World Die, I hope they can find it somewhere on the road.

- Drew McLachlan

Kataplexis/Breathe Knives – Split

No List Record

Kataplexis and Breathe Knives work like a tongue that has been split in two – both sides now black, green and very infected and stuck right into your soft pink ear with songs from one another ripping through your wax and tickling your brain. Breathe Knives had the challenge here: as a band with programmed drums, the limb flaying chaos of Kataplexis' rhythmic section is tough to duplicate. They do it well on "False Flag," which has been given the pressure chamber treatment, adding avenues of depraved swagger to the Kataplexis track. "Steel Cheek vs Ice Cream Teeth" begins with a sample from Factotum, "Jan was an excellent fuck...she had a tight pussy and she took it like it was a knife that was killing her." This, and the few other Breathe Knives tracks are music to crash your car by. Starting off innocently enough with a bouncing beat or an off the hook telephone loop (on their Cherubs cover, "Stag Party,") they become gratted and nauseous quickly - gritty riffs and vomited lyrics smothering the wildly kinetic mechanics underneath. On to Kataplexis - very fast death/grind crunch that add moments of Andreas Kisser esque riffage into the fray – moving along at a break neck pace and never once slowing down to catch a breath. Although

short, these songs have moments of ambiance and melody within the chaos. The Breathe Knives cover, "Rebreather" is particularly moody, with sampled chanting under the wasteland of dead rat floater infested sludge and is the shining spot on the split. Both bands are notorious already and this adds to the growing legacy of both.

-Ryan Coke

Lavagoat - Lavagoat

Independent

The H.P Lovecraft/Kthulu inspired artwork on Lavagoat's self titled LP along with the pulsating tentacles wrapped around the goat headed nude in the booklet like a La Blue Girl cartoon give this reviewer a hard on before the play button is pushed. Thankfully, the music doesn't soften things out, as the Saskatchewan groove/sludge/doom band make a diverse, enjoyable and accessible offering on the eight tracks presented here. The identity of each song is entirely individual, with the arrangements particularly well done, capturing the dynamics of each song perfectly. During "Interstellar Deserts Azathoth", the lyric of "Get high and masturbate" is given. After listening to Lavagoat, this idea seems like second nature. Like Fire and Ice by Bakshi mixed with the subterranean/otherworldly horrors of Lovecraft - The thing that should not be. Right here, in person.

-Dark Beast

Lesbian - Stratopheria Cubensis

Important Records

Many times during the epic and dazzlingly cyclical musical passages of heavy doom, bluesy black metal and otherwise kaleidoscopic presentation of many different metal genres did this listener zone out and envision a celestial Armageddon full of psychedelic epiphany. The tempo's which are often raging suddenly give way to lurching jolts of spastic grunge. Then there are the reoccurring moments that consist of clean tone guitars that play spine tingling hypnotic lines which seem to be scoring some ritual dance for vampires. Most of these tracks are over the ten minute mark and are finely chiseled pieces of musicianship that initially don't call attention to themselves by staying articulate without being overly technical. By the end of listening to this mammoth of progressive metal unearthed from the tar pit that is the doom genre, I am convinced that Lesbian have given birth to an unique album which five to ten years from now could be heard as being very influential.

- Dan Potter

The Phantom Creeps – Hellbilly

Rebel Fire

Psycho A Go Go Records

As a follow-up to their 2009 debut, this new Phantom Creeps album will satisfy those with a taste for rockabilly/psychobilly/country-tinged rock and roll. Showcasing impressive songwriting with a surprising new depth compared to their debut, guitarist John "Millions" Vornbrock, bassist Tyler "Diablo" Brownfield, and drummer "Dirty" Dean Wilson have found an immense yet balanced tone to perfectly define their overall sound and give needed continuity to an album like this. Lyrically they are obviously heavy on the rebel outlaw imagery, as suggested by the title. I can say that at times I'm reminded of Social Distortion in a desert western shoot-out where everybody dies.

-Jeff Vanden Elzen

The Planet Smashers – Descent

Into the Valley Of...

Stomp Records

It has been a few years, but Montreal's Planet Smashers are back with a new album of upbeat ska. If you ignore whatever is happening on the first track, this album starts off quite nicely. Starting at track two, the first few songs are awesome, ranging from typical Smashers silliness with, "The Hippopotamus", to the more rockin and slight more serious "Die Tomorrow." My favorite tracks are the synth heavy "My Obsession" and "United Police States of America" which is typical groovy ska fun in nature. "Something Special" grabs me a bit, and holds me over through "Berserk" a track dedicated to cell phone addicts. All in all, Descent Into the Valley Of... is a solid, if slightly more experimental than usual effort from the Planet Smashers. And it isn't so experimental that it loses focus, just enough to keep things fresh.

-Chuck Wurley

Psychostick

Space Vampires Vs Zombie

Dinosaurs in 3D!

Rock Ridge Music

Funny + Metal = Humorcore. Psychostick are back with another hilarious metal cacophony. Their third release brings the fury of funny and heavy fast riffs together to make a strong disc. Songs about clingy girls, sad face emoticons and how much they hate stuff ..and boobs, are just some of the topics attacked on this one. If you enjoy strong heavy riffs with lyrics like they were from a sketch comedy show like Mr. Show then this is a must have. Psychostick will punch you through the face and make you laugh about it as you are picking your teeth up

off the floor. Check out their parody cover of Drowning Pool's "Bodies" entitled "Numbers (I can only count to four)." www.psychostick.com

- Dave Plow

Take the Earth Beneath Us - Self Titled

Independent

myspace.com/

taketheearthbeneathus

Taking a cue from bands like Misery Signals, Counterparts and the like, TTEBU bring the ruckus. Five tracks of hardcore influenced metal complete with the standard crushing breakdowns, growling vocals and duelling guitar solos one would expect to find on a release like this. The production value is top notch, a clear indication of how in tune The HIVE recording studio in Vancouver is when it comes to recording young bands. The brief moments of clean singing, for me, are forgettable but that's just my personal preference. There are a lot of guest spots amongst the five tracks, which I find can hurt a band more than help as a new listener may find it hard to follow who is singing what and who is actually in the band or not and can expect to hear in the future. After catching these guys play live earlier this summer I can say for certain they are a band on the rise, and not to be missed if you have the opportunity.

-Pauly Hardcore

Wake – Leeches

Hearing Aids Records

7DegreesRecords (Europe)

Following Surrounded By Human Filth, Leeches marks Wake's sophomore release. Mixed and mastered by Scott Hull, it is a 14 track hardcore influenced socio-political commentary aspiring to ask some of the big questions relating to religion, war, despondency and human introspection in the musical form of grind. "Vice" accelerates the album immediately to a rising pace, with vocalist Shane Hawco screaming scathing commands in between shredding riffs and downpour drumming, ending with a sample commenting on botched abortions in countries where the practice is illegal. "If Christ inspired a lot of breakdowns in hardcore music, the opening drum/guitar combo in the title track, and the trudging sludge thereafter is like a shrine to a parasitic sewer birthed slug messiah. As Leeches on the Earth, someone is going to salt us eventually.

-Ryan D



Absolute Live Reviews *Send Us your Live Reviews by Email admin@absoluteunderground.ca*

Fucked Up/No Eulogy/The Sentimentals/Watcher **July 21, Club 909, Victoria BC**

A dense mist of sweat and angst rises above the mosh pit, fogging up a half-empty pint left unattended. The band, which includes three guitarists, are all accounted for onstage; while the vocalist, Damian Abraham, is lost somewhere in the crowd, while his shirt remains onstage. Suddenly, Abraham appears on top of a bar table, managing to keep his balance all the while delivering the head-bang inducing screams signature to the hardcore genre. The night began with a mediocre performance by Watcher, followed by The Sentimentals, a local indie rock three-piece. While The Sentimentals' sound may not have fit in with the other groups, they were able to showcase their talent for writing simple yet catchy songs, which were welcomed by a majority of the audience. However, their lack of professionalism somewhat detracted from their set. No Eulogy, the main openers, gave an overwhelmingly boring performance, which is disappointing coming from a band that has the potential to deliver so much more. Despite a less than enthusiastic opening line-up, Fucked Up played a great set and the audience responded. The Victoria Hardcore Society did a great job packing the venue full of people, and Fucked Up did a great job blowing their heads off.

-Drew McLachlan

S.N.F.U./Kroovy Rookers **July 29, Amigos Cantana, Saskatoon Sask**

This one was definitely worth the drive! Taking nothing away from any other venues in Saskatoon, Amigos is this city's most prestigious venue for local and touring bands. Amigos is an excellent Tex Mex restaurant by day, and at night has hosted scores of great bands of all genres. It was an honor for hometown zeroes like us to get back to Saskatchewan where we are still a relatively new band to the scene. The show was sold the fuck out, and with a capacity of 350 by my estimation it was elbow to elbow in there. We went on at about 11:30, and although Slayer was also playing Saskatoon, it seemed quite a bunch of the attendees had put both shows on their agenda that night, with Slayer's show ending at midnight. I dunno if it was due to the folks being riled up by Slayer, but the Pit for our show was pretty intense...the usual between song banter we offer was more like "c'mon folks, be good to each other out there" then "this song is about..." So how was S.N.F.U. Already?? Nothing short of Amazing, and I ain't just saying that because they were cool to us. Mr Chi Pig was his pleasant and entertaining self before, during and after the show...and the crowd's love and admiration for this walking Canadian superhero easily shadows anything I have seen personally for any musician or performer at any gig anywhere. The funny thing is, I would have taken in my first SNFU show when I was about 16 - and people were oohing and aaahing about him back then! Mr Pig's wardrobe choice for this particular show was a shiny gold suit with a Pig Eared Beanie cap... finding out what the outfit of the night is going to be

is just one more of those little things that make the SNFU experience a memorable one every time.

-Rod Rookers

Slayer/Rob Zombie/Exodus **July 30, Pengrowth Saddledome, Calgary AB**

Hell on Earth. I remember the last time that phrase was used chains suddenly appeared and began tearing people apart in a nightclub while a DJ had CDs whipped into his head and another fella had barbed wire wrapped around him. Everyone dug leather. Well it is now 2011, and as leather outfits are not the popular fashion item this year, and while chains are not allowed into the Saddledome, CDs are still somewhat cool, and ones of the bands Slayer, Rob Zombie, and Exodus were readily on sale for their own Hell on Earth tour. While no one died, death was a great lyrical subject matter for this outing. As was hell, war, and... pussy. With seats about 100 meters from the stage, the architecture of the Dome (Doom?) proved rough on the acoustics, as the set from Exodus was barely recognizable as music. Which is a shame the band performed a ferociously energetic opening set (after releasing the excellent Exhibit B, they seem to be the openers of choice for these big thrash shows these days) consisting of mainly old songs. The crowd was out for blood, and a wall of death was the highlight for the entire show when considering crowd brutality. Zombie was a visual spectacle. With hulking zombie-trons displaying a non-stop barrage of anime, sexy witches, and lyrics as if the crowd wouldn't know the words to "Dragula." Everything that could be written about Slayer has been already, but this tour is different due to the injured Jeff Hanneman, with Gary Holt subbing for the guitarist. I wouldn't say revived energy, or anything of the like, but I haven't heard Tom do the intro scream to "Angel of Death" like that in a long while. The set was made up of several World Painted Blood tracks and the commonplace "War Ensemble," "Dead Skin Mask," and "South of Heaven," but a few vintage tracks were clearly missed. No matter. It was Slayer.

-Dyer Skin Mask

Exhumed/Macabre/Cephalic Carnage/Withered

July 30, The Distillery, Calgary AB

The Cephalic boys also attended Slayer that night, so their arrival and mine to the Distillery were one in the same, and their performance was not missed, which was the main concern for this long night of metal. Macabre made their first appearance in the city a memorable one, with an Albert Fish and Zodiac on stage during their respected songs. The merch girl happily flogged the elderly cannibal's rump as Zodiac popped off shots from a realistic looking cap gun into the crowd. The set list was plastered on the wall right behind Corporate Death, who donned his trademark blue overalls, so the songs could be glanced at though not all were played and not in the exact order that they were written. The education in sickness pleased every drunk sadist in the joint. Now, starting at around two in the morning were Exhumed. Touring behind their latest sinew

tearing effort, All Guts No Glory, the band ripped through a shorter than usual set which ended the night on a high point. Whoever left early made a regrettable move, as gore metal acts rarely come through. Slayer (Ebola virus, catchy) brutality. Slayer and Zombie may have been the marquee, but the memorable show this night went to the so called "after party."

-Dyerbolique

Static Thought/Delinquents/Zero Cool

Aug 10, DV8, Edmonton AB

Kroovy Rookers played with Static Thought and Action a few years back in Red Deer, so when my friend and fellow promoter Dave O'Brian asked to book Static Thought at DV8 I was all for it. Static Thought is one of the better Hellcat records bands I have heard, and it was apparent right away that the show was going to be decent. They were touring with a band called Delinquents from Toronto, who I had met in Regina Saskatchewan the week before when Kroovy Rookers went out that way for a couple of gigs with S.N.F.U. Zero Cool played a great, short set to kick things off and The Delinquents went over well with the punks that made it out for the show. Weekdays can be a tough push, and of course there had to be another Punk show going on that night to dividethe scene in two, but all things considered I would say the show was a hit with the attendee's and the bands. Being a bit of a welcome wagon for touring Punk bands ect. can be a little nerve wracking if the truth be told. Static Thought is based out of Oakland, California and of course with them being a label band I was hoping they would have a good night. With bands like these guys, I am usually a lot more concerned with how Edmonton looks to them then how they looked to us at the show. Static Thought has been at it for a while (The singer told me he started the band when he was 11 or 12!) so I was happy that the show didn't tank on them. I gathered that the band had revamped their style a bit for the new material on their new "Soylent Green" album, but I would say their music or their live set didn't suffer a bit from it. It's still the solid Street Punk they are known for with a few well placed twists and turns to keep listeners on their toes. The same can be said for Toronto's Delinquents, and of course Edmonton Punk Rawk representatives Zero Cool. Maybe next time we'll catch em on a weekend.

-Rod Rookers.

Chris Walter/Kleins 96/Kroovy Rookers/Zero Cool

Aug 15, DV8, Edmonton AB

Back in September of 2010 I read my first Chris Walter book. Mr. Plow played 2 shows at DV8 and was selling some of Chris Walter's stuff at his merch table. "Argh, Fuck, Kill!" the Dayglo Abortions book was hot off the Go Fuck Yer Self Presses, and I had to bite on that one, because it was bound to be a good read. I was thoroughly impressed by the book itself, and Chris Walter's writing style...stories told in a story format, not just a cut and dry account of events. One day after finishing the book it dawned on me that it would be cool to have Chris Walter come to

DV8, so people around here could get their books signed and have a chance to meet him. I sent him a message, and after kicking it around a bit we worked out a date that would coincide with the release of his latest book release, "Up and Down On The Downtown East Side." Kroovy Rookers definitely wanted to play the show, and Zero Cool is always a good call if you want some solid punk rock and some people to come out and have fun, so we had two bands right away. I had a message along the way from Regina's Kleins 96, who had played DV8 once before and were great so I threw them on as the headliner. On the day of the 15th things went as smooth as possible. I picked up a copy of "Warm Beer and Wild Times" the Personality Crisis biography (which I am still enjoying quite a bit) and got started on it the morning after the show while waiting for Chris to check out of his hotel room. He was up and at em a bit early, so we were able to check into the Leduc airport earlier then expected with time to have a bite to eat and chit chat about bands and zombie flicks... Chris was saying that he was in the midst of putting together an S.N.F.U. biography, which will undoubtedly be another great read...and if all goes well, another great DV8 book release show. A very down to earth and interesting fellow, that Chris Walter...I look forward to reading some more of his cool books.

-Rod Rookers

Ninjaspy/Synapse/The Kick-off/ On Call Heroes/The Perfect Trend/ Stoned Optic **Aug 19, Royal Canadian Legion, Victoria BC**

"An important part of being a ninja is lying," Joel Parent, front man of Ninjaspy, informed a crowd of teenagers who were still covered in sweat and full of steam after an incendiary performance of the band's iconic song "Out of Tampons." And I've lied to all of you tonight. Due to a printing delay our new CD isn't here tonight and it won't be ready for a few weeks."The five (yes, five) opening acts were greeted as insignificant by the crowd. The Perfect Trend, fresh off their Western Canada tour with a new lineup and set list, gave an incredibly energetic performance - which only flew over the crowd's head. There's something very depressing about a room full of teenagers standing perfectly still - whether there's a band playing or not. Ninjaspy served a spicy blend of punk, ska, metal, reggae, and whatever else they had kept handy, and the crowd swallowed it whole. It was a manic night of dancing, moshing, and singing along, but when it came time for an encore, the triad in blood had already finished - their fans would have to wait for seconds.

-Drew McLachlan

Volbeat

Aug 23, 2011, Macewan Hall, Calgary AB

I totally fuckin' forgot about the Volbeat show, which is lame considering I've loved the band since first introduced to their 2008 platter, Guitars, Gangsters & Cadillac Blood. Add that to the fact the Danes have only recently crossed the pond from their homeland of Copenhagen, and yeah, I felt like

a bit of a chump (stupid brain-damage...) So anyways yeah, I shit the bed & missed the first act. I did briefly see the direct support however, but I decided to drill a mess o' beer into my face-hole instead. Volbeat started strong with "The Human Instrument" and dove headlong into "Gangsters & Cadillac Blood," then proceeded to plow through their entire catalogue. By the time they hit us with their five-song encore (including the genius, obligatory "Thanks:") Singer Michael Poulsen's voice is so fuckin' golden, I swear I almost wet my ass-pussy! No shit man, the dude can SING! He sounds like an unholy cross between Danzig, Hetfield & Cash, while the rest of the band (guitarist Thomas Bredahl, bassist Anders Kjolholm & drummer Jon Larsen) PLAY like a band that's gotten where they are the old-fashioned way, hard work & a lotta love. They were tight like a nun's nasty, and I'd go so far as to say that Volbeat is even BETTER live then on disc. Now that's saying something. School yourself, son. Google them shits.

-Philly Roach

Great Canadian Beerfest 2011

Sept 9, 10, Victoria BC

We find ourselves once again walking the gently manicured grass of Royal Athletic Park, with eyes to the horizon - seeing familiar welcoming faces and a whole shit-ton of one-off cask conditioned kegs. Autumn descends, and it is again time for the Great Canadian Beerfest 2011. Spearheaded by CAMRA, (Campaign For Real Ale, look it up) the annual gathering features 55 brewers from around the continent and 3000 of your new best friends. It's aim is twofold: to keep you from drinking Budweiser, and to raise money for Santa's Anonymous. It works like this: you grasp your 4oz glasses in each hand, and as the sun beats down, you venture forward into the lines to sample unique brews. Bratwurst sizzling and traditional drinking songs waft from the German society tent. Costumes and drinking teams abound - The Strathcona Hotel was very well represented. The brewers have swag and smiles aplenty while filling your glass. 4 oz doesn't seem like much, but after 19 brewers at 2 glasses per within a few hours, you start to have a real good time (trust me). Add to the mix, everyone there is deep into beer and you find and converse with those friends you thought time had stolen. A hell of a time. Favourites from the barely coherent tasting notes include of 2011 include Phillips '10% Anniversary IPA', North Coast Brewery 'Old Rasputin Stout' and Hopworks 'Galactic Imperial Red Ale'. See you next year. I'll be the guy with the beer in the shirt.

-ERIK' BACK HAND OF GOD' LINDHOLM

Rancid

Sept 10, The Warfield, SF, USA

So I went to San Fran on the premise that I was going to see Iggy & the Stooges, but alas, two days prior to take-off it was announced that they'd canceled. Apparently Iggy broke his ankle stage-diving. At like 64 no less. So he gets two thumbs up for being hard as fuck. We found out prior that Rancid was playing the night before at the same venue, and were lucky enough to get tickets

before it sold out as well: all was not lost. Two hours after landing, roaming around & checking shit out, who do I run into (at an art gallery no less) but Tim fuckin' Armstrong. It definitely got the blood pumping for the show. They played shit off every album, but focused on their 1995 punk rock classic, ...And Out Come the Wolves, which was dy-no-mite! I have to say this was hands-down the best Rancid show I've ever seen, and I've seen them like, umpteen fuckin' times since the original Out Come The Wolves tour. Not-so-new drummer Brandon Steinecker (formerly of The Used) seems like he's found his comfort zone within the band, with Lars Fredriksen (Guitar, vocals) even mentioning that he's the only drummer that'll ever be in Rancid again. Coupled with Matt Freeman's always explosive bass playing, I have to give this show two thumbs up, plus a raging red-on. I left San Fran with regret regarding the missed Iggy show, and that says it all. Give 'Em the Boot!

- Philly Roach

Arch Enemy/Devildriver/ Skeletonwitch/Chthonic

Sept 19, Macewan Hall, Calgary AB

Arch Enemy, Devildriver, Skeletonwitch...all familiar faces to the stages of Canada and Calgary, now touring together in a befitting package that took them to Macewan Hall on a crisp Tuesday night for a few hundred adoring fans all decked out in their "True Fucking Metal" shirts. The hidden gem on this tour were openers Chthonic, who combine symphonic, black tinged metal with music from their homeland, Taiwan. Decked out in surrealist masks and face paint, they captivated a hefty sized crowd for an opening act, bringing out the erhu for a few numbers in their half hour set. Vocalist Freddy Lim looked flattered as the crowd shouted the bands name after wards. Ohio's Skeletonwitch, who always sound better live than on CD to me, played the most vicious sounding set of the night. New drummer, same energy. Every band here had a large banner, and it was strange seeing a hulking twig beast cacophony looming behind them along with their usual skulls nestled on the amps. A new song was tested with the crowd with no complaints. Devildriver, who are in town at least twice a year, played a satisfying set with the usual swagger and charisma from front man Dez and his extremely eager looking bass player. The record in question for this show is Beast, which really is the perfect title for a Devildriver album. Ugly, to the point and seething. Arch Enemy have come a long way, climbing up the ranks of metal to get to the pinnacle they are riding at the moment. They never stray too far from their Carcass sounding melodic death metal formula, but it is one that works, and with the high profile screens and light show adding more layers to the fray, their headlining show is one to enjoy. Angela Gossow took a minute to mention Amnesty, who helped promote this tour. During a show that mainly consisted of screaming vocals and dissonant noises from all bands, I knew I felt something positive going around in the air regardless.

-Dyerdriver



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Absolute Book Reviews



The Armageddon Chord - Jeremy Wagner

Jeremy Wagner, metal magazine writer, lyric writer and musician, presents a rather atypical first novel in *The Armageddon Chord*, a book that has arrived with fairly positive acclaim, and quotes from *Decibel Magazine* and *Chris Barnes* on the back, but you only need to take a look at the front to see how atypical it really is. A metal writer writing about a metal musician. One with Egyptian markings on his silhouetted guitar, the earth exploding behind him, and his eyes a devilish red. As the story goes, Satan wrote a song, discovered as hieroglyphs by billionaire Festus Baustone, which will bring upon the Armageddon when performed. They call upon virtuoso Kirk Vaisto to perform the song as a grandiose concert to end all concerts in Egypt to bring forth Satan and end the world. Will he perform, as snipers have him in their cross hairs if he fails to strike a chord? Bound with many metal references, *The Armageddon Chord* is a fast read, and not without enjoyment - it just feels cliché ridden, like a mostly humourless episode of *Metalocalypse* mixed with *Queen of The Damned*. There are some interesting points relating to Egyptian mythology and of music itself that being that it has been part of our evolutionary fabric and that the music inside of someone makes that human being. The basic story, though, is fantastical and thin, and tailored for the young adult section. A metal version of the *Da Vinci Code* it might be, but I wish it were even close to being that groundbreaking.

-The Librarian

Dead Rock Stars - Wes Funk

Dead Rock Stars is a short novel by Saskatoon author Wes Funk, a story about a homosexual record store owner named Jack who is none too pleased to be called back to his tiny hometown after the death of his father. Jack spent 18 years in that town, left as soon as he graduated, and didn't really look back. In returning to the place he grew up, he must face his past, as well as his future. Without hyperbole, Funk has done an amazing job here I was so enraptured that I read the entire

book in one sitting. It is a tightly written and well-paced story with a protagonist that you instantly care about and with. I may not be gay, but I can certainly sympathize with Jack's plight he is an outsider, something we can all identify with, no matter who we are. Aply, *Dead Rock Stars* is also filled with music references, reminding me a bit of a Nick Hornby novel. Funk handles them well he doesn't try and shoehorn references in that don't fit the story for the sake of name dropping. *Dead Rock Stars* is self-published, and Funk has done a great job so far of getting the word out. It's not easy being an indie artist, and he throws his soul into it in a way I really respect. You can probably find him at readings around the province and you can catch his Shaw Cable show *Shit Happens* (look for the Craig Silliphant episode). Funk has written, published, and pimped this book on his own terms, which is hugely courageous. Especially when you consider that the book is about a gay man in a province that still has a lot of people that are living in the homophobic dark ages, pretending they're comfortable with the whole thing, but making their stupid *Brokeback Mountain* jokes. Anyway, Funk stirred up a lot in me with this book and I can't wait to read more of his work.

-Craig Silliphant

The Stooges: Head On - Brett Callwood

Foreword by Alice Cooper

Afterward by Glenn Danzig

There has been a lot written about the Stooges, but largely it has focused on Iggy Pop. Brett Callwood, a Brit, has decided to give the Asheton brothers their due. Ron Asheton was of course the guitarist on the first two Stooges albums, coming up with eternal riffs such as *I Wanna Be Your Dog* and *TV Eye*. Sadly, two years ago, as the reunited Stooges were undergoing a long overdue surge in live popularity, Ron died of a heart attack at age 60. *Head On* is the story of the Stooges' career with its many low points including poverty and addiction. While the first two Stooges albums are now revered as the blueprints of punk and hardcore, they sold abominably on their release. Striving for more commercial potential and drug money, Iggy threw in his hat with David Bowie and guitarist James Williamson to record *Raw Power*, with Ron demoted to bass as original bassist Dave Alexander had died, at 27, of complications of alcoholism. Scott Asheton, or as he is known "Rock Action," stayed beating the troglodyte beat behind his drum kit. Another singular work of brilliance, *Raw Power* did not bring The Stooges any more commercial success. And that was it for the Stooges, until they reformed in 2005 playing their first two albums' material. The world

was finally ready for them and they became stadium attractions and darlings of the festivals. They were voted into the Rock and Roll Hall of Fame last year, but too late for Ron. The book gives highly detailed information about the Stooges' journey and their reunion. That the story is told primarily through Ron Asheton's eyes gives the chronicle a whole different skew than the usual Ig-centric version. It's not hard to be overlooked beside a personality like Iggy Pop. The guy's a genetic mutant who gained a lot of ink for inventing stage diving and cutting his torso with broken glass. However, when the Stooges broke up, the Ashetons did not just sit home and vegetate, as is the prevalent myth. Ron went on to form a band called *New Order* (not the former Joy Division) and the great *Destroy All Monsters*. He was also boffing D.A.M. singer Niagara, which was many a punk rocker's dream. He acted in films, as well. Scott joined with MCS's Fred "Sonic" Smith in Sonic's *Rendezvous Band*. At 178 pages, it's a quick little read and well worth it to hear another side of the story.

-Les Wiseman

Talk-Action=0 - Joe Keithley

A history of one of punk's oldest and most respected legends, *Talk-Action=0* is an illustrated history by front man Joe Keithley (Joey Shithead) of D.O.A. With everything from photos, concert posters and press clippings to notebook pages of handwritten lyrics and set lists, the memoir reads like a scrapbook, drawing readers right into the thick of it. The book starts around 9 with the formation of the early punk bands that would soon evolve into D.O.A., and then follows the band's history through line-up changes, political protests and many, many eventful gigs. A fairly quick read, with a few paragraphs per page on average, this is nonetheless a solid compilation that will speak to everyone from old-school punks to new kids on the scene. Keithley's no-nonsense recollections of tours, band members and defining moments are concise yet thoughtful, and absorbing to read. Without a hint of egotism, he describes D.O.A.'s many and constant campaigns to raise political awareness about a myriad of topics, from small-town environmental crises to a protest against apartheid, from which all proceeds were donated to OXFAM. Following one of punk's most influential bands, this book provides portraits of the changing musical and political landscapes throughout the 80s and 90s. Through Keithley's eyes, readers will experience the trials and tribulations of the road, the insanity of constant gigs, and the general mayhem that inevitably follows a group as outspoken, as politically charged, and as punk as D.O.A.

-Willow Gamberg

HOROSCOPES

OCTOBER / NOVEMBER

ARIES

This is the time of year for Aries to be focusing on their relationships. But this year they are so heavy; not light and frivolous fun. You can't seem to avoid attracting big drama, but you can avoid getting sucked into it. Keep honest and don't be pressured into making decisions that you aren't ready to make. It is not until well into November that you know who and what you want. In late October there is a significant career opportunity brewing. This is a trend that comes into reach at times, now and through to February of 2012.



TAURUS

The beginning of October may show you just how testy you can get over home and family stressors. Chill. With the Full Moon October 11th listen for the quiet inner voice. It is telling you that you are on the right developmental track. You are getting issues about work and your general well-being all figured out. Stick to the self improvement campaign, because you are attracting the attention that you like. From the New Moon October 26th through to a couple weeks into November attractive new people and/or the tried and true want your attention. Be bold.



GEMINI

Guard your words October 2nd and 3rd. The trend for much of October is emphasised around the October 11th Full Moon. This trend is the application of intention and energy to big creative projects. Even in family and friendships you are expressing yourself more passionately and dramatically. Maybe you are taking your cues from some eccentric friends. Go ahead; be different, even for you. From the New Moon October 26th through November you are working on yourself and your habits of living. You are making changes that boost confidence. Amass occult power. Relationships take fresh directions late November.



CANCER

The Full Moon October 11th provides insight into domestic relationships and what you can contribute. Take on more responsibility; you like to feel needed. There are splashes of social fun in mid and later October that reveal a big shift in your friendships. Through the next several months you are identifying with, and participating in a new and more creative scene. This has you inspired to refine your own creative expression in November. All these new directions evolve into a self improvement campaign by the New Moon November 25th. If you decide that you want to do more and be more, you will.



LEO

You are perking with extra energy these days and you best channel it into constructive stuff. There are work and career opportunities to plunge into for several months. On the less tangible side you are sensitive to the concepts and ideals that bring people together. The Full Moon October 11th brings you a revelation about this, which you can demonstrate creatively. Your communication skills are congealing around more effective methods. Late October and into November you are drawn into looking after home and hearth. But with the New Moon/Solar Eclipse November 25th an important new creative project bursts forth.



VIRGO

You are feeling restless in October. There are two simultaneous tracks to take. Focus on being productive, money, and budgets. Get a comprehensive handle on your finances. You can use feeling more secure and self-assured. And make private time for delving within spiritually. Engaging in meditation, getting outdoors, significant dreams, and personal rituals are ways you can promote a breakthrough into greater awareness and personal power. November sees you more confident, energized, and communicative. Solid gains are being made creatively, in romance, or in your relationship with kids if you have them, now and for several months.



LIBRA

You are making lasting decisions about yourself; who you want to be, what you want to do. The big stuff that forms your self image and personal identity are under your deliberate control and intention. You are looking to have more of an impact in social and community interactions. Into latter October, you are focusing more on using energy productively and money. Your new look is going to cost some dough. There is a gem or two of a business idea to be found. Feel your power and determination build. Into November rally the troops and organize your email contacts.



SCORPIO

Your perception of the motives of others is keen. Through the first three weeks of October you are in ponder and stew on it mode. No need for big decisions, talks, and promises quite yet. You are deciding how you may be happier and this is a private process. After the Sun is in Scorpio October 23rd, the support and opportunities from others becomes apparent. This last week of October emphasizes a big trend about using clear and pointed communication to get what you need. Into November the "who cares what they think" attitude works for you. You get away with it.



SAGITTARIUS

You are getting into stuff that you used to be into. Take the lead with friends and teach and mentor. Reflect upon your creative directions. You've got them. You are doing solid work now and the money can boost up a notch through into next year. The time from November to your birthday look after your self. Get proper rest, nutrition, hydration, and meditate. November 25th is the New Moon Eclipse in your sign. With this, you are forming a new identity and creative direction. With it, you are going to pursue work and career opportunities.



CAPRICORN

You are reaping your rewards and being noticed. You want to appear squeaky clean. The Full Moon October 11th directs you to attend to home and hearth as needed. You are looking at creative opportunities that can take off through the next year. Decent business angles come up deep into November, but a big "Warning Will Robinson" November 6 to 12 about shady deals. The third week of November you are brilliant, so put it to some positive use. In latter November, you may want to relinquish control over a family or domestic issue and let problems heal themselves.



AQUARIUS

With the October 11th Full Moon, reflect upon how you want to spend your time. This is a part of forming new goals and dreams. Recognize how important fulfilling social interactions are to you, when forming new goals. You are making decisions about your bottom line of stability and security, too. There is a balance between freedom and rootedness and you have a year or so to figure out where you want to be. You have a lot to accomplish with your career and November provides the opportunities. Into latter November social and community activities may significantly change your outlook.



PISCES

Batten down the hatches, tighten up, and stop the bleeding financially. There are opportunities to get into but these involve work and effort. A business involvement may be important, but it requires patience and the long haul. In latter October new ideas come about where you want to go and what you want to do. Expand those horizons and dream big. There are new skills to be learned. New ways to market yourself and your ideas perk up now and through the next year. The Partial Solar Eclipse November 25th brings a big shift in your career. There's no going back.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.

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The Essence of Hemp - nurturing, versatile, healing, and created by nature

by Krissi Steele

The government is getting tougher on a harmless plant because it brings in a butt load of cash and attracts the bad guys who use guns to take what ain't theirs. This overwhelming phenomenon

of the new millennium is being referred to as, "the wild west syndrome". Time moves on with or without your consent. But it just seems to be going in circles. Ask your grandparents about prohibition stories from the 1930's.

The MMAR patient numbers doubled last year. From the elite 5000 to the growing 10 thou.

Are you a part of the brave and the bold who are putting their names on a gov't list and hoping for the best to happen when the dust finally settles? 420talk can help you become one of those who might be protected when the hammer comes down. And when they hear "might be protected," the closet cannabis lovers slam the door and nail it shut.

Maybe they are the smart ones. Maybe they are just the pessimistic few? But, has any big change ever happened without a public outcry first? The police and their damn dogs are trained to sniff out pot. Shit! Every teenager I know has that training. How about a programs that focuses on the drugs that are fucking up our friends and killing celebrities. Would Amy Winehouse be alive if she were just a pot head? Hillel Slovak? Jimi Hendrix? Janis Joplin? Jim Morrison? John Bonham? Jani Lane? Kurt Cobain? Sid Vicious?

We believe that Harper knows "legalization" of some kind is looming on the horizon. How can a benign plant be used as the reason for imprisoning people. We can't sit behind the computer screen and watch this happen everyday across the world without trying to find a way to help end this. As Michelle Rainey (1 of the Vancouver 3) implored to us all, Get Involved! Harper wants to see your mug behind the shiny bars of their prisons for profit. They are a silent but deadly threat to Canadians. Do you know where they are? Did you know that one is opening in a location near

Michelle Rainey Foundation

the voice of compassion & change

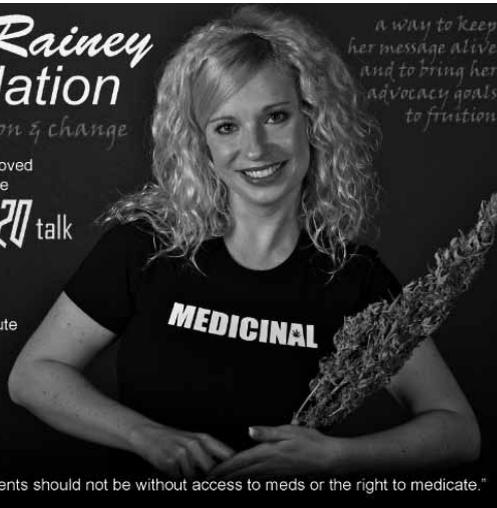
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METAL 'N' BUDZ

cages so the fat cats can make money off your living-nightmare. If that ain't fucked up enough for you, what the hell is!?

Michelle Rainey was a compassionate and generous activist who lived what she talked about in her Youtube videos each month, and we ask you to follow in her powerful footsteps. Write a letter to Harper or call the MLA in your area, get your voice heard before it too; is trapped in a steel cage with hard ass criminals who will see you as fresh meat and a goof because you are doing time with murderers, rapists and arsonists for simply lighting a plant on fire. Get involved before you can't!

Feeling incensed enough to get out there, meet others who are standing up to this bullshit, learning about their rights as Canadian's and having a blast while doing so!?! Check out 420talk.ca for information on the most exciting cannabis event Vancouver Island has ever seen and be a part of the change you want to see happen.

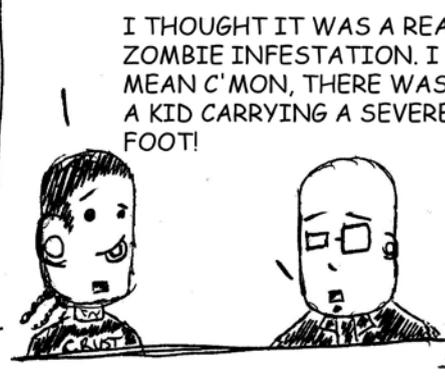
you? "Big Deal" you say. You won't be so flippant when you realize that they are actively looking for residents,

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