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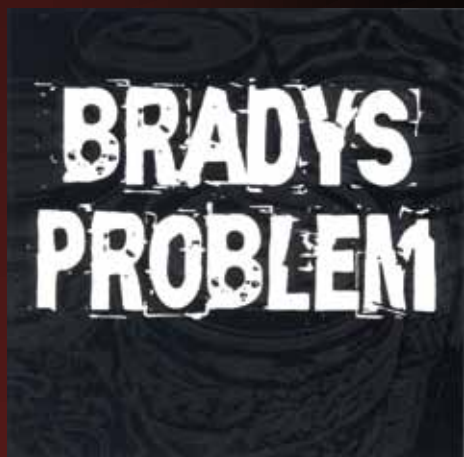
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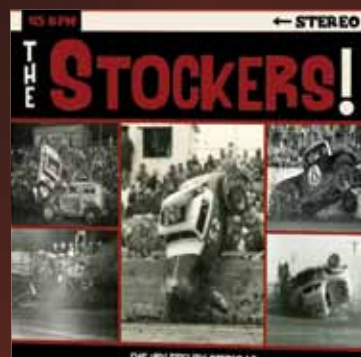
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Music Editor - Ryan Dyer
Graphic Design - Demonika
Ad Design - Clayton Hall & John Warnock
Additional Band Artwork - Danille Gauvin
Office Manager - Dan Johannessen
Web Masters - Goatlord, Danny Deane,
Interns Ryan Holmes, Ed Sum, Myles Malloy,
Pamela Ouellette, Lannie Lust, Emma Bibby,
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Willow Gamberg, Melanie Shields

COVER DESIGN by *Danille Gauvin*

Writers - Erik Lindholm, Pauly Hardcore, Ryan Dyer, Chuck Wurley, Les Wiseman, Ira Hunter, Denis Maile, Ryan Coke, Dyerbolique, Uncle Anus, Jake Jackoff, LOLQ, 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 Silliphant, The Librarian, Shane Embury, Jeff Elzen, Chops Pabish, Drew McLachlan, Matt Gordon, April Pruijs, Keir Nicoll, Teresa Marie South

Photographers - John Warnock, Pauly Hardcore, Chad Persley, Demonika, Ira Hunter, Jake Jackoff, Keith Norton, Justin Poulsen, Mike Chow, Chris McKibbin, Ryan Dyer, Scott Alexander, Ryan Dyer, Krista Robson, Zia Marashi, Travis McDermid, Brad Reckless, Nathaniel Shannon, Nick Parson, Brydon Parker, Pamela Porosky, Dani Eggen, Robin K, Mr. Sable, Jen Warnock, Jason Shultz, Cameron Knowlton , Joelle Prevost, Patti Gordon

Comic Artists – Robin Thompson, Gareth Gaudin, Randy Chaos, Dick Kaupf

Horoscope - David Zunker - www.mysticmountainlodge.com

Transcription – Crystal Walts, Erik Lindholm, Pauly Hardcore, Krissi-Steele, Alli Pickard, Chuck Wurley, Emma Bibby

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ABSOLUTE UNDERGROUND

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By Willow Gamberg

LPD are: Mike – Bass/Vocals, Byron – Drums, Matt – Guitar, Jeff – Guitar, Jym – Vocals

AU: When/why was Left Pocket Dead formed?

Mike - A long time ago, in a galaxy far, far away, because that little shit, Anakin, thought he could take over the universe.

Matt - Jym, Jeff and I were in a band together years ago that broke up (Laying Waste). I think we all still enjoyed playing together so it was time to get things rolling again and Mike and Byron fit the mix well.

AU: How would you describe the music?

Jym- We're a hardcore band. This is partly due to my angry vocals. Mike's backing vocals are sweet melodic contradiction; he also adds a great punk rock bass sound. The drums fucking pound and the guitarists both shred. So I would describe it as good.

AU: This self-titled album is your first, right?

How has the reception been? How do you think it turned out?

Byron- We recorded an EP in summer 2008, but this is our first "proper" record. It captures the energy and intensity of our music, which is what

we were shooting for. Recording it was a lot of fun, especially when Tolan fell asleep in the bathtub on the first morning of recording and nearly flooded the studio.

Jym- Both of our studio experiences have been with Myke Hall of Last Resort, who is an awesome dude to record with. The record is raw and by no means a musically perfect performance. We wanted energy and passion over musical perfection. It is a punk rock after all. As for the reception it just came out and we haven't really promoted it yet. But YOU should all go buy it.

AU: Do you have a specific message in your music? What are you trying to accomplish (if anything)?

Jym -I sing about things that get me emotional or excited. That may be the death of my oldest friend to a falling out with another friend. I write about issues that surround us such as the military or the situation that our First Nations people are in and even my relationship with music and the scene.

Mike - No specific message. We write about things that happen to us. Things that happen to everybody. We just hope our fans can relate.

AU: Do you guys play live gigs?

Byron - Yep, we've been playing since the summer of 2008.

Jym - We've played a bunch of shows over the years. I do wish we played more all ages gigs. I used to promote shows a long time ago and I love all-ages shows. If anyone out there wants us to play one let us know.

Mike - We all come from other bands that have been gigging for years. LPD has been playing shows for the past 3-4 years.

AU: What's the best thing about this album? What are your hopes for it?

Jym - The best thing for me is simply recording it. I really like most of the songs and the way

they turned out. I am just stoked to record something with my friends.

You never know how long a band is going to last especially when you get older. I wanted to get some of our songs recorded for prosperity and memories. It's a bonus that others may get it and like it.

Matt - I hope people enjoy it and we get a little bit of recognition.

AU: Any plans for the future? Touring, more albums, etc?

Byron - Keep writing more songs, playing them live, and then recording them too. I don't think a second record is going to take as much time to get going as the first one did.

Jym - Our future plans are to keep jamming, writing and playing. Touring isn't really in our vernacular. We like playing locally although I would love to play a show in Nanaimo or Vancouver but other than that I'm content.

AU: Where can people see you play, any

VICTORIA'S LOCALS ONLY

upcoming shows in Victoria or Vancouver?

Byron - Our album release is on January 14th, 2012 at Logan's Pub. First we conquer Logan's, and then ...the world!

Jym- Yup we're playing with Bleak Machine and The Shakedown!

AU: What are your opinions on Santa Claus?

Byron - He's the original stalker - he knows when you're asleep, where you live and whether or not you've been good or bad. He's cruel to animals and uses little people for labor. And what the fuck is up with his clothes?

Jym - I am not a huge fan. I liked when he got shot in the head in Harold and Kumar.

Mike - He's kinda scary.

Matt - I don't like Xmas

For more information on and to hear samples of Left Pocket Dead's music, visit their website at www.leftpocketdead.com

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EarGoggles – Back On The Scene

By: denis maile

It's been over a year since the last installment of EarGoggles was released and creator, director, writer, editor and all around good guy Clayton Holmes has pulled out all the stops for the latest and sixth issue.

AU: Give me all the background info on EarGoggles.

Clay: EarGoggles is more or less an excuse to play with my editing equipment and promote all the bands that I like. It was filmed at the Cobalt from June 2008 until the demise of the Cobalt in October of 2009. Since then, I've filmed at select shows and shot a few music videos. Paul Tryl, the singer for the Fight United, does all the cover art and there is usually a skateboarding segment, short film, photography profile and music video on each issue.

AU: What are some of the highlights that people can look forward to seeing on EarGoggles 6?

Clay: There are some pretty amazing bands on this issue. Bands people have actually heard of. I love OFF!, Toxic Holocaust, Fire Next Time have a great song, and just seeing how great the Cobalt was in general is a highlight for me.

AU: The intro to the new EarGoggles takes place in a nightclub with a DJ, is this a shot at Vancouver nightlife?

Clay: Yup. Fortune Soundclub. It's funny because they're like a totally different crowd than the Cobalt, obviously. But they're catering to an alternative dance crowd, which even though

I don't understand it at all, is its own kind of counter culture. The vibe at Fortune is great actually. Fantastic room, amazing sound and lighting. The people running that show seem to be genuinely invested in the music too which is something sorely lacking from venues in Vancouver.

AU: Any funny stories from your time spent up in da club?

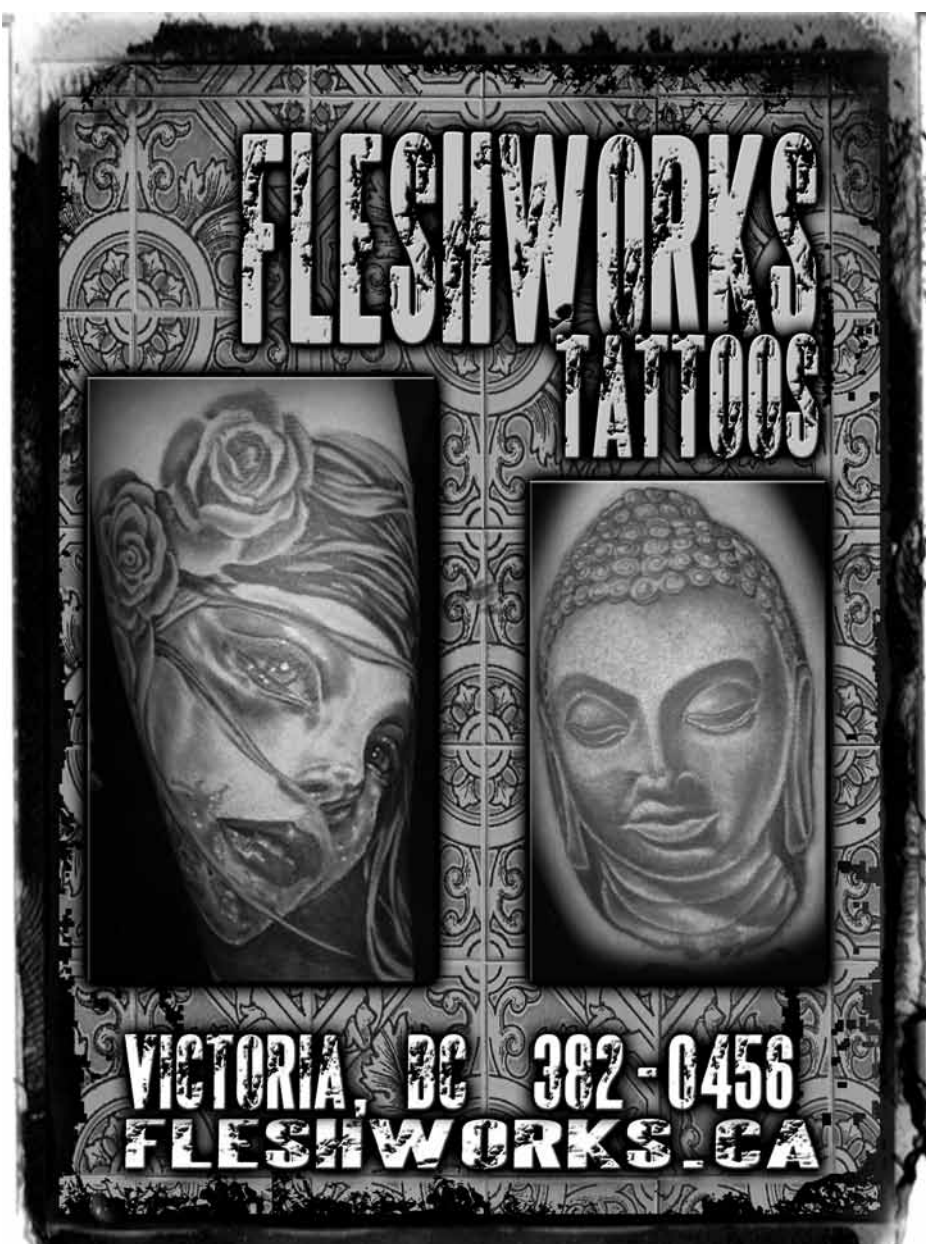
Clay: Well I wound up having to play the part of "club guy" myself, but I'm a terrible dancer, a worse actor and just dreading the part where I have to step in front of the camera. So the camera rolls, I take a deep breath, put up my collar and start to dance like nobody's watching. Meanwhile, this crowd of cute youngsters walk by and one of the girls looks over at me like I've got shit smeared all over my face. She scrunches up one side of her face, says, "are you kidding me?" and walks off. I said, "YES I AM," but she wasn't listening anymore. So as if I didn't already feel like enough of an idiot, dressed up in club clothes and gyrating my hips like a rooster with down syndrome, this girl totally destroys the one bit of self confidence I have. We shot for ten more seconds and it took every fibre of my being not to break character with howls of obscenity and air punches. Good thing Melody Mangler is so awesome and distracted from my general awkwardness throughout the bit.

AU: Since the last issue of EarGoggles your home base The Cobalt has pushed out the punks for renovations and hipsters, so where did the latest installment of EarGoggles take you?

Clay: It took me to Pender Island for Winestock, the Rickshaw, Fortune Sound Club and Neptoon Records. Also there's tons of live footage from The Cobalt.

AU: Seeing as you'll be bringing back the heyday of The Cobalt in video form let's do a little reminiscing. Did any talented bands ever play The Cobalt?

Clay: The guy from Anthrax is probably the most famous, if not talented. He's also the only one who



never let me film him.

AU: Any one fall off the stage while playing?

Clay: The bass player from Devived was so drunk that he passed out while playing in issue 2. It was his birthday and I think the band fired him after that.

AU: What band puked the most on stage?

Clay: Cum Soc, no contest. They're slated for issue 7.

AU: What band was the drunkest?

Clay: I'm assuming that Brewtality was really drunk. I don't know if Doug Donut was playing in a band the night he passed out on the stairs leading up to the stage, but at one point I looked over at him and his hands were covered in blood. He was like, "I'm puking blood man! I'm pukin' fuckin' blood!"

AU: Sometimes the good stories from the night happen after the gig, any wild tales of excess?

Clay: Without mentioning any names, a dude chomping down on a freshly pulled, bloody tampon.

AU: Everyone loves a good Chi Pig story, got any?

Clay: I had the pleasure of watching the premiere of Open Your Mouth and Say, Mr. Chi Pig with Chi in the audience and he was heckling himself on screen! He was talking to me after wards about how surreal it was to watch the story of his descent into addiction and mental illness while surrounded by everyone he knew in Vancouver.

AU: How can you afford to give EarGoggles away for free?

Clay: I can't really, but I would rather have lots of people watch it than have a handful of people

VANCOUVER VENGEANCE



pay to watch it so I decided they should be free like any other punk rag. The commercials help pay for the production run and are for cool local businesses. I also figure that some bands will eventually realize that I can shoot their music video for them if they get their shit together and hit up factor for a grant.

AU: After a long night of filming how do you unwind?

Clay: I get home fairly late and fairly drunk so I usually unwind by masturbating to profile pictures of girls I used to know on facebook.

AU: I heard distribution has grown, how far does it span? And where are some of the places people can pick it up?

Clay: I've upped the distribution to 2000 copies this time around and will try and get it coast to coast. There's a list of locations you can find it on the website. In Vancouver you can pick it up at Bone Rattle, Dan's Homebrew and every record store except for Zulu. Or you can order it along with lotsa other stuff at:

www.eargogglesdvd.com

www.bullterrierproductions.com

BLOATED PIG

By Allison Drinnan

There would be no better place to interview Bloated Pig than the Babecore calendar release show. It in essence is made up of what makes Bloated Pig the quintessential Calgary heavy metal band. Beautiful ladies, major partying, heavy metal, punk rock, lots of booze, loud noise, a wild crowd, and did I mention booze?

The sorcerers of swine decided to lend their tunes to a good cause for the evening, raising money for the fight against breast cancer. But could there be more to their choice of charitable action than simply the kindness found in their heavy metal hearts?

“She came across some old sex tapes of mine” states guitarist/vocalist Al with a serious tone “and if I don’t play tonight they’re going public.”

Al’s eyes are shielded by his hood as we stand out in the cold of Calgary’s first taste of what is to be a long cold winter in front of the The Distillery, so unable to see his expression and I nervously laugh at the comment.

Bassist Wolfsbane quickly jumps in after the completion of my anxious chuckle.

“We don’t even like money. We don’t have any so... We’re more concerned about the sex tape anyways.”

After the sex tape talk, it is easier to understand what makes Bloated Pig such a popular group, not only musically, but also socially in the local community. They are friends who just like to make music, and they don’t take themselves too seriously.

“We all just kind of hung around together and we were all kind of playing in different bands but always jamming together,” explains drummer Wil as he gives a brief history of the band, “We just kind of took the best of the best in our opinion and just fuckin’ started doing it up. Some people dig it and obviously some people don’t, but that’s kind of my take on it.”

This past year Bloated Pig released an album Ways to an Early Grave recorded at Electric Park Studios with friend Ian Dillon, who they refer to as the fourth member of the band.

“He really helped us out with a lot of things. We got a really good sounding record out of it and we’re really happy with it and onwards and upwards,” states Wolfsbane, “It’s a little soundtrack to our lives, Ways to an Early Grave. Art imitates life doesn’t it? Absolutely.”

“We party hard off stage too and unfortunately we fuck up and make sex tapes and

they get out,” laughs Wil.

“I mean usually our rider is like a pack of hotdogs and some mustard and shit but they wouldn’t even provide that so all that we want back is the sex tape. There’s some explicit stuff on there. I wouldn’t recommend googling it,” states Wolfsbane.

Bloated Pig does have a special place in their hearts for the Lay-deees.

“We love the ladies. We write the riffs for the ladies. Those open 3/5s they hit a chord with the ladies. Yeah it’s nice to see that. We come from a small town where basically when you go to a party and throw on a heavy metal CD the only chicks around are buddies girlfriends and they’re basically just talking to themselves anyways, so

to see all the ladies around here its nice,” says Wolfsbane.

Working on a new album, and going on six years strong as a band, Bloated Pig seems to be as sizzling as fresh Sunday morning bacon.

“You’ve got to have like minded individuals and it works better when they’re all fucked up as opposed to just one member who’s not fucked up and the rest are,” laughs Wolfsbane

“Don’t get me wrong we’ve seen a lot of straight edge people at our show and they’ve had a good time too but that’s just not the way we live,” adds Wil.

CALGARY CARNAGE

“Yeah we try and have a good time anywhere we go and I think people respond to that. That’s cool...We party like punk rockers, look like heavy metallers and play rock and roll. I think that sums it up pretty much,” says Wolfsbane.

That may sum up the boys, but it doesn’t sum up their big future plans.

“We’ll tour out on the West and maybe East next time, who knows probably South. Touring and shows and lots of partying. Hopefully some girls. Hopefully no more sex tapes,” adds Wil with a smirk.



Babecore Calender Release Show

A Lucky fueled waking dream

By Allison Drinnan

A sweet little fairy, with a little blonde bun and a little bit of pixie dust once, that goes by the name of Tinkerbelle, Tink if you will, once said “You know that place between sleep and awake, the place where you can still remember dreaming? That’s where I’ll always love you.” Well I ask you, loyal Absolute reader, Do you know that place between 5th and 6th street? Where you drink so many Luckys it feels like you’re dreaming? That’s where the Babecore loves you and you can find their fabulous Babecore calendar of 2012. Not only do you get to own a Fairy-tale themed sexified calendar but you also know you’re money is going to support a great cause!

The release event held in honour of the calendar, and to raise money for a great breast cancer charity, on November 25th. It featured, ladies of the Babecore, bands, booze, and, what else, a bake-sale.

Starting out the night was everyone’s favorite fellas Oh Shit. Getting the crowd pumped they

put on a great set. Calgary punk rock at it’s finest.

Next was Bloated Pig who played so heavy, so hard, so aggressive that they blew what I believe was an amp. After their set the smell of burning, booze and smoke drifted throughout the crowd. But what else can you expect at a Bloated Pig

show?

Sticking with the two-word band name theme, up next was, Acid Jac. I must admit, I had never heard of Acid Jac, nor was I even planning on checking them out that night, but they were really a surprise hit. Soulful bluesy rock with heavy riffs and an mesmerizing lead vocalist (so mesmerizing that at one point I felt slightly creepy with how much I stared at her) they really drew in the crowd. This is definitely a band to watch.

Last and not least was BDFM, with the woman who is the creative director extraordinaire of the calendar, Kristin Semchuk. I can always expect certain things from BDFM, One – I am going to be somewhat scared of the crowd around me, Two – I am going to leave bruised, Three – I am going to have a great fucking time and leave with a smile on my face. On this night they definitely didn’t disappoint.

All in all, you really couldn’t ask for more. I saw beautiful ladies, great bands, money was raised for a great cause and cupcakes were involved. It was as if all of Tink’s pixie dust, all of Rapunzel’s hair and all of Baby Bear’s porridge couldn’t have compared to such a great event.

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Welcome to our 4th Annual ass-kissin/bitchfest known as the 'Best of' issue. This is where we let YOU, the readers blab about what you think went right or wrong... like anyone wants to hear what you have to say anyway... Please don't bitch at us if you weren't included. It's basically because we didn't think you could read. Go get grade 10 then come see us.



Who are you and what are you best known for? My name is Ryan Dyer and I am something of a schlockmeister. Welcome to the 2011 list of hits and shits, led by Lulu

Favorite Local Band that everyone should know about: Chron Goblin, WAKE, Kataplexis, Breathe Knives, Scorched Banditos

Best Metal Album of the Year: Necrophagia - Death Trip 69, Exhumed - All Guts No Glory, Devin Townsend - Deconstruction, OhGr - unDeveloped, Toxic Holocaust - Conjure and Command, Ghost - Opus Eponymous, Skinny Puppy - Handover

Shittiest Album of the Year: You know the answer to this. It's the answer nearly everyone on this list gave. It was also the name of my favorite blanket that I carried around with me when I was five. Yes, it was named Illud Divinum Insanus!

Best Live show of the Year: Sexy six are Rammstein, Soundgarden, Devin Townsend, Sepultura, Napalm Death and JUDAS PRIEST

Best Movie of the Year/Worst Movie of the Year (any genre): The Woman, The Human Centipede 2, Hobo with a Shotgun

Best Local Artist deserving of more recognition: Allison Drinnan, Danille Gauvin, Ryan Nicholson, Tank Standing Buffalo, Sarah Kitteringham, Demonika

Clusterfuck of the Year: ME...YOU. We are all just fucks in a cluster.

2012..what is your prediction? Alien mummy impregnates woman who gives birth to Christ version two. Actually, Tank Standing Buffalo has the best answer for this.



Who are you and what are you best known for: Les "In One Ear" Wiseman; chronicling the punk scene for 35 years; cowriting Bloodied But Unbowed: Vancouver Punk 1977-1983; UVic's long-haired rock'n'roll prof.

Favorite Local Band that everyone should know about: Kingdom Cloud, the MC5 revisited as surf-punk pop.

Best Metal Album of the Year: Dominion by Benedictum. Veronica Freeman has the best voice in rock and ain't hard to look at in her leather corsets. Machine Head's UntoThe Locust.

Best Punk Album of the Year: Lulu by Lou Reed & Metallica; it's raw, annoying and sends most people running from the room - nothing is more punk than that. Also lyrics about fisting are not something you hear every day..

Best Hardcore Album of the Year: DOA's Talk-Action=0. DOA invented it and no one does it better.

Shittiest Album of the Year (any genre): I'm sure Lulu will win this one as I haven't seen such a massive negative reaction to an album since Lou's Metal Machine Music. Sorry

Metallica kids, but if you haven't followed Reed for 40 years, you're probably not going to get this one. Nothing disappointed like Alice Cooper's Welcome 2 My Nightmare, though. And the Chili Peppers and Kid Rock truly blew.

Best Live Show of the Year: Zippy Pinhead's 50th Birthday Party at the Fairview Pub in Vancouver, featuring The Sick Ones: Zippy (Rabid, Los Popularos), Randy Rampage (DOA, Annihilator), Mary-Jo Kopechne (Modernettes) and Brad Kent (Avengers, DOA).

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Bloodied But Unbowed: Vancouver Punk; Worst: Anything not Bloodied But Unbowed.

Best Local Artist deserving of more recognition: Victoria: Mike Edel; Vancouver: East Vamps.

Clusterfuck of the Year: Cyclists who think they're going to win a fight with car drivers and hence give attitude and risk their lives. Do the math: 180 pounds versus 4,000 pounds.

2012..what is your prediction? Total annihilation on December 21 — It's my pension plan.



Who are you and what are you best known for: Ryan Primrose and I write a lot of sludge album reviews.

Favorite Local Band that everyone

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should know about: The sludge one.

Best Metal Album of the Year: Weedeater - Jason the Dragon.

Best Punk Album of the Year: Too busy listening to old punk to notice.

Best Hardcore Album of the Year: This is Good: A Tribute to Black Flag

Shittiest Album of the Year (any genre): I'd have to read a copy of Exclaim! to answer this and I don't want to.

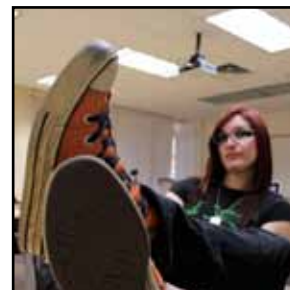
Best Live Show of the Year: Kyuss

Best Movie of the Year/Worst Movie of the Year (any genre): Hobo With a Shotgun

Best Local Artist deserving of more recognition: Terry and Deaneer

Clusterfuck of the Year: Morbid Wizard - Lord of the Rats

2012..what is your prediction? 2012 is the year of Black Sabbath.



Who are you and what are you best known for: I am the Lacerated one. I write stuff and drink a copious flow of brewhaha. I can often be found doing shots of colourful things at DV8 Tavern with the ghouls I love most, and attempting to beat Ed of the Dead's 'Break Out' high score.

Favorite Local Band that everyone should know about: A few deserve honourable mention: Snake Bite, Kroovy Rookers, Mortillery and Tarantuja

Best Metal Album of the Year: Warbringer's Worlds Torn Asunder

Best Punk Album of the Year:

Tarantuja's Do Not Resuscitate (actually released in 2010, purchased in 2011)

Best Hardcore Album of the Year: Fuck that noise!

Shittiest Album of the Year (any genre): Why waste time listening to shitty music when there's so much awesomeness to be discovered?!

Best Live Show of the Year: The Remones w/ Horror Business at DV8, Sat. Aug. 27th.

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Attack the Block. Worst: Wasn't a big fan of Chillerama, but I still wouldn't call it the worst...

Best Local Artist deserving of more recognition: Cody Kennedy and Tim Rutherford of Angry Octopus Films (Check out 'It Came From the Sink', 'T is for Tainted Terrormisu' and 'Killfist' on Vimeo).

Clusterfuck of the Year: Myself, as per usual.

2012... what is your prediction? 1, 2, Freddy's coming for you...

Continued on page 13



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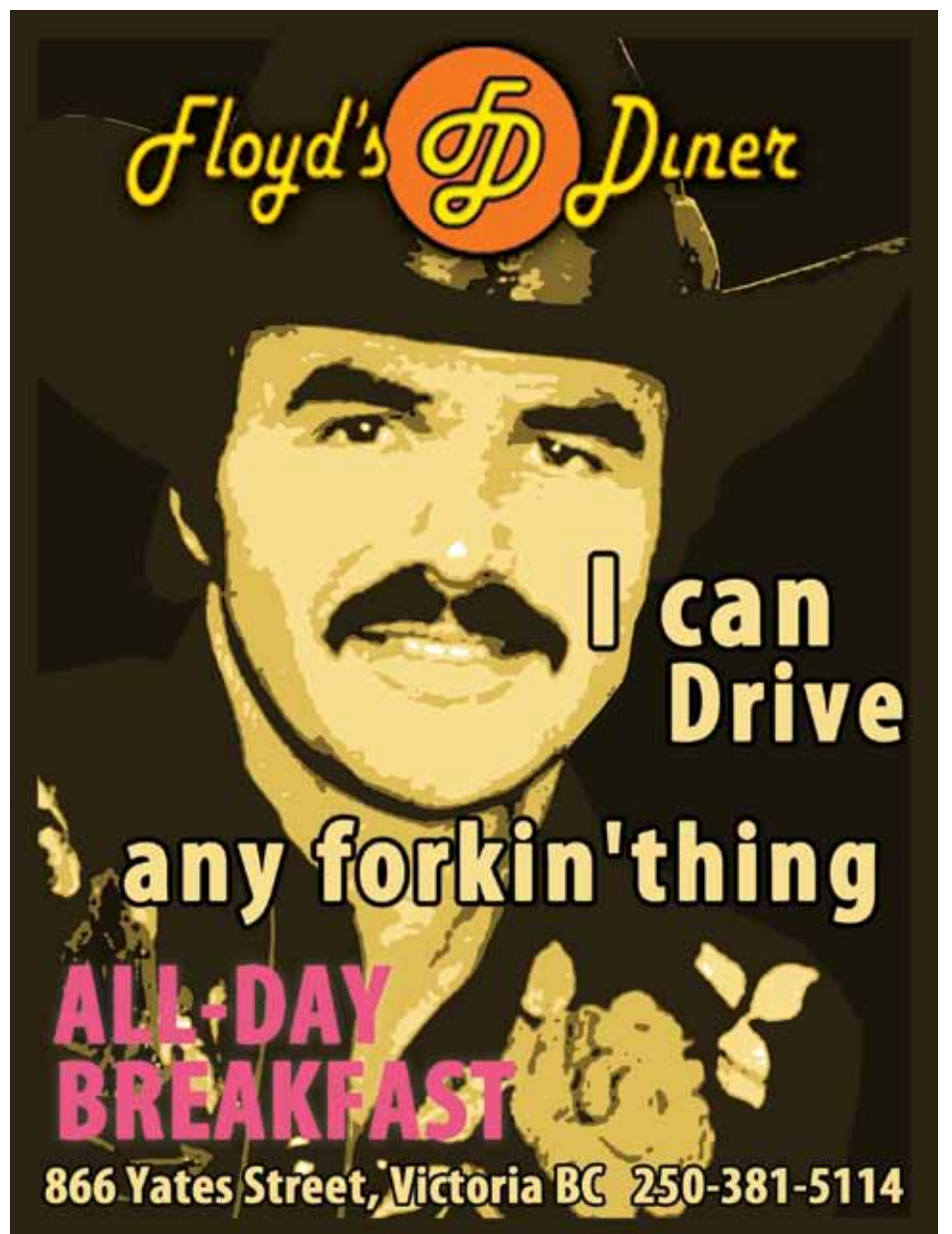
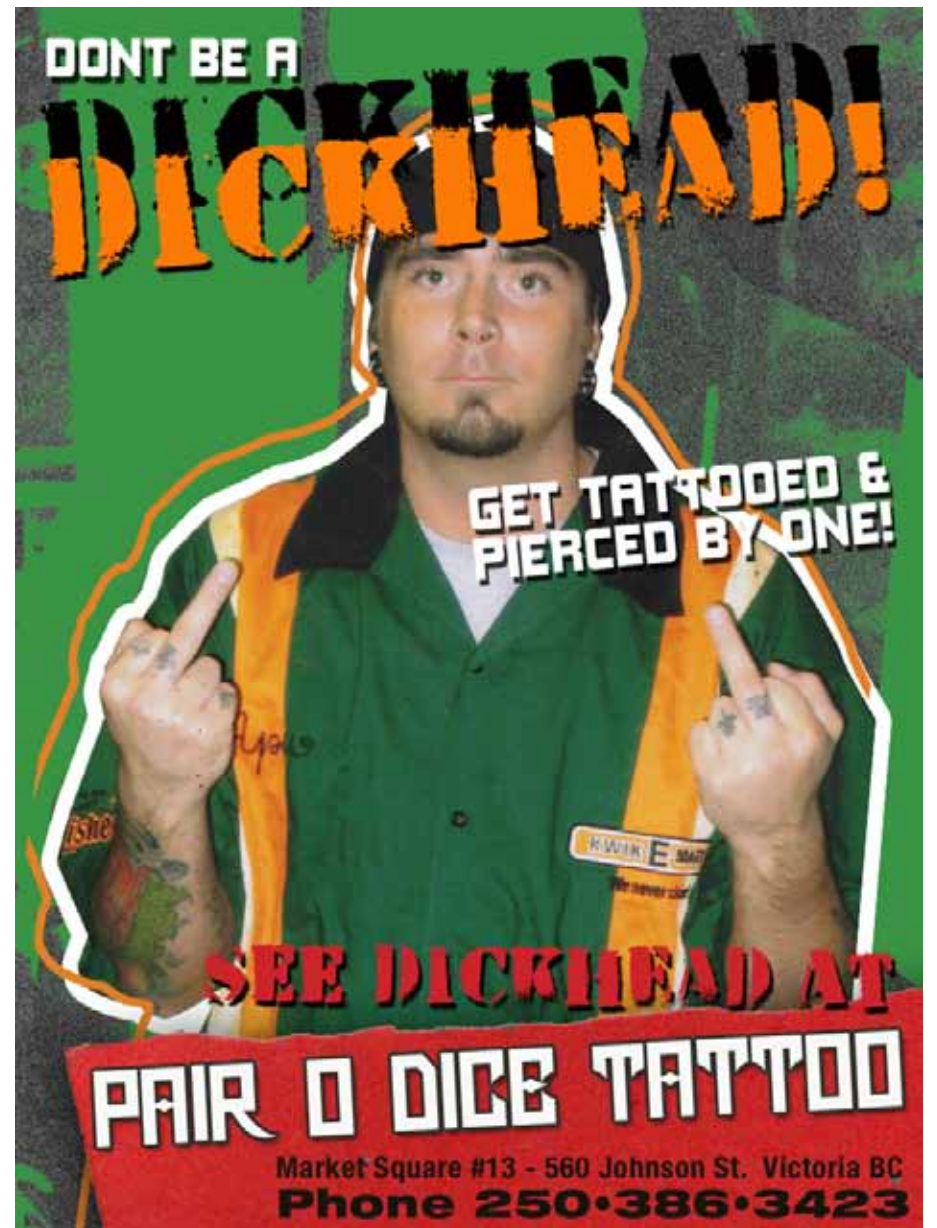
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AU: First off let's introduce the band...

AEF: I'm Barrett, lead singer, guitarist and programmer in All Else Fails. Our guitarist is Mike Sands, our

bassist and backup vocalist is Seedy Mitchell, and our drummer is Tom Wolf.

AU: How long has this lineup been together?

AEF: Our drummer joined us about a year ago, but the project has been going for about six years.

AU: It sounds like you guys have done a good bit of touring across Canada, how was your first tour in 2009?

AEF: It was trying to be certain, we went over a lot of member changeover after that one, and lost a fair amount of cash, but it was one hell of a learning experience. Gained lots of fans though, and that's what it's all about!

AU: You guys have played with some pretty big acts, who were some of your favorites?

AEF: Of all the bands we have played with, I'm not sure anyone put on a better show than the Cancer Bats. Those guys know how to command a stage!

AU: You incorporate a bit of sampling and stuff into your set, was that something you were doing from day one or was it something you added later on?

AEF: That was something we have always done,

though we have streamlined the process a bit on the last two albums, so I think we are using it more now.

AU: Your bio tags you as being a "Dark and Apocalyptic" band, what kind of stuff do you usually write about?

AEF: A wide range of subjects, from prostitution to environmental calamity to religious persecution, though I like to let the listeners figure the meanings of individual songs out for themselves. Perspective is an interesting thing.

AU: You Played The Warped Tour in 2009...what was that like?

AEF: I'm a huge 90's skate punk fan still, so bands like Bad Religion, Pennywise, Strung Out are always on my ipod. That made warped tour an especially exciting experience.

AU: What places in Canada would you say really took to your live show...like the craziest party crowd you've seen?

AEF: We tend to do pretty well on the west coast, but there is really no town like Montreal; the people there are batshit crazy. In a good way!

AU: Do you guys prefer to be booked with Metal bands, or are you fans of being on mixed bills?

AEF: I like a really solid, fairly consistent bill, though to be honest it rarely happens with us. Most bands we play with are either way heavier

than us, or much lighter. It makes it a bit of a challenge not to scare of the rock crowds but to be able to amp up a death metal pit at the same time. I think we can pull our weight with both.

AU: Tell us about Suicidal Bride Records, would you say being on a label has helped you guys get your stuff out there?

AEF: Well it's actually the label that our old drummer and I started, though I mostly run it solo these days, so in one regard "they" literally put everything they can into our project, but I can only do so much for my own band. It was really started as a developmental label to help younger bands move the first couple of years of their careers along without making all of the same mistakes we did.

AU: What's the best place for our readers to check you guys out?

AEF: Honestly, it's our facebook page - (www.facebook.com/allesefailsCanada) we keep it really well updated, and use it to interact with

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our fans. That said, we are building a fantastic new webpage as we speak, so that will be an awesome resource as well.

AU: Is there anything else you would like to add before we wrap up this interview?

AEF: Just a thanks to you and our fans for the support. Supporting bands at the indie level is the only way they ever get to move up and continue making the music we all love! Cheers

-Rod Rookers

year one



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		THE GREAT GIFFONI (MAGICIAN)	\$10
SUN	DEC 11TH	CAROLYN MARKS WORLD FAMOUS HOOTENANNY!	FER FREE!!!
THU	DEC 15TH	ISOBEL TRIGGER, AEGIS FANG, EMILY SPILLER	\$10
SAT	DEC 17TH	COME PULVERIZE YOUR EARDRUMS! REAVER, KYMATICA, ATROUS LEVIATHAN	\$10
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KENmode

"Quit Your Job, Not Your Band"

Interview with Jesse Matthewson

By Charley Justice

Photo by Scott Stewart

Anyone with an ear to the icy ground in Winnipeg knows KENmode. Planted immutably upon the heaviest fringes of Noise Rock, the power trio has lumbered forth through the past decade, mocking expectations and preemptively disfiguring all opposition. They are now veterans. From their metallic hardcore roots, upping the heavy bar at Winnipeg punk shows, to an appropriate slot on the highly respectable Profound Lore roster, brothers Shane and Jesse Matthewson have been there, guiding the monster...

Absolute Underground: Big year for KENmode. Can you sum it up in five words?

Jesse Matthewson: Touring North America Really Sucks

AU: New record Venerable came out in March...

JM: It did, and my Toyota Sienna has been our home pretty much ever since. We've done five months worth of laps of North America and we're taking the rest of 2011 off. We've played with so many great bands and hit so many great cities so many times, I hardly know where we are anymore.

AU: How was recording with Kurt?

JM: The man is a mad scientist. He's so obsessed with tone that he started building his own custom guitars for people, which I have the honour of having Godcity Industries model #014. We spent 9 days in the studio, to track and mix, and things ran extremely smoothly. He's got a dry sense of humour that gelled well with our Canadian sarcasm.

AU: Has this album been received differently than previous ones?

JM: In preparing for this album we were anticipating making the biggest push of our "careers" in this industry, and for that reason, it HAS been received differently. We hooked up with Profound Lore to release it, recorded with Kurt Ballou, worked with Josh Graham (Neurosis, Soundgarden, A storm of Light) to do our layouts, got a PR rep, booked two months worth of dates around the album's release, and just pounded the pavement non-stop since. With that many parties working together, it's hard not to notice an increase in recognition.

AU: I've seen KENmode described in the media this year as a 'buzz band' - care to comment?

JM: We seemed to be earlier in the year. We recieved some good press when 'Venerable' came out, and seemed to tear a strip off of people live, so we're getting a reputation as a live band, from what I hear. I think a lot of it had to do with our PR blitz and good timing. There were only a few really solid heavy records that came out in the first wave of releases this year, so we got a lot of very positive attention. We've toured all year to attempt to prolong said attention, so here's hoping our follow-up, and fifth, record can move us another rung up on the bullshit ladder.

AU: Do you have a favourite KENmode album?

JM: Am I allowed to say anything but our most recent one? Each record embodies something different for me. Since we're a band that hasn't broken up since we were teenagers, the listener can see our progression as musicians and human beings; maturing, experimenting, and growing. 'Venerable' is exactly what I wanted KENmode to be in 2010/2011. Now we will see where it goes from here.

AU: Holy fucking tour batman...

JM: Tell me about it...we set out to do as much as we could for a full year, and we've done a pretty decent job at pulling it off. Everything we've accomplished was without labels and booking agents supplying us with support slots...just good old fashioned DIY touring. I'm not going to lie, it's been a hard year, but we will never look back and regret not trying.

AU: Tour highlight of 2011?

JM: Hellfest 2011. We were fortunate to be a part of one of the biggest hard rock fests in Europe this past June and it was really the experience of a lifetime for us. To get to share the stage with bands like the Melvins, Converge, Goatsnake, Electric Wizard, Bad Brains, Clutch, etc...and be a part of a fest with Ozzy Osborne, Judas Priest, Meshuggah, Morbid Angel, etc...yikes.

AU: You and Shane [Matthewson, Drums] have been the longstanding core - how has been working / touring / collaborating with various bassists?

JM: It's been a pain. We weren't anticipating having to this year, but

WRETCHED WINNIPEG



we were dealt a bad hand and we had to learn to deal with it. We'd been working with a bassist for the past three years and he bailed on us three months prior to beginning the first tour of 2011 after two years of planning to support this record full time. Needless to say we weren't prepared for that, and have been fortunate enough to have friends like we have to accomplish what we have this year.

AU: Any other Winnipeg bands been in your rotation lately?

JM: We've been absent so much lately I'm not even sure what's going on in the city anymore. We've been jamming the new Electro Quarterstaff all year, as they've been friends of ours since they formed in my parents basement way back in the day...but besides that, not a lot of new stuff.

AU: Will 2012 top this year for KENmode?

JM: Here's hoping. We're starting the year off with a full European tour with Kylesa and Circle Takes the Square, so that's a pretty good start. I'd like to finish writing and record a new record. If that's possible, it'd make 2012 a pretty great year. Hit up our facebook at facebook.com/kenmode for links to our online store, our bandcamp and all that other jazz. Support independent music! Help us afford to do another record!



Who are you and what are you best known for: Ben, guitarist for The Dead Lay Waiting.

Favourite Local Band that everyone should know about: Burials from Bath, UK. Amazing band on record and live. Very DIY as they record, produce and manage themselves. For fans of Devil Sold His Soul and Converge with a healthy dose of shredding.

Best Metal Album of the Year: Mastodon's 'The Hunter'. A refreshing change of pace for one of my favourite bands. Dropping the concept album idea for more standalone songs shows that Mastodon are truly one of the best metal bands around.

Shittiest Album of the Year (any genre): I was genuinely disappointed with the new Limp Bizkit album. Was such a long wait for something that seemed quite rushed.

Best Live Show of the Year: Kvelertak at Download Festival. Started with only a fee people watching in the pouring rain to then having a huge crowd and a great response. No gimmicks, just 6 guys on stage playing their hearts out.

Clusterfuck of the Year: Metallica and Lou Reed. Just no.



Who are you and what are you best known for: I AM BABYLON THE GREAT, MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH.... A.k.a. Dr. Jezebel :)

Favourite Local Band that everyone should know about: Blackie and the triumphs. Drinking, fucking, fighting... this pleases the dark ones. The only thing missing is mutilated livestock. And D. B. Cooper.

Shittiest Album of the Year (any genre): If I was Britney Spears I would shoot myself in the face so even my own mother wouldn't recognize me. What happened to the good old days when washed up has beens got hooked on heroin, and their scrawny grey corpses were found weeks later by their drug dealers? They had some fucking class. These days they have 5 kids they can't take care of, let alone be a decent role model for, dancing like a fucking slut on MTV, they sing in McDonalds commercials, disgust us on the silver screen and continue to suck the corporate cock long after we're sick of their mass produced, talentless garbage.

Best Live Show of the Year: Gwar's Cory Smoot tributes across the country, RIP scumdog.

Best Movie of the Year/Worst Movie of the Year: TV rots your brain. Read a book! www.punkbooks.com

Best Local Artist deserving of more recognition: The living deadbeats. I LOVE YOU!! PLAY THE ISLAND ALREADY!!

Clusterfuck of the Year: The Occupy Movement... or rather, the lazy fucktards who jumped on

board thinking they're entitled to a life they haven't earned, and that people who have worked their asses off aren't deserving of their wealth. Your uneducated loser asses have missed the point, and you're making the people who are actually working hard for the movement, to build a better fairer world for YOU to live in, look like shit. GET A JOB, YA FUCKING BUMS! That being said, I am the hard working, struggling, living paycheque to paycheque, often hungry, always wanting and fucking stressed to the titties 99%. So let's tear 'em a new one.

2012... what is your prediction? That they'll actually start paying me for this shit :)



Who are you and what are you best known for: Sarah Kitteringham, best known for editing and writing the Shrapnel section over at BeatRoute Magazine and occasionally gracing the pages of Absolute Underground. Am doing my Masters Thesis in female participation in the subgenres of grindcore and sludge/doom metal.

Favorite Local Band that everyone should know about: Wake and Atomis. So rad.

Best Metal Album of the Year: There is not one best album. There are many. I love: Rotten Sound Cursed, Lock Up Necropolis Transparent, Weedeater Jason the Dragon, Nightbringer Hierophany of the Open Grave, Unkind Harhakuvat and Mastodon The Hunter.

Shittiest Album of the Year (any genre): Loutallica. My goodness, what an awfully tepid piece of shit. Also: if I hear that song "The Bitch Came Back" ever again, I will set the offending stereo on fire.

Best Live Show of the Year: Maryland Death Festival! Napalm Death! Noctis Metal Festival! Enslaved! Mayhem (but only Mayhem)!

Best Movie of the Year/Worst Movie of the Year (any genre): Have not seen any movies this year.

Best Local Artist deserving of more recognition: There is about twenty local bands who seriously deserve a chance to get their name out there.

Clusterfuck of the Year: Black Sabbath reunion. WTF?

2012..what is your prediction? More awesome metal, self-induced green-out when Electric Wizard hits the stage at MDF 2012, and greatness.



Who are you and what are you best known for: Tank Standing Buffalo. I'm best known for my ambrosia salad, it's tasty

Favorite Local Band that everyone should know about: An epic doom metal band from Victoria called NORTHERN- shit'll bring you to a higher level

Best Metal Album of the Year: 3 Bar Ranch - Hank 3's cattle callin speed metal madness=pure genius

Best Punk Album of the Year: I haven't revised my best of punk album pick since 1985.D.R.I dealing with it

Best Hardcore Album of the Year?:

Shittiest Album of the Year (any genre): I'm sure it's something hardcore

Best Live Show of the Year: Bob Log 3, the country/bluesman from space played the Biltmore, some serious fun was had by all

Best Movie of the Year/Worst Movie of the Year (any genre): Favorite movies this year- TROLL HUNTER-pure distilled awesomeness. A SERBIAN FILM, not for weak constitutions. VALLHALLA RISING, visual brilliance. Worst movies this year-Insidious- wtf, did they run out of money for the last act of the film? Conan- pure butchery . Passion Play- Mickey Rourke and Bill Murray couldn't save this turkey

Best Local Artist deserving of more recognition: Ravenous Randy Myers "ROCK THE HAWK!!!" Go check out your local wrasslin' event, best underground art at its finest

Clusterfuck of the Year: People

2012..what is your prediction? Best case scenerio - society crumbles in a blaze of glory and those of us that are left can reach our true potential free from politics, money, and religion



Who are you and what are you best known for?: I am Ryan Nicholson, sleazoid filmmaker and celluloid assassin!

Favorite Local Band that everyone should know about: Fake Shark Vs. Real Zombie

Best Metal Album of the Year: Macabre - Grim Scary Tales

Best Punk Album of the Year: NoMeansNo Tour ep 2

Best Hardcore Album of the Year: Anything The Golvers recorded

Shittiest Album of the Year (any genre): Anything 94.5 The Beat played

Best Live Show of the Year: Whitechapel at the Rickshaw

Best Movie of the Year/Worst Movie of the Year (any genre): Human Centipede II, BEST!!! The Thing was the worst...

Best Local Artist deserving of more recognition: Easy one, me for fuck sakes!

Clusterfuck of the Year: Stanley Cup riots...

2012..what is your prediction: Mayan Calender says apocalypse.. my prediction is that there will be a 2013



Who are you and what are you best known for: Aðalbjörn "Addi" Tryggvason , guitar, vocals in Solstafir - lookin good in cowboy boots.

Favorite Local Band that everyone should know about: HAM

Best Metal Album of the Year: Svartir Sandar

Best Punk Album of the Year: Never Mind the Bollocks

Best Live Show of the Year:Kyuss at Wacken and Judas Priest in Victoria Park, London

Best Movie of the Year/Worst Movie of the Year (any genre): Thor in 3D, with a spliff

Best Local Artist deserving of more recognition: AMFJ

Clusterfuck of the Year: Recording our album this year....

Shittiest Album of the Year (any



Who are you and what are you best known for: Our band is called Elitist, we play heavy music.

Favorite Local Band that everyone should know about: Ritual Necromancy from Portland Oregon fucking rules. Trudging death metal typically use a fog machine and bring the grim.

Best Metal Album of the Year: Cursed from Rotten Sound is pretty fucking brutal. Album has more groove and stomp with it then the last one.

Best Punk Album of the Year: Warcry's new album rips.

Best Hardcore Album of the Year: Punch nothing last. A newer era of deathwish hardcore that I can actually get on board with. New Masakari fucking slays!!!

Shittiest Album of the Year (any

genre): Hahah I don't feel like anyone needs to say this but the new Morbid Angel. Seriously what the fuck?

Best Live Show of the Year: Yob every single time. If you get a chance to see them do it. They never deliver a lackluster set.

Best Movie of the Year/ Worst Movie of the Year (any genre):Worst movie I saw was the new X- Men First Class, shitty cheesey acting and Kevin fucking Bacon!

Best Local Artist deserving of more recognition: Our friends in Heavy Voodoo just put out their first demo and its fucking badass. Total stoner rock n roll with punk ethics. They'll get their asses on the road soon enough.

Clusterfuck of the Year: Elitist self gratification tour 2011. We're fucked.

2012..what is your prediction? Anunaki green aliens... Everywhere

Continued on page 14

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Who are you and what are you best known for: Dan Potter. I am a visual artist and guitarist who digs just about any creative endeavor that pushes the boundaries of convention. The people know me as a creative guy with a unique perspective on things.

Favorite Local Band that everyone should know about: Abriosis

Best Metal Album of the Year: Obscura- Omnivium

Best Punk Album of the Year: Cerebral Ballzy

Best Hardcore Album of the Year: Trap Them- Darker Handcraft

Shittiest Album of the Year (any genre): Living with Lions- Holy Shit

Best Live Show of the Year: Soundgarden with Queens of the Stone Age

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Heshor Worst: Pirates of the Caribbean: On Stranger Tides

Best Local Artist deserving of more recognition: Alison Lilly

Clusterfuck of the Year: Gallows singer departs and is replaced by a guitarist from the recently disbanded Alexisonfire

2012..what is your prediction? Three Inches of Blood go home victorious after competing in the first metal category ever at the Juno awards, Metallica call it quits, 9 string guitars debut leaving most bassists puzzled.



Who are you and what are you best known for: Allison Drinnan - Metal Thesis Lady/ Local Writer (almost)/ Golden Girls Fan Club President: Calgary Chapter

Favorite Local Band that everyone should know about: Impossible to pick just one!!! Chron Goblin, Kataplexis, Breathe Knives, Wake, Nosis, The Fallacy, Treeburning, Atomis, BDFM, Oh Shit, Dead Head Catastrophe

Best Metal Album of the Year: Mastodon: The Hunter. * Leviathan: True Traitor, True Whore. * Kataplexis/ Breathe Knives: Split. * Chron Goblin: One Million From the Top. * Wake: Leeches, * Kenmode: Venerable, * Tyler, The Creator - Goblin, * Panda Bear: Tomboy, * Drake: Take Care, * The Cool Kids: When Fish Ride Bicycles, * Britney Spears: Femme Fatale, * Lady Gaga - Born this Way, * Beastie Boys - Hot Sauce Committee part 2

Shittiest Album of the Year (any genre): LULU - Anything with Adam Levine, anytime I turn on the radio I hear him and I want to end my life.

Best Live Show of the Year: Rihanna (Shut up... I love her), Rammstein, Enslaved, Kataplexis/Breathe Knives Split Release, Wake release with KENmode, Origin, Noctis, Sled Island

Best Movie of the Year/Worst Movie of the Year (any genre): Scream 4, for either one. I have no life I don't go to movies. Lots of sexy fresh meat but Courtney Cox's face is starting to look like the Scream mask.

Best Local Artist deserving of more recognition: Heather Marie, Nathan

Navetto, Ryan Dyer, Dan Tatterton (Vancouver), Kendell Woo

Clusterfuck of the Year: Amy Winehouse passing away. People tell me I look like her.... I think it's the big hair, overdoing it on the eyeliner and my drinking problem.

2012..what is your prediction? That my boyfriend will buy me the T-pain mic if he knows what is good for him....



Who are you and what are you best known for: Pauly Hardcore, I promote local shows with the Not-for-Profit organization I helped create: The Vancouver Island Hardcore Punk Society [VIHC Society] focusing predominantly on our annual Festival. I also have a section in this magazine, Hardcore Alley, that I've been maintaining for 3+ years as well as being a part of the VENUE initiative: a group of individuals striving to own/operate our own all-ages venue in Victoria, donate to the cause @ www.vihc.net

Favorite Local Band that everyone should know about: No Eulogy, Measureless, Promises [RIP], GoldenAxe, Medusa, /wrists, compound terror, Northern, SixBrewBantha, Iskra, Watcher, White Ribs, Damages, Hundt Thou, Brady's Problem, Congress, Out of Sight

Best Metal Album of the Year: No Eulogy - No Eulogy Ringworm - Scars, Enslaved - The Sleeping Gods, Fuck the Facts - Die Miserable, Electro Quarterstaff - Aykroyd

Best Punk Album of the Year: Fucked Up - David Comes to Life. Defeater - Empty Days & Sleepless Nights

Best Hardcore Album of the Year: Rotting Out - Street Prowl, Ghostlimb - Infrastructure, This Is Hell - Black Mass, Trapped Under - The Long Kiss Goodnight

Shittiest Album of the Year (any genre): I don't listen to shitty albums, but I'd imagine most of what gets played on the radio is a good start

Best Live Show of the Year: RAINFEST 2011 in Seattle, VIHC FEST 7 in Victoria, Fucked Up @ 9one9, Promises' last show @ Troyler, GraveMaker @ the Victoria Legion

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Into the Wild @ IMAX, PAUL, Hobo with a Shotgun Worst: Paranormal Activity 3, Battle LA & almost every other movie released this year.

Best Local Artist deserving of more recognition: Spencer @ Empire Tattoo, HANDS DOWN, the BEST!

Clusterfuck of the Year: The election of Harper's Majority Government & the demise of the global economy

2012..what is your prediction? Go in to hell in a handbasket, time to get property in the woods, go off the grid, and ride it out! WOLVERINES!!!!



Who are you and what are you best known for: Beau Bokan, lead singer and resident bad idea haver for the national live rock act known as Bless the fall. I'm best known for



hurling my body off tall objects into crowds.

Favorite Local Band that everyone should know about: The Roy English

Best Metal Album of the Year: As I Lay Dying - Powerless Rise

Best Punk Album of the Year:

are there still legitimate punk bands out there?

Best Hardcore Album of the Year: Terror - Keepers Of The Faith

Shittiest Album of the Year (any genre): Did Blood on the Dance Floor release an album this year....?

Best Live Show of the Year: Bring Me the Horizon @ Sydney Soundwave Fest

Best Movie of the Year/Worst Movie of the Year (any genre): best- Drive... worst - that

Twilight one where the vampires sparkle and the one dude never wears a shirt. Ya... that one sucked.

Best Local Artist deserving of more recognition: The Roy English

Clusterfuck of the Year: The riots after

the Stanley Cup in Vancouver. What a mess.

2012..what is your prediction? I predict that if the world ends I'm going to be pissed that I never became a Canadian citizen

Continued on page 17

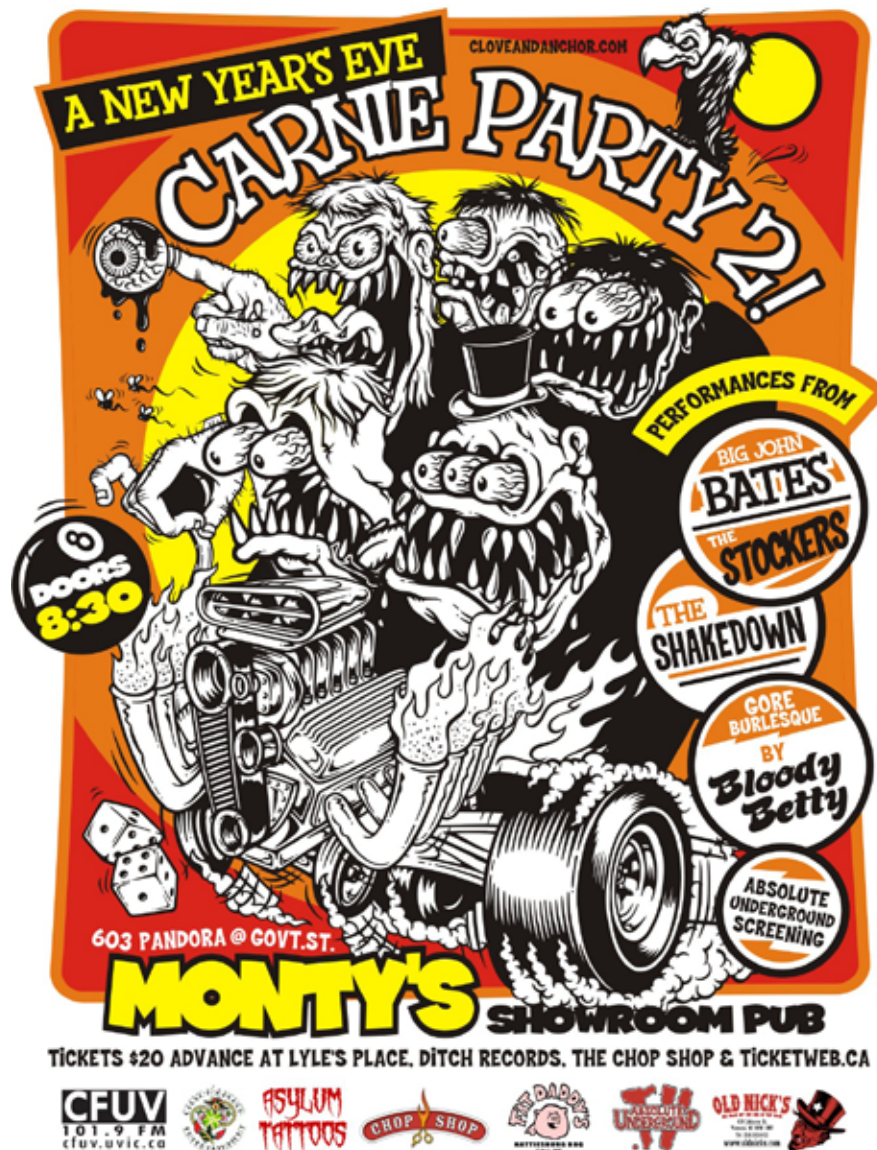


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WHITECHAPEL

Interview with guitarist Ben Savage

By April Pruijs

AU: So, I am curious, how did the whole idea about Whitechapel start?

Ben Savage: All the three local bands we were in before broke up and the handful of us left over wanted to gravitate to a heavier sound than our previous bands.

AU: What would you say is the background behind the name?

BS: The background is that we had no idea what to name ourselves. I think a couple of the original ideas for band names were "Articulo Mortis" and "Sanguine Sepulcher." Haha, pretty bad right? But Phil came up with the idea of "Whitechapel" because of the

story behind the city where Jack the Ripper committed his murders. That was basically the whole theme behind our first record The Somatic Defilement.

AU: One of my favourite songs would definitely be "End of Flesh," from your latest album. Could you tell

of riffs that I knew could fit in a song but there was a missing ingredient that needed to be there to give the song more structure. Zach had this riff that is the 2nd riff in the song and that pretty much fit the pieces together.

AU: There's a rumour going around that you're releasing a new EP album, is it true?

BS: Yes, its a five song EP with one new song, one cover song, two remixes, and one acoustic cover.

AU: When can fans expect this new album?


BS: Summer 2012

us the story behind that and what made you write it?

BS: We wrote this song as mostly a whole band. I had a handful



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Who are you and what are you best known for: Jeremy Wagner
*I'm best known as the guitarist/lyricist for Broken Hope and also as the bestselling author of The Armageddon Chord.

Favorite Local Band that everyone should know about: *Diamond Plate (debut album on Earache Records)

Best Metal Album of the Year:
*Diamond Plate - Generation Why album.

Best Punk Album of the Year:
*Social Distortion - Hard Times and Nursery Rhymes

Best Hardcore Album of the Year:
*Agnostic Front - My Life My Way
Shittiest Album of the Year (any genre): *Metallica and Lou Reed - Lulu

Best Live Show of the Year: *BIG 4 at Yankee Stadium.

Best Movie of the Year/Worst Movie of the Year (any genre):
*Best movie: The Thing (prequel)
*Worst movie: Insidious

Best Local Artist deserving of more recognition: *Dirge Within
Clusterfuck of the Year: *Penn State sex abuse scandal.

2012..what is your prediction? *A legendary death metal band will reform and tour for the first time in 13 years...



Who are you and what are you best known for: WHITE WILLIE SNIFFSUM. SINGING IN COCAINE MOUSTACHE AND VARIOUS OTHER DEBAUCHEROUS ACTIVITIES.
Favorite Local Band that everyone should know about: THE BROADWAY BULLIES
Best Metal Album of the Year: STEEL PANTHER - BALLS OUT

Best Punk Album of the Year: DAYGLO ABORTIONS - FEED US A FETUS THIS YEAR AND EVERY OTHER YEAR IN PERPETUITY

Best Hardcore Album of the Year: NO COMMENT. DON'T BELIEVE IN HARDCORE!

Shittiest Album of the Year (any genre): ANYTHING BY COLDPLAY. ANYTIME, ANYWHERE.

Best Live Show of the Year: ORIGIN @ THE RICKSHAW. VAN, B.C.

Best Movie of the Year/Worst Movie of the Year (any genre): RED STATE / TAKE SHELTER

Best Local Artist deserving of more recognition: GYNOSAURUS X
Clusterfuck of the Year: GOLERS / ZUCKUSS "HEAD ON TOUR" COLLISION IN EDMONTON

2012..what is your prediction? ABSOLUTELY NOTHING HAPPENS, NO DISASTERS, LOTS OF PARANOIA.....THE RAPTURE IS A TASTELESS JOKE.

2011 BEST OF



Who are you and what are you best known for: Cory. guitar in Breathe Knives, and being hilarious.

Favorite Local Band that everyone should know about: Monkey and Kataplexis

Best Metal Album of the Year: Today is the Day - Pain is a Warning

Best Punk Album of the Year: Patton Oswalt - Finest Hour

Best Hardcore Album of the Year: What's that? I think Lionheart are pretty funny

Shittiest Album of the Year (any genre): Metallireed

Best Live Show of the Year: Napalm Death - Pawnshop, Edmonton

Best Movie of the Year/Worst Movie of the Year (any genre): Best - The Change Up. Worst - the one with Jennifer Anustown

Best Local Artist deserving of more recognition: Mike Wells and Dave Flewwelling.

Clusterfuck of the Year: Occupy

2012..what is your prediction? Rad things....and not the end of the world.



Who are you and what are you best known for: Brothers in Hell, I am called SAKIS TOLIS and I am known as a person that parents will not be happy to have as son in law for their daughter and of course I am the singer and guitarist of ROTTING CHRIST

Favorite Local Band that everyone should know about: Ravencult from Athens are doing a remarkable job. Check em out.

Best Metal Album of the Year: GHOST - Opus Eponymous

Best Punk Album of the Year: Sorry but I am stucked in the old schoolish Punk Albums. I love EXPLOITED, CHAOS UK, GBH, DISCHARGE, THE CASUALTIES

Best Hardcore Album of the Year: MACHINE HEAD- Unto The Locust

Best Live Show of the Year: Hell? Pleasure Festival

Best Movie of the Year: Game Of Thrones

Worst Movie of the Year (any genre): Season Of The Witch

Clusterfuck of the Year: Athens, riots...



Who are you and what are you best known for: Mike Sarkisyan, guitar player in Spineshank

Favorite Local Band that everyone should know about: ALL HAIL THE YETI, they won't be local for much longer though

Best Metal Album of the Year: It's a tie between Machine Head Unto The Locust and Suicide Silence's Black Crown

Best Punk Album of the Year: There hasn't been one to make the list, Does Atari Teenage Riot count as punk? if so there ya go

Best Hardcore Album of the Year: Sick Of It All

Shittiest Album of the Year (any genre): Too many out there

Best Live Show of the Year: Machine Head @ Mayhem Fest

Best Movie of the Year/Worst Movie of the Year (any genre): Anything by Jules Jordan

Best Local Artist deserving of more recognition: ALL HAIL THE YETI

Clusterfuck of the Year: This festival we played in Fresno CA comes to mind

2012..what is your prediction? We're ALL gonna die, and the world as we know it is DONE



Who are you and what are you best known for: I'm Rick from This or the Apocalypse. I'm best known for not having a clue when to let my stories end.

Favorite Local Band that everyone should know about: Circus!Circus! From Lancaster was incredible.

Best Metal Album of the Year: August Burns Red "Leveller". It blows my mind how unique that album sounds from front to back.

Best Punk Album of the Year: I haven't been up on the punk game so I'm just putting down my favorite pop punk band. The Dangerous Summer - WarPaint. You know, I don't even think you can call them punk. Probably just pop rock. Don't care.

Best Hardcore Album of the Year: Defeater "empty days and sleepless nights". That band is on another level.

Shittiest Album of the Year (any genre): Our album comes out next year, too busy trying to make that a competitor.

Best Live Show of the Year: Any show Let Live is playing.

Best Movie of the Year/Worst Movie of the Year (any genre): Inception and Inside Job were both amazing. Did they even come out this year? I'm guessing just about everything else probably sucked.

Best Local Artist deserving of more recognition: Our best friend Sol Amstutz.

Continued on page 21

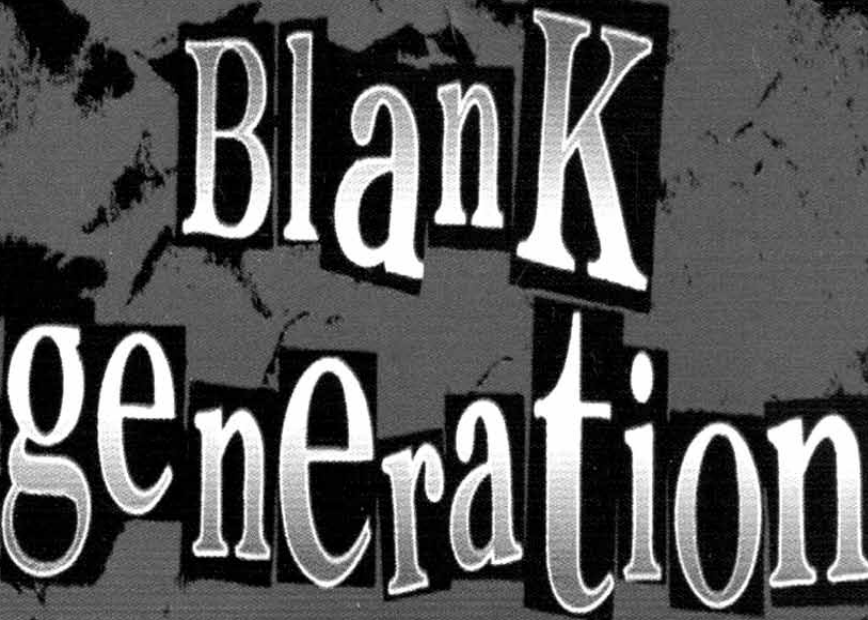


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CHRIS ADLER: A THRONE WITH A VIEW

Speaking from San Antonio, Texas... Chris Adler, drummer of top metal band Lamb Of God has put down the sticks and picked up a pen, writing a combined lesson/memoir/notation series of the bands records. Now on his first ever solo drum clinic run through America, Chris shares some insights on touring, creativity and starting a record label. "...you're either growing or you're dying..."

AU: With the drum clinic, who do you find is attending the sessions?

Chris Adler: It's been unexpected. I was thinking it would be 20 or 30 drummers, asking me how tight my pedals were – and the first night 750 people showed, fans and parents of kids who play. I had to adjust the tour. Most drum clinics are clinical, and I'm not a technically taught player or a teacher. The plan was to talk about why I make the choices in writing and playing, and show off the gear I use. I've got to be a bit of an entertainer and give some road stories! The presentation is two hours, then I hang out after that.

AU: The title of the tour is "A Throne With A View" - what do you see from your throne?!

Adler: The idea of the title was to do something different with the clinic and tell the story of how I got here, rather than theory and lesson plans. While I do play songs, I give perspective on how I got where I am and that involves the history of the band, recording choices, and where our heads were at. It's been life for the last 16 years.

AU: Each member of the band could likely give a tour on how you got where you were. Has anyone else from the band wanted to tour and tell stories?

Adler: I'm sure! You could ask anyone of us the same question and get five answers. It's really intimidating to be up there by yourself and talk to a crowd, even though we play large shows. I wanted to get over this hurdle and do something like this. We've talked about doing this in a year with my brother on guitar, to bring in that element.

AU: You've made a worthy observation that you can know how to play many scales, but it doesn't make you an original player.

Adler: Absolutely! At every clinic I do, there are 20 drummers that are better than me. There is a lot more to it than just being good. You've got to be lucky, make the moves at the right time, concentrate, think outside the box. The most talented people in the world are in their mom's basements practising 24 hours a day – but they'll never get out. It's a real balance of abilities.

AU: You put out a book just recently "Making of The New American Gospel". Tell us about writing about the year 2000, in 2011.

Adler: The last year was we were on the road incessantly. And that means spending a whole lot of time alone in hotel rooms with not much to do. I finally took my mom's advice and started writing down the story. I started with Burn The Priest and went from there. It wasn't the intention to write a book to sell – it was to record the history

for a kid, or friends. It's behind the scenes and covers how hectic and difficult it was to record that album. We did a South American tour, and we had Paul Waggoner from Between The Buried And Me filling in for Mark, and he had made his own guitar notation to learn the songs. We both commented on how inaccurate some of the notation on forums is, so I incorporated that. I brought in Travis Orbin, original drummer from Periphery, to come in and step behind the drums and help notate. Put it all together – that's the first book in the series.

AU: As of February 2011, you've launched ReThink Records with Larry Mazer, manager of Lamb Of God. What direction do you want to take the label?

Adler: The first band is Too Late The Hero from Portland. They are our producer Josh Wilbur's brothers band. Josh showed me some demos through the "Wrath" recording sessions. He is an incredible producer and very much wanted to make an album with his brother. It didn't matter what type of music. It's not intended to sign a bunch of bands and be a big label. I don't think big labels have much of a place in the world today – our idea is to be facilitators, regardless of genre.

AU: Do you see the possibility of new rhythms and styles in metal? How do you want to push your playing in future recordings?

Adler: It's a good question, I talk about it in the clinic. It's very important to to evolve and not rest. After the "Ashes of The Wake" and "Sacrament" albums, I had gotten my creative energy across and made a unique sound that was an important part of the band. That said, there wasn't the same kind of evolutionary jump as there was from the "Palaces" to the "Ashes" record. On "Wrath" I wanted to focus on my weaknesses. On the coming record, I had some time with Matt Halpern from Periphery, who showed me fusion, which is totally a foreign style to me. One of my favourite drummers in metal is Gene Hoglan, who has a distinctive style. I am aggressively seeking out new influences, I want it to be different and to evolve. You're either growing or you're dying!

AU: In 2008, you toured worldwide with Metallica. What did you learn from Lars?

Adler: I think the biggest lesson, was the idea of longevity and what it takes. They are very humble and down to earth. They treat their crew and their bands like gold. I remember one night, James and Lars took us out for dinner and they were asking us about bands from Richmond. They mentioned Confessor and Breadwinner, two small bands. They had heard a four-song demo. They've got their ear to the ground!

AU: What are some parting words for young drummers?

Adler: The best thing I can tell a young band or musician, is to do what you love. Don't chase the idea of success. If you're chasing a trend or an idea that someone has already done, it won't play out that way. If you have fun, success will come to you. It may not come in the form of money, but you'll be having fun, and that is what counts.

-ERIK LINDHOLM

www.chris-adler.com

www.lamb-of-god.com



By Dygestor

AU: For those who don't know, who are Ghoul and what type of music do you play?

Digestor: Ghoul is a band of splatter thrashing cannibals from the bowels of Creepsylvania. Surely I don't have to tell you what Creepsylvania is.

AU: Ghoul and GWAR how can you go wrong with that lineup? What is your history with GWAR and what's to be expected of the tour?

Digestor: We can't go wrong with that lineup! GWAR can, however. Our history with them is mostly listening to them a ton and stealing an embarrassing number of their ideas. Much to our surprise they asked us to go out with them and though we initially thought they meant they wanted to date us, our enthusiasm did not diminish at all when we found out they were talking about a tour.

AU: Could you give us a brief history of Ghoul's adventures and your enemies (and possibly your friends)?

Digestor: Well we have Killbot, The Grand Basilisk, Mr. Fang, The Swamp Hag, Kogar the Destructor, Baron Samedi, and a few more characters in our rogues gallery. Throw them in a bag, add breadcrumbs, shake, and fry in canola oil. Let cool before eating. Oh wait, that doesn't describe our adventures, that's a recipe for pork chops. I guess your readers will have to buy the albums.

AU: What does the band do when you are not performing?

Digestor: Competitive macrame.

AU: In the "Ask Cremator" section of the Ghoul site, it says Dissector is allergic to beavers and that's why Ghoul won't come to Canada. I have to ask now, will the pain be bared or is Ghoul bringing some serious beaver snipping tools over the border?

Digestor: I think Cremator prefers his beavers unsnipped.

AU: Have you considered doing an Ask Cremator talk show, or even a Ghoul movie chronicling the tales of the band?

Digestor: Yeah, both of those were in production with Dreamworks but the plug was pulled when

Fermentor ate Steven Spielberg.

AU: Just wondering if the sack over the head look was inspired at all by Jason in Friday the 13th: Part 2 or The Town That Dreaded Sundown where the killer wears this?

Digestor: The sacks over our heads was inspired by our hideous and horrifying visages, which would cause the average concert goer to go blind immediately. Normally we wouldn't have a problem with that, but it makes it hard for us to sell t-shirts when our fans don't have functioning eyes.

AU: Can we expect a Ghoul/GWAR crossover comic/will Ghoul appear in any of GWAR's exploits? Ghoul characters making it to

GWAR's stage or viceversa?

Digestor: You can expect it if you like, but you will probably be really disappointed if you do. I do have an idea for a sitcom with Killbot and the World Maggot, however. The maggot is a slob, Killbot is clean, etc. Hilarity ensues. It's a proven formula.

AU: What is Ghoul's relationship

with for lack of a better term, groupies?

Digestor: Groupies? Do you mean groupers? The fish? We like them ok, but I wouldn't say we have a relationship. Well, Dissector did fuck one once...

AU: And the mandatory new album question. What's the word on it?

Digestor: It's out! Buy that shit! Transmission Zero on Tankcrimes Records, dudes and dudettes.

AU: Last words for Canadian fans?

Digestor: Eh?

This interview is dedicated to the memory of Cory Smoot, AKA Flattus Maximus, 1977-2011. RIP Cory from the AU crew



2 Fri - KORPLAKANNI!!!

w/ Polkadot Cadaver & Junkie's Rush

3 Sat - KRAFTY KUTS & OPTIV (Dubstep)

7 Wed - DAYGLO ABORTIONS! (sneaky show)

w Mad Young Darlings & Next Day Heroes

9 Fri - Pearl Reckless, Hrom, Misanthropy

10 Sat - DJ Caspa (Dubstep)

15 Thurs - Enemyus, Desolace

16 Fri - Junkies Rush, Profits of Doom,

Puttin on the Foil & Cadaver Dog

17 Sat - Gales of Avalon CD Release

feat. Viathyn, Samandriel, Vile Insignia

18 Sun - sneaky DUBSTEP show...

22 Thurs - Kiai XMas Bash

23 Fri - Bassface 14!!! w/ MAT THE ALIEN (BC),

ATOMIC HOOLIGAN (UK), MARK INSTINCT,

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30 Fri - KING OF THE DOT party all night!

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5 Thurs - Whiskey Wagon,

Burning Streets, Doobyis

6 Fri - 911 Turbo, Stab.Twist.Pull, Thunderbucket

7 Sat - Acid Jac, Black Pheonix Orchestra,

Frankie Mcqueen

12 Thurs - Derailed & guests

13 Fri - World Class White Trash,

Stab Twist Pull, Blackest Sin,

Corrupt Creatures Burlesque

14 Sat - King of the Dot (rap battles 2-8)

Punktured & guests (8-2)

19 Thurs - Boulderfist & guests

20 Fri - Psychotic Gardening, Reverend Kill, Ted Bundy

21 Sat - Alberta Burlesque Alliance

27 Fri - Train Bigger Monkeys CD release

28 Sat - Bassface 15 (Dubstep)

31 Tues - Zeitgeist/ Evolver event

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/Wrists
“Smoke Weed – Hail Satan”
Interview with: Kevin Smart – Guitar/Vocals
By: Pauly Hardcore
<http://slashwrists.bandcamp.com/>

AU: So that’s a pleasant band name, how did you come up with it?

KS: It started off as an internet joke. Old timers will remember IRC and slash commands. An example of its usage would be like the time I had tickets to see Motorhead but partied too hard before hand and passed out before we ever left the house. I woke up and wanted to /wrists.

AU: You play a blend of rock & roll and speed metal etc - where do you draw influence?

KS: Motorhead obviously, Disfear, Kvelertak, Anthrax, D-beat/speed metal in general. We all have generalized punk/thrash backgrounds as far as the music we all grew up with so this stuff is really fun to play and easy to like.

AU: Who is in the band and how long have you been punishing eardrums for?

KS: We’re a 3 piece consisting of myself on guitar, Jeff on bass(also in No Eulogy and Bloody Nasty) And Steve on drums (formerly in Deviated Septums/Wednesday Night Heroes). We’ve been around for a couple years now though the first full year of the band was mostly just myself and our previous drummer fucking around for fun and getting stoked on some riffs.

AU: You balance numerous bands, playing various instruments in each - at what age did you become involved in the live music scene and what keeps you going?

KS: I went to my very first local all ages show in

Kamloops BC, where I grew up, when I was 11 years old. I had already been playing guitar for a few years by then and being exposed to the scene at that age made me realize you don’t need a record label, you don’t need to be selling millions of records to get going, you just gotta write a song and find at least one other person that is into it and you can get up there and see if anyone else is into it. I think the reason I’m still doing this is because I’m in so many bands playing different music. The variety keeps it interesting, if I wasn’t playing slow doomy instrumental bass stuff in Northern, I might not be as stoked to pick up the guitar for this band every week.

AU: What is the scene like in Victoria? How can it be improved in your opinion?

KS: The scene is strong in Victoria, there are lots of people that want to go to shows but we are lacking a place to put them. Many shows are being held at houses that might have done better for everyone involved if they had a venue to host them. I love going to and playing house shows, so this isn’t a shot house shows, I think the people allowing this type of thing to happen where they live is a testament to how strong the scene is here but we could really use a space to hold 2 - 400 people so we can pay the bands that come over here more that doesn’t need to come from the promoters pocket because we couldn’t fit enough people in a house. That being said, there is a group of people in town called the Vancouver Island Hardcore Society that is trying to open a venue in town and we’re very close to making this happen. The venue is going to be all inclusive, anyone can rent it for any genre of music, performance art or meetings. We just need a little help from anyone in the community. You can donate any amount of money to our paypal account and this money will be used to run the venue, not pay any employees or be used for “operating costs” that do not include rent/bills/insurance. You can visit this link to learn more, (www.vihc.net) or email us at (venue.vihc@gmail.com)

AU: This is our best of 2011 issue, what were some of your favourites?

KS: Good question, Iskras newest record is awesome, I really enjoy No Eulogy’s LP they just self released, Watcher released a 7 inch this year that kills, Wake from Calgary just released a CD/LP that is awesome and was mixed by Scott Hull from Pig Destroyer/ Agoraphobic Nosebleed fame, Fuck the Facts just put out Die Miserable too. It’s been a great year for underground music. Kvelertak are a newer band I’m spinning a lot and the new Tom Waits and Primus records are getting some serious needle time. Movies.. Is Troll Hunter from 2011? It was awesome. Horrible Bosses looked like it was going to suck and ended up being rad. I’d say one of the best memories from this year was opening up for Napalm Death in my Grind band Compound Terror. There isn’t much better than that!

AU: What do / wrists write songs about?

KS: There is probably three main topics to our lyrics, politics, rock and roll and good times. I think there needs to be a balance when you’re in a band. If all of your lyrics are really political and you’re a really intense person about it, you end up getting preachy and boring. If you have to explain the song and it takes longer to explain than it does to play, maybe you should write a zine and tone it down. I can’t speak for the other guys in the band but that’s just my opinion. We strike a balance with writing about stuff that pisses us off, hanging out, skateboarding, motorcycles, and playing rock and roll.

AU: Are there any recording/album plans in the near future?

KS: We are hoping to record a full length album before the end of the year. The working title is “Take it easy, motherfucker.” We are polishing up the songs and working out the kinks before we head into the Terror Compound the get it done up.

AU: Terror Compound is your own recording studio, correct? how do bands get a hold of you for services?

KS: It is, I run a space that people who may not be able to afford to go to the big dogs can come in, get a record done in a weekend and hopefully

HARDCORE ALLEY

dig on the results. I try to work with each band to make their project as good as it can be for the time/budget we have to spend on it. I like to try to catch a band live or check out a rehearsal prior to recording to get a feel for them. You can add the Terror Compound on Facebook and we can talk about what you’d like to accomplish. (<https://www.facebook.com/pages/Terror-Compound-Recordings/211706962218905>)

AU: If you could orchestrate a tour, who would /wrists travel the country with?

KS: Easy, Motorhead. No thought needed. If we needed a third band, a tie between Kvelertak and Disfear. Rock paper scissors wins. I think I would probably just go for a long drawn out tour instead of a specific place so i could hang out and leech talent off of Motorhead, or at least listen to Lemmy while he’s writing and try to convince him he heard me playing it instead. hah!

AU: What do you think about the resurgence in bands putting out material on mostly a dead format - tapes?

KS: I think it’s a great way for bands to take control of their own music and release something eye catching. Going back to the thought that people expect that you need a record label to help you release anything, since tapes are cheap and easy to find, why not dub a hundred of them, make a cool case and just get your music out there? I think it’s great. If you don’t have a tape player, look on craigslist and get some for 10 bucks. It’s worth it! A lot of underground music has a strong DIY sentiment to it and it’s not going to go away. I know of a couple guys in Victoria that have collaborated locally with artists to make great looking cases, usb thumb drives with digital music on them for releases, cloth cases and lots of other cool stuff. Get crazy, make people want to buy your music from you and not HMV.

AU: Last words for the heathens

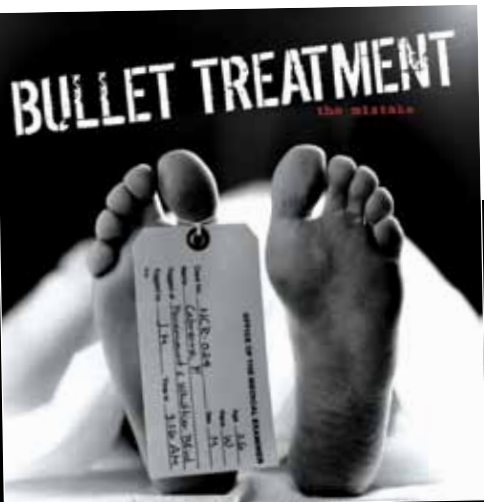
KS: Smoke weed, hail Satan.

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02 DRUNKARD SANTA SHOW 2
THE NIX DICKSONS
DANGERFLOYD
ROCKETS AND DINOSAURS

03 MUNICIPAL WASTE
DAYGLO ABORTIONS
THIS IS WAR
BLOATED PIG

09 SWEATSHOP UNION
INDELIBLE
DJ DEF 3
FATTY DOWN
& GUESTS

10 HANG THE DJ
RETRO - NEW WAVE - ALF - INDUSTRIAL - INDIE

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

16 GO FOR THE EYES
BLACK PHOENIX ORCHESTRA
TELLY
WAYFARER

17 HIP HOP FOR HUNGER 3
POLITIC LIVE - DRAGON FLI EMPIRE
J. THADDEUS - MEEGHAN NOELLE
TRANSIT - TRINITY BRADSHAW
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LAFORTE BONPAULA - LIL SMOKEY
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23 JK & THE RELAYS
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KINJO BROS
BRANDO & DEREK
KALEY KINJO
BRENNNA MCQUARRIE

26 BLIST: CD RELEASE
CAM THE WIZZARD
RAP X
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31 NEW YEAR'S EVE
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Who are you and what are you best known for: April Pruijs. I devour horror photography and write nonsense

Favorite Local Band that everyone should know about: Strapping Young Lad, hands down.

Best Metal Album of the Year: Sylosis: Edge of the Earth

Best Punk Album of the Year: Amebix: Sonic Mass

Best Hardcore Album of the Year: Slices: Modern Bride

Shittiest Album of the Year (any genre): Lady Gaga: No Comment

Best Live Show of the Year: TDWP/ For Today

Best Movie of the Year/Worst Movie of the Year (any genre): Cowboys and Aliens/Easy A

Best Local Artist deserving of more recognition: Structures. Ontario's a bit far, but hey, they're Canadian and bad-ass!

2012..what is your prediction? We're all going to die? Cheers!



Who are you and what are you best known for: Anthony Lojeski, I am the bass player for the band Seven Day Sonnet

Favorite Local Band that everyone should know about: The Action Blast

Best Metal Album of the Year: Times of Grace - The Hymn of a Broken Man

Best Punk Album of the Year: Flogging Molly - Speed of Darkness

Best Hardcore Album of the Year: Emmure - Speaker of the Dead or The Devil Wears Prada - Dead Thrones

Shittiest Album of the Year (any genre): Metallica/Lou Reed: LULU

Best Live Show of the Year: Sevendust from what I've seen in person.

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Insidious and X-Men: First Class (CANT WAIT FOR J. EDGAR)

Worst: Did they really remake FOOTLOOSE??? haha

Best Local Artist deserving of more recognition: AlleyUrasky

Clusterfuck of the Year: Penn State Scandal

2012..what is your prediction? Zombie Apocalypse

2011 BEST



Who are you and what are you best known for: My name is Michael Scarlata and I play guitar in Seven Day Sonnet.

Favorite Local Band that everyone should know about: Daylight Dawns.

Best Metal Album of the Year: Born of Osiris - The Discovery.

Best Punk Album of the Year: Moving Mountains - Waves

Best Hardcore Album of the Year: iwrestledabearonce - Ruining it for Everybody

Shittiest Album of the Year (any genre): Limp Bizkit - Gold Cobra.... SWEET GOD!

Best Live Show of the Year: Sevendust!!! Morgan Rose is sick live!

Best Movie of the Year/Worst Movie of the Year (any genre): Hell and Back Again, Green Lantern!! I mean come on!!

Best Local Artist deserving of more recognition: Joey Bartoli

Clusterfuck of the Year: I-55N into Chicago!!!! I've killed people for less!!!

2012...what is your prediction? Michael Jackson, Tupac, and Biggy are gonna release an X-Mas record...



Who are you and what are you best known for: Charley Justice. I run the War on Music record label and put out vinyl. I also tame the fretboard as guitarist in Evil Survives. I also co-run Mondragon in Winnipeg, an anarchist collective vegan space in the Autonomous Zone on Albert St. Come check it out.

Favorite Local Band that everyone should know about: Propagandhi

Best Metal Album of the Year: Cauldron - Burning Fortune

2nd Best Metal Album of the Year: Skull Fist - Head of the Pack

3rd Best Metal Album of the Year: All those HighRoller Manilla Road LP Re-issues!

Shittiest Album of the Year (any genre): Iron Maiden - Final Frontier

Best Live Show of the Year: Satan / Sacrifice @ KIT 2011

Best Movie of the Year 1989 (any genre): Last Crusade!

Best Local Artist deserving of more recognition: Prophet

Clusterfuck of the Year: The Fucking Royal Albert

2012..what is your prediction? New Gorguts Album Prevents the Impending Apocalypse!



Who are you and what are you best known for: I'm Sergey, guitar in WAKE

Favorite Local Band that everyone should know about: GUMMERS

Best Metal Album of the Year: KEIZER - Descend into Heresy

Best Punk Album of the Year: The Descendents - Milo goes to College

Best Hardcore Album of the Year: KENmode - Venerable

Shittiest Album of the Year (any genre): Metallica/Lou Reed's "Lulu"

Best Live Show of the Year: Godspeed You! Black Emperor in Seattle.

Best Movie of the Year/Worst Movie of the Year (any genre): GAME OF THRONES destroyed everything this year, while Conan the Barbarian was the worst piece of shit I've ever smelt

Best Local Artist deserving of more recognition: OUTLAWS OF RAVENHURST

Clusterfuck of the Year: See shittiest album of the year

2012..what is your prediction? Death to fucking everyone



Who are you and what are you best known for: I'm Brad Manners. I'm known around Toronto for being the vocalist and guitarist in School Damage. I also write for magazines, host my own podcast Irresponsible Radio and go to shows.

Favorite Local Band that everyone should know about: Brutal Youth are a killer. They play really short songs and put on a high energy show.

Best Metal Album of the Year: Lou-Tallica! Oh wait, I thought that said "Biggest Pile of Shit To Come From the Lamest Asshole". My mistake.

Best Punk Album of the Year: I've got to say the Spits "V". I love that band.

Best Hardcore Album of the Year: Cerebral Ballzy

Shittiest Album of the Year (any genre): The Misfits - The Devils Rain. Seriously, why even bother putting that out? They've been such a joke for song long now, there's no way they could have thought it was a good idea.

Best Local Artist deserving of more recognition: Me. I work my ass off, Goddammit. Acknowledge me!

2012..what is your prediction? Jesus comes down and slam dunks a basketball. Then Hollywood makes a disaster movie about it and names it "Slam Dunk Jesus." Jesse Eisenberg plays the role of Jesus. It makes millions.

Continued on page 25

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They know him as one of Vancouver's original punk rock pioneers, and these days as the bass player in SWANK, The Nervous Fellas, or Butch Murphy & The Bloody Miracles (of course there are some who only know him as the nice guy at Bonerattle).

He doesn't do it alone, however. Also on the floor or in the back room is his trusty right hand man and repair guy, Graeme Pattison. Graeme brings an equal amount of knowledge and experience from his many years at San Francisco Pawnbrokers. He's seen it all (and repaired it all too).

Although these two individuals are clearly talented and gifted, the vibe in Bonerattle is never elitist or snobbish as it can be in other music stores. And maybe that is why so many of their frequent customers are young families, women, and teenagers. Both men holding down the fort are approachable and friendly, as are the teachers who offer guitar lessons on site; Jimmy Roy and Stephen Nikleva (also local legends and alumni of the Ray Condo Band). Struggling street musicians are given the same respect, courtesy, and service as the local rock stars. All customers are created equal and their value is recognized.

It hasn't been exactly easy since the recession began. Lots of hard work and a strong sense of community is what has



THE LITTLE MUSIC SHOP THAT COULD: Happy 5th Birthday Bonerattle!

by Teresa Marie South

It's may be a cool crisp Autumn day on Commercial Drive, but inside Bonerattle Music, the atmosphere is lively and warm. Shop owner Phil Addington is multi-tasking as usual, his long legs striding back and forth on the floor with ease. One moment, he's demonstrating a pretty melody on a brightly coloured ukulele to

college kids; the next he's helping a young mother pick out her son's first guitar; Then he's waxing poetic about a flashy DePinto bass to an enthusiastic rocker.

Addington makes it look easy, and has a tremendous wealth of knowledge and experience from the supermarket business to thank. Hard to believe from looking at him in his t-shirt and tight black jeans that before this he ran the Extra Foods at Champlain Mall for over 20 years. Most who know him when they come through the door don't usually know that.



kept this ship afloat. The shop has an eclectic fan base of regulars to be thanked as well. It's those interactions between the staff and the clientele always make it feel like one big family. In one afternoon that clientele might include people such as Paul Pigat, Ron Reyes, or Jim Cummins. They come in for the same reasons as the rest of us: The folks are always friendly, the selection is unique, and the prices are unbeatable. And because Bonerattle is special.

So Happy Birthday Bonerattle! On behalf of all of us musicians, both skilled or aspiring, thank you for giving us nothing but the best for the last five years. Long may you reign as East Vancouver's coolest little music shop.

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Who are you and what are you best known for: My name is Jordan and I play guitar in Kataplexis and write for Absolute Underground
Favorite Local Band that everyone should know about: Ghetto Hawk or Nosis

Best Metal Album of the Year: Leviathan - True Traitor, True Whore

Best Punk Album of the Year: Disfear - Everyday Slaughter (Still so good!!!!)

Best Hardcore Album of the Year: Trap Them - Darker Handcraft

Shittiest Album of the Year (any genre): Did Matt Good release anything?. Smug cunt...

Best Live Show of the Year: Rammstein, Enslaved or Sepultura. All great for different reasons.

Best Movie of the Year/Worst Movie of the Year (any genre): Didn't see any new movies that were great. Worst for sure is Paranormal Activity 3.

Best Local Artist deserving of more recognition: Ryan Dyer's Eve or Muhammed Ali Drinnan

Clusterfuck of the Year: Trying to pick just one is a clusterfuck in its own right.

2012..what is your prediction? Lots of enemas... And burnt bridges.



Who are you and what are you best known for: Wille and I'm the guitarist/songwriter in Ghost Brigade.

Favorite Local Band that everyone should know about: Paraxism. They're not around any more though and they only released a few demo tapes and one mini-CD in the nineties. One of my biggest influences for sure.

Best Metal Album of the Year: YOB - Atma, Moonsorrow - Varjoina kuljemme kuolleiden maassa, Mastodon - The Hunter

Best Punk Album of the Year: Not really sure if this falls entirely into the punk category but "Wolves Like Us - Late Love"

Best Hardcore Album of the Year: Unkind - Harhakuvat

Shittiest Album of the Year (any genre): Don't want to talk shit about anyone so I'll just leave this one blank.

Best Live Show of the Year: The Deftones, Napalm Death

Best Movie of the Year/Worst Movie of the Year (any genre): I saw Martyrs this year, does that count even though it's from 2008? That was by far my favorite movie I've seen this year. Worst? Can't remember. Probably just some random movie I've seen on TV.

Best Local Artist deserving of more recognition: Presley Bastards

Clusterfuck of the Year: 2011 was an easy year. No clusterfucks.

2012..what is your prediction? - 2012 will be a good year. Lots of interesting things happening to GB!



Who are you and what are you best known for: Danille Gauvin, I do illustrative art, college, and never sleep.

Favorite Local Band that everyone should know about: There's a few I enjoy. Antediluvian, Begrimé Exemious, Striker, Illuminated Minerva, Hrom, among others.

Best Metal Album of the Year: Cianide - Gods of Death

Shittiest Album of the Year (any genre): Lulu - Metallica, and likely any pop album that came out during 2011

Best Live Show of the Year: Grave/Pathology/Blood Red Throne, I thoroughly enjoyed the atmosphere of that show.

Best Movie of the Year/Worst Movie of the Year (any genre): Best of the year: Hobo with a Shotgun/Hesher/Conan, Worst: Any Romantic comedy offered through mainstream cinema - it's all sugary bullshit.

Best Local Artist deserving of more recognition: Way too many to list here. Lejla Cenanic and Edric Escalante are a few of them.

Clusterfuck of the Year: The consequences of the Deepwater Horizon oil spill, it's pretty insane.

2012..what is your prediction? No idea, but I'm sure doomsday isn't on the order.



Who are you and what are you best known for: Erik, Watain

Favorite Local Band that everyone should know about: In Solitude

Best Metal Album of the Year: In Solitude - The World, the Flesh, the Devil

Best Punk Album of the Year: In Solitude - The World, the Flesh, the Devil

Best Hardcore Album of the Year: In Solitude - The World, the Flesh, the Devil

Shittiest Album of the Year (any genre): I don't listen to shitty albums

Best Live Show of the Year: In Solitude at Hole in the Sky Festival, Bergen

Best Movie of the Year/Worst Movie of the Year (any genre): Best "Dom Kallar Oss Klyktattare" Worst: I don't watch shitty movies.

Best Local Artist deserving of more recognition: In Solitude

Clusterfuck of the Year: There's been quite a few, most of them involving either cops or nosy journalists.

2012..what is your prediction?: Very bad for you, very good for me.



Who are you and what are you best known for: Willow Gamberg, metal journalist/intern with a passion for heavy guitars and proper grammar.

Favorite Local Band that everyone should know about: Entity from Nanaimo or Bushwhacker from Vancouver.

Best Metal Album of the Year: Tough one, but I'll go with Havok's "Time Is Up" or Esoteric's "Paragon of Dissonance."

Best Punk Album of the Year: Can't say much about punk, but local band Mutated Earthlings is pretty cool...

Shittiest Album of the Year (any genre): That one by Lou Reed and Metallica.

Best Live Show of the Year: Kyuss Lives Tour with The Sword and Black Cobra.

Best Movie of the Year/Worst Movie of the Year (any genre): Best: Limitless or Black Swan/ Worst: Didn't a new Twilight movie just come out? Chances are that's pretty bad.

Best Local Artist deserving of more recognition: Entity.

Clusterfuck of the Year: The whole "Occupy" deal... and that album by Lou Reed and Metallica.

2012..what is your prediction? We're totally screwed.... somehow... probably.



Who are you and what are you best known for: Heather Furneaux. Putting on Rock n' Roll shows and coordinating sweets events! Check out www.cloveandanchor.com

Favorite Local Band that everyone should know about: The Shakedown

Best Metal Album of the Year: Red Fang - Murder The Mountains.

Best Punk Album of the Year: Flogging Molly - Speed of Darkness.

Best Hardcore Album of the Year: Barn Burner - Bangers II: Scum of the Earth.

Shittiest Album of the Year (any genre): Lou Reed & Metallica - Lulu.

Best Live Show of the Year: NOFX, Teenage Bottlerocket, Old Man Markley

Best Movie of the Year/Worst Movie of the Year (any genre): Best Movie: The Bank Job, I love bank robber movies! Worst Movie: Soul Surfer, puke!

Best Local Artist deserving of more recognition: Wood Pile Collective, the wooded trio.

Clusterfuck of the Year: Who invented the clusterfuck anyhow?

2012..what is your prediction? The economy will level out and we won't give a crap about it anymore?!.....



Who are you and what are you best known for: Jon Asher, PR guy who runs Asher Media Relations out of Montreal for metal/rock head bangers and the occasional hip hop crew. Take care of all album promo and tour support. \m/\m/

Favorite Local Band that everyone should know about: Deathboat (one of kind live show!)

Best Metal Album of the Year: Leather Arms Experiment - EP - just incredible musicianship on this EP ! it's not an uber heavy release but the songs are just addictive to listen to. the EP features Mikey Smythe (Bombs Over Providence) and Matt Pelletier (Forty Birds) on Vocals. check it out on their bandcamp page = <http://thelaexperiment.bandcamp.com/>

Best Punk Album of the Year: Society's Ills - This Montreal band have put out an awesome self title album. It gets your heart pumping . My fave track is One Thousand People

Shittiest Album of the Year (any genre): it came out in 2010 but I got a chance to listen to this year. Serj Tankain Imperfect Harmonies

Best Live Show of the Year: Deathboat at Foufs & Motorhead at HVY Mtl

Best Movie of the Year/Worst Movie of the Year (any genre): I honestly don't have a fave movie this year but I can tell ya I got addicted to watching to the DVD seasons of How I Met Your Mother - Worst Movies for me was both

2011 BEST OF

Sucker Punch and Your Highness for some reason I just couldn't get into them like I thought I would.

Best Local Artist deserving of more recognition: The Catalyst

Clusterfuck of the Year: Losing my wallet in Vancouver LOL thanks to certain bands I work for LOL

2012..what is your prediction? that world is a merry go round!



Who are you and what are you best known for: Chuck Wurley. I write the Toxic Toast column in the magazine. Probably about the only ska content this thing ever gets, and even I give that a punk rock slant.

Favorite Local Band that everyone should know about: Just saw a new reggae/ska band called Tuff Jelly from here in Victoria a couple weeks back. Was particularly digging Giraffe Aftermath from Vancouver this year too On the non ska side of things The Shakedown, and Poor Choices get a tip of my hat, as newer Victoria punk that I enjoyed this past 365.

Best Punk Album of the Year: Swingin' Utters, Here, Under Protest. King Blues, Punk and Poetry.

Best Ska Album of the Year: There

we go, I created a new category! The Planet Smashers, Descent Into the Valley of...

Shittiest Album of the Year (any genre): I don't think I ever actually write down the name of some shitty album here, because that who insinuate that I listen to shitty albums. I am sure I have heard a few this past year, but I don't really want to talk about it.

Best Live Show of the Year: Danzig Legacy on Halloween in LA was pretty rad. The Damned 35 anniversary show the night before was probably the best performance I seen from a band in years though.

Best Movie of the Year/Worst Movie of the Year (any genre): No Fun City was awesome! So was Bloodied But Unbowed. DON'T watch Trash Humpers, it might sound intriguing (or not) but it sucks, period.

Clusterfuck of the Year: The federal election springs to mind... Danzig having a freakout at Fun Fun Fun Fest was a pretty funny clusterfuck if you ask me, seriously, google it, he tried to beat up the Murder City Devils among other dumb things. I wasn't super impressed by the Vancouver hockey riots, or the earthquake in Japan. Keep in mind I am not trying to say all of these were on the same level, they are just clusterfucks in their own ways.

2012..what is your prediction? More cities will perhaps follow Detroit's example and try to ban Nickelback? We can hope at least.

Continued on page 28

some shit never changes... tattoos by Dustin Jak



Dustin learning customer service techniques from his late father in Gordon Head, B.C. 1973

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BRUTAL YOUTH

By Brad Manners

It seems that some of the most exciting bands come from some of the most boring places. Growing up in Newfoundland, a province known more for its fishing industry than its burgeoning punk scene, it makes perfect sense to start a band because it creates a drive to get off that island and play to others. Brutal Youth took the initiative by playing the hell out of their stomping grounds and then moved the band to Ontario to kick ass abroad. Their chaotic live shows are short but highly energetic as these four Newfies (Paddy on vocals, Kyle on bass, Greg on guitar and Katie on drums) rip through speedy but melodic hardcore that will floor you. Absolute Underground spoke to Paddy about the band and what they have up their tattooed sleeves.

Absolute Underground: How long have Brutal Youth been a band?

Paddy: Just over a year.

AU: You guys are from Newfoundland. Is there a good enough scene out there to start a band and perform punk rock?

P: That depends on where you go. The town I grew up in had four or five bands and almost no scene outside of the people in those bands. St. John's, where we're from, has a really great scene and the number of incredible music coming out of there is unbelievable.

AU: Why did you guys decide to pack up and move to Ontario?

P: We wanted to play more often in more cities. Newfoundland is awesome but it's far from everywhere else, we wanted to see what happened when we moved to somewhere a little more central.

AU: You guys used to be the Class War Kids but then disbanded and became Brutal Youth. Can you elaborate on that, because both bands sound pretty different from one another.

P: That was a pretty messy situation and it left us

with a lot of sour feelings. Essentially our friendship eroded with the other guy and 3/4 of us stepped away from the band but still wanted to work together. I had a bunch of songs written for a solo project so we ran with those.

AU: Did you get your name from the Elvis Costello album? Come on, admit it.

P: Yes, absolutely. I was listening to Elvis Costello discography on shuffle and the song "This is Hell" came on and it just sort of struck me. I ran to my computer to see what it was and the name Brutal Youth jumped out and I thought "Hey that'd make a great band name!" Turns out I was wrong, but now we're stuck.

AU: Your live shows are always energetic and your songs are really short but melodic. What types of bands inspire you guys to write in that style?

P: We all come from pretty different backgrounds musically but when I started writing these songs I had three rules; It had to be under two minutes in length, the lyrical content had to be of a personal nature (as Class War Kids was a more political outlet and still a band at the time). Lastly the songs needed to be fast, as in B.P.M. so with those three rules this stuff is what happened. How's that for side stepping your question?

AU: I'd say that's pretty good. You've already released "Spill Your Guts" last year. What's to come from Brutal Youth in 2012?

TORONTO TRASH

We have a split coming out with our Montreal BFF's Tightrope on My Fingers! My Brain! Records. We're in the process of writing for a second split currently with Toronto dummies School Damage. After that I am going to do a book on

tape, Kyle has a book on tape coming out and I believe Katie and Greg are working on a joint book on tape, so the possibilities are really endless.

AU: Are there any local bands that you guys look forward to playing with or encourage people to look out for?

P: Like I said before, Tightrope, School Damage and Endprogram are good buds. Weak Link and Clocked In are from our hometown. The Decay, The Rotten and Mark it Zero are friends in our current place of residence. Death to False Hope Records has some awesome stuff. They put out our first album. The newest

band I've been really digging are More Abuse from St. John's

AU: Any last words or wisdom?

P: Thanks to everyone who has been there so far!

Look for both Brutal Youth's split records with both Tightrope and School Damage in early 2012. In the meantime check out their full length Spill Your Guts.



THE FILAMENTS

AU: I hear that a new Filaments album has been recorded, when is it due out?

Jon Fawkes: We've recorded about half an album's worth of stuff so far. We have to get back into the studio and record the other half. I think it's going to take about a year to finish, we work pretty slowly, and only find time to get together rarely at the moment.

AU: Specific subjects of importance on the new album?

Fawkes: We've touched on the rise of the far right in the UK, state violence, the loss of friends to the penal system, and the attempted criminalization of squatting; among other things. There's a lot to be wound up about at the moment, so writing lyrics has been easy.

AU: Will the song "Tears of Essex" be on it?

Fawkes: It will, that is a song about the BNP (neo fascists) standing for election in the area that we were born.

AU: The Filaments broke up a few years ago, then reformed as a reggae band known as The Babylon Whackers, now including Babar from King Prawn?

Fawkes: That band just seemed to happen... we were having a BBQ at our trumpet player's house, and laughing at funny band names. The "Babylon Whackers" just tickled us to be honest. The joke should have ended there, but six weeks later we had recorded an E.P. But I wouldn't expect to be seeing us playing shows anytime soon!

AU: What brought The Filaments to reform again, as The Filaments?

Fawkes: I was living in the States for four years and

that was why we broke up in the first place. I'm back in the UK again now; we still enjoy playing, each others company, and so why not?

AU: When did you start doing the Jonny One Lung solo stuff?

Fawkes: I started playing acoustic shows when I was asked to do a show to raise funds for a friend's legal fees. I quite enjoyed it so I kept at it. It's not a project I take very seriously to be honest.

I'm not particularly good, and it's mainly a way for me to get into shows for free at this point!

AU: How did the name Jonny One Lung come about?

Fawkes: I got that name as I suffered a pneumothorax on stage about 10 years ago. I'd played a show in the afternoon at the J-day Festival in London, and then went to play another in the evening but wasn't feeling right. After the second song, I collapsed, and my face and neck started blowing up like a balloon. All the air was coming out of my lung and creating the subcutaneous

emphysema. It was nasty at the time.

AU: Have you released any solo records?

Fawkes: No, I'm trying to record a few tracks for a 7 inch, but I won't be doing too much in that respect.

AU: How does a collective band such as Suicide Bid, come together? How did you organize that many people to play and record together?

Fawkes: Suicide Bid is basically a collection of all the old faces that you see from being a touring punk band in the UK. We thought it would be great to get an album where we all played together. It's a nightmare to organize, and each of the albums has been done differently. The first I wrote, and got people in to play the parts. The second was more collaborative, and was written by emailing parts to each other, and the latest one was made up on the spot in the studio.



TOXIC TOAST

AU: What are your thoughts on the "Occupy" movement?

Fawkes: I think that people are just fed up of living in such a stratified society. I have deep sympathies for the occupy movement, and I don't understand a system with such extreme pay differences. I see people in the States becoming more and more vocally upset with things like the healthcare system; but there are also massive cultural barriers to overcome before people would accept big changes over there. Over here, the powers that be are massively restructuring the way our society works at the moment; opening everything up to the private markets, which feels distinctly un-British. People feel the need to do something, and though I doubt the occupy movement will have much effect; they are definitely the good guys in my opinion.

-Chuck Wurley

AU: Did The 241ers come about when you lived in the States training to be a nurse?

Fawkes: Yes, my only friends, other than my girlfriend when I moved to the US were the guys in the Stoics. I had met them when The Filaments and The Stockyard Stoics toured the UK together just before I was due to move to America, which was great timing. Joe the singer was living in Philly, and the others in NYC. So I hooked up with them when I got over there and we formed The 241ers.

AU: What is the most important global issue to you right now?

Fawkes: I would say the most important issue globally is the environment. I'm no expert on these things, but it just seems that things aren't moving in the right direction at a fast enough pace, and the climate situation is going to worsen.

AU: What is your stance on nuclear power?

Fawkes: My instincts are against nuclear power, however, again I'm no expert at all. I would like to see further investment in renewable forms of energy, but until those renewable sources can power the whole grid, maybe nuclear is the best option over fossil fuels.





Who are you and what are you best known for: Rod Gillis. I play in Kroovy Rookers, book shows at DV8 Edmonton and am one of The Shredmonton contributors for AU.

Favorite Local Band that everyone should know about: The Rhubarbs

Best Metal Album of the Year: Bloated Pig - Ways to an Early Grave (Calgary)

Best Punk Album of the Year: Knucklehead - Hearts On Fire (Calgary)

Best Hardcore Album of the Year: No Problem - Your Eyes EP

Shittiest Album of the Year (any genre): Whatever The biggest selling Canadian Album of the year was

Best Live Show of the Year: At DV8 I would have to Say The Matadors With Butch Haller, Preying Saints and Hellfire Special

Best Movie of the Year/Worst Movie of the Year (any genre): Best: The Troll Hunter - Worst: the worst show I saw this year was Black Devil Doll...

Best Local Artist deserving of more recognition: Guardians of Power

Clusterfuck of the Year: DV8's \$19000 court battle with our landlord, a huge waste of time and money and we are still getting fucked.

2012..what is your prediction? DV8 is going to keep Edmonton's Underground Scene alive...we are going to continue get our hands on some bigger acts and have a great year. Kroovy Rookers will release an actual CD like everybody else - find a label to put it out on, and do a real tour with more then 3 shows on it.



Who are you and what are you best known for: John Alan Schwartz. I'm best known for writing, directing, producing the cult classic films Faces Of Death.

Best Movie Of The Year so far... Rise Of The Planet Of The Apes for the message and for sheer entertainment. If you ask Joan she'll say Tree Of Life.

Best album - Loved Adele's new one and Arcade Fire...

Worst Movie of the Year - Hands down - Jack And Jill.

Clusterfuck of the Year: Whoever told Adam Sandler that this film was good.

2012..what is your prediction? in regards to film...studios will keep making bad remakes of films that are classics, and the use of 3D in movies will unfortunately grow.



Who are you and what are you best known for: Joan Schwartz. Best known for Two Jews On Film

Best Movie of the Year: Tree of Life. Worst Jack and Jill

Best Album: Adele's 21

Best Live Show of the Year:

Florence and the Machine
Clusterfuck of the Year: How schools, universties, coaches cover up and protect child molestord aka Joe Paterno

2012...what is your prediction? People only communicate through social media sites Speaking becomes outlawed LOL



Who are you and what are you best known for: Erik, writer for AU... known for travelling too far, writing too little, reading too much, drinking too often.

Favorite Local Band that everyone should know about: Mitochondrion! They continue to develop, the latest record was a monster.

Best Metal Album of the Year:

1. Haarp – The Filth. Rock solid grind/doom from New Orleans. Love it to pieces.

2. Witch Mountain – South of Salem. Female fronted classic doom jams from Portland. Get with it!

3. Toxic Holocaust - Conjure and Command. Everything you could want of a thrash record.

4. Rwake – Rest. Operating on higher levels. Put this on your boombox when camping at night.

5. Mastodon – The Hunter. Don't hate 'em cause they are on Letterman.

Shittiest Album of the Year (any genre): Metallica – Lulu and Morbid Angel - Illud Divinum Insanus are losing this race. Two legendary bands, two completely unexpected stylistic shifts, two half-cooked outcomes, two fans liked it.

Best Live Show of the Year: Exodus, Rob Zombie, Slayer on tour across Canada! Front row throwback!

Best Movie of the Year/Worst Movie of the Year (any genre):

Best movie is Tropa De Elite 2 by a country mile.

Clusterfuck of the Year: Vancouver Canucks game 7 finals choke artistry, European economy, the "Arab Spring" movement... take your pick.

2012..what is your prediction? The Mayan sun god will smite us with glorious fury from the universe! Or perhaps you'll wake up to another peaceful sunny day in Canada and gently smile at your co-workers and carry on.



Who are you and what are you best known for: Denis Maile. I am best known for being the best.

Favorite Local Band that everyone should know about: Too many to name, just another reason to support the local bands in your city.

Best Metal Album of the Year: Burning Ghats - Different Names For The Same Face

Best Punk Album of the Year: The Jolts - 8%

Best Hardcore Album of the Year: Baptists - S/T

Shittiest Album of the Year (any genre): Probably something that came out on Absolute Underground Records.

Best Live Show of the Year: Guitar Wolf was insane, Deftones killed it, Face to Face was surprisingly good, but Fucked Up at Fortune Sound Club takes the cake!

Best Movie of the Year/Worst Movie of the Year (any genre): Hollywood didn't make a good movie this year. I did see a documentary called How James Brown Saved Boston. I doubt it was made this year, but it was the best thing I saw.

Best Local Artist deserving of more recognition: That guy that sits by the cardboard sign that says things about wanting spare change. His lettering is outstanding.

Clusterfuck of the Year: My first experience at Occupy Vancouver. I went to see DOA, someone found a dead girl in a tent, I bailed. It was a bad scene.

2012..what is your prediction? People will keep getting dumber, and rock n roll will never die.



Who are you and what are you best known for: My name is Mr. Plow. I sing songs and sprang on a guitar

Favorite Local Band that everyone should know about: Clackamas Baby Killers

Best Metal Album of the Year:

Psychostick: Space Vampires Vs Zombie Dinosaurs in 3-D

Best Punk Album of the Year:

Mr Plow: Plow'em All (shameless self promotion)

Best Hardcore Album of the Year:

Lonely Island: Turtleneck and Chains

Shittiest Album of the Year (any genre): Nickelback (nuff said)

Best Live Show of the Year:

MC Chris at the Hawthorne Theatre

Best Movie of the Year/Worst Movie of the Year (any genre):

Super, Human Centipede 2

Best Local Artist deserving of more recognition: Mouthwash Enema

Clusterfuck of the Year: Stanley Cup Riots (would of happened even if the Canucks won)

2012..what is your prediction? Hopefully a better year for better music to come out and ten new Chris Walter books will come out



“Bringing Metal To The Masses”



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MICHAEL SCORPIO

Interview by Demonika

AU: Tell us a little bit about yourself

MS: I am a 25 year old photographer and metal fabricator based out of Edmonton, AB Canada. I have a fascination with black magic, extreme dark, visual art and creating metal paces to incorporate in mine and others photography. I like things that scare the general public and

the time, Madelina Horn, who is a professional model, and was super impressed with the results of our shoot. A few weeks later her and I were modeling in a vampire shoot together for TheMurderInQuestion.com and the photographer showed me one of his shots on the camera screen. Right then and there something kind of clicked and I felt like I had to do this for a living. I got my first

AU: What lighting equipment do you take on a shoot?

MS: Two soft boxes and strobes and a couple sb600 flashes, tripods, and reflectors. I take my cheap lights when I'm around water or drunk people.

AU: How important is Photoshop in your final images?

MS: Some images rely more on Photoshop because of prop restriction or color saturation, etc. I try to use as little editing as possible. It's really hard to shoot a girl on the wing of a plane and politely ask 50 people to move out of frame. So

camped under the wing with a lot of other plane enthusiasts. there was like 20,000 planes and 300,000 to 500,000 people going through the show in one week. I shot the show during the day and partied in the beer tents at night. I met these two models wearing 50's style pinup clothing in one of the hangers. We stood outside with our thumb out a mile away from the shooting destination and it took about eight seconds for someone to slam on their brakes

haulin' ass. At the show there was a war reenactment set up outside near the war planes so the shots turned out pretty rad!

AU: What would be your dream shoot consist of?

MS: Two girls from each continent flown out to an exotic location and spending the

ARTIST PROFILE

running pretty soon. Besides wanting to blow a whack of cash on a shoot it doesn't really seem like anything is out of reach any more. In this line of work I have the opportunity to collaborate with really gifted artists in every field.

AU: What is your favorite recent image you have shot recently?

MS: I think my favorite recent shoot would have to be the bike shoot for Decadence Clothing. Simply because there was 20ft flames and hot biker chicks!

AU: What do you feel is the most challenging thing about photography?

MS: Dealing with a time period. Normally it conflicts with getting everything you want to achieve in the one shoot. That's why I try to shoot super fast. No time to screw around!

AU: Photographers you look up to/are inspired by:

MS: I'm inspired a lot by Canadian talent; Baos, Gil Perron and Hearts on Hiatus to name a few. They're all different in style but unbelievable with their execution.

AU: Something you're still learning:

MS: I feel like I learn something new every time I shoot. But I would like focus more time on high dynamic range photography.

michaelscorpio.com



that's photoshop at its finest!

AU: What gives you ideas and inspires you to create your imagery

MS: My dreams and music. I am rockin the iPod 24/7. There's a couple bands like Blitzkid and Immortal, their lyrics inspire me quite a bit. I'm really inspired by Madelina Horn as well. We both think a lot alike and work together really well. We can just be hanging out watching TV and say one idea about a shoot and then suddenly we're outside blowing fireballs. It could be from a song or just seeing something so random on the street. Anything can inspire me to go deep into my imagination.

AU: What has been your most memorable assignment and why?

MS: My trip to Oshkosh, Wisconsin for the EAA airshow I shot for SMN Magazine- it was a riot! I flew down and

and back up to grab us and take us to the location. I got to shoot the ladies on one of my favorite planes, the mustang. They were on a contract schedule so I was

day shooting them with all different themes. I would use the shots specifically for thedarkbeauty.com which is my second site I will have up and

cause disputes.

AU: Where did you grow up?

MS: I was born in Edmonton, from 1986 to 1990 that was home for me. I moved to Penticton BC at four years old. It was a pretty sweet place to live with the two lakes so close to each other. I used to have night terrors and never really slept. It was a chronic disorder. I had to see specialists about it. I never really knew why but eventually I got used to it and now I use these bizarre dreams for inspiration in my photography.

AU: Did you go to school to study photography

MS: No. I just picked up a camera one night and started shooting my girlfriend at

AU: How would you describe your style?

MS: Dark, sexual, macabre, and provocative. It gets the people going!

AU: What is your favorite photography accessory, other than your camera?

MS: Probably my makeshift boom arm I made from a mic stand, works awesome! I'm currently working on building a steady cam that should be pretty cool.

AU: If you had to choose one lens which one would it be and why?

MS: My favorite lens is the Nikon 10.5mm 2.8 fish eye! It has 180 degree range, its crazy for distortion and shallow depth. It gives the shots a surreal feel.



ANDREW WK/ ALEISTER X

By Allison Drinnan

AU: So I have never been to an Andrew W.K. show...

AX: Oh man!

AU: Or obviously to one of your shows Aleister... Can you tell me what I can expect? What I need to be prepared for?

AX: I don't even know but whatever is going to happen, just know you will remember tonight.

AU: Ok...

AWK: Well this is a solo party. That's unique. I'm glad you get to see this kinda show for both of us.

AX: Have fun. It's gonna be fun.

AWK: That is true. That's one I can say. It'll be fun and I'll give everything I have. That's usually enough. Everything you have is what you should give. (laughing)

AX: You think it's enough? Everything you got is never enough. (laughing)

AWK: That's true. I had 20 bucks in cash last night and I didn't throw it out. 'Cause usually I throw out every piece of money I have.

AU: Really? 'Cause I'll stand up front then.

AWK: I give everything I have. Yeah even all the money. (laughing)

Yeah every dime. Throw out all your money.

AX: One night only! Tonight's the night!

AWK: My house. My car's in the lot. The first person to catch these keys, it's yours.

AU: I saw some pictures, I don't know how long ago they were from, but you were wearing corpse paint.

AWK: Yeah! That was from a couple days ago.

AX: Corpse paint?

AWK: Not uninspired by this (points to Aleister)

AU: I am interested in black metal and I saw

pictures of you with Necrobutcher.

AWK: You saw those? Oh cool.

AU: Yeah I find the whole scene very interesting...so does black metal or that scene influence you at all?

AWK: It's something I love very much personally, probably going back to the first time I heard any of that stuff probably in junior high school and everything about it. And to meet those guys. I met some black metal icons over the years...

AU: Fenriz from Darkthrone?

AWK: Yeah Fenriz from Darkthrone as well. Cause last time I went to Norway, which was just a few months ago I got to spend more time with them.

AX: You met Euronymous man?

AWK: Well he's dead.

AU/AWK/AX: All laugh

AWK: But yeah. corpse paint.. I actually wore a little make up at one point when I was 16, but we always sot of stayed away from it 'cause it's something that a lot of people mocked and thought was so funny and there is a humor in even the most intense of these black metal bands. They're the most sweet, wonderful, hilarious guys, but there is something that I also just respect that is just their thing and I don't even wanna touch it at all.

AX: Where does it come from?

AWK: Well Kiss of course, Alice Cooper, King Diamond...

AU: I think of Emperor.

AX: Dylan did a bit of corpse paint on the Rolling Thunder Tour. What was that 74?

AWK: I could be completely wrong but I think it goes back to Mercyful Fate. It was way after Kiss in terms of it being associated with aggressive, not-cheerful music. I think Alice Cooper, and Kiss were cheerful , very happy music and then King Diamond is of course... I think he brought that 'this means its evil' and I think that



started the modern metal corpse paint traditions.

AU: Do you guys draw a lot from metal? Either of you?

AWK: I just like it. It just feels really good. I don't think of myself as that heavy.

AX: Yeah but you've got metal guitar players in your band... full death metal dudes.

AWK: Yeah I know but we're not playing that kind of music.. But out of respect for the band that is really playing metal I would never call us metal.

AX: No no its about getting inspiration from...

AWK: Out of respect though...

AX: In terms of inspiration..

AWK: Yeah, its just feels good. It feels really good. Out of all the music I listen to I probably listen to more metal, than most other genres that is true for me cause there was that period in high school...

AX: Its not true for me...

AU: Why don't you tell me a bit about your sound? I'm not too familiar...

AX: It's got a metal edge, its dance music, it's rock music. It's dark music you know and different Not just dance music I mean like different dance music like.. Baltimore house and all different kinds of music. All the killer shit that I like. I mean everything... everything...

AWK: We clicked because.. I mean ... I heard his music playing at my friends house in the back ground and after about five minutes I said 'what is this' cause I couldn't believe how good it was. I couldn't believe this existed. And I thought 'Oh it must be a fluke. It must be some odd ball track that some guy made.' But no. Every song delivered in the same way. And that's good as life gets to me when you discover something and you think there's no way this can be this good and then your like no it is and not only is it that good its even better and it just unfolds and reveals itself



to you in these waves of mind blowing revelation. That's all I'm searching for but its pretty rare. It comes really once in a blue moon. But to be honest it comes as perfect timing every time because if there was a thousand things like that every day you couldn't get anything done. It's the perfect amount...

AU: How do you find you don't burn out doing all of this?

AWK: Because of this! Because it feels so good.

AX: Burning out is for the weak. A burn out is giving up.... This man's work ethic alone could burn...the world... to Mars... Jupiter.... If you could plug in all the power into this man here everything would be operating exactly the way it's supposed to be.

AWK: (Laughs) He's underestimating me a little bit. You're understating it a little bit. You are... Inspiration comes from following that thing that makes you so excited that it's not a chore. It's your pleasure to get up in the morning and work on this thing. It's not like I have to muster my strength to work on my favorite thing, like it doesn't work that way.

AX: When all you live for are your projects , your music...that's it.

(AX LEAVES to perform)

AU: Anything else you wanted to add?

AWK: Just thank you very much. Keep listening to the music that you love listening to and avoid all music you don't like and that's the best way I think. We only have so much time before we die. You really just wanna jam pack it with all the stuff that makes you get goose bumps, butterflies in your stomach, wave of joy, excitement makes you feel something, happy! You just wanna feel something! You wanna feel, you wanna be moved and that's all that matters. That is actually all that matters. If you keep that as your number one priority everything else will kind of fall into place. But don't get caught up in that other stuff cause that just takes away from that joy. You've gotta stay close to that joy.





By Heather Furneaux

AU: Who are you?

Ray: My name is Ray and I play guitar and sing in Teenage Bottle Rocket.

Ray: Henchmen, we're playing it tonight. We recorded it to be on the Bad Religion tribute that SPIN and Myspace put out and we didn't make the cut. We were fired. We released it anyway. We have a 7-inch that has a song called 'Mutilate Me' and a song called 'Punk House of Horror' and our version of Henchmen. So we released it anyway even though it didn't come out on the Bad Religion tribute. We

went ahead and released it on a seven inch.



AU: How has tour been so far?

Ray: Tour has been great I love Canada I want to move here. I'd like to live in Toronto.

AU: What has touring with NOFX been like?

Ray: It's really fun, a lot of fun. Played some hockey with Eric Melvin in Calgary. Partied.

AU: And Old Man Markley?

Ray: Good dudes. Great band.

AU: Any comments on either your cover of "Henchmen" by Bad Religion, or "London Drunk" by Swingin Utters?

went ahead and released it on a seven inch.

AU: Any comments specifically about the Swingin Utters tribute album on Red Scare Industries that you participated in?

Ray: Toby is a bad ass I love that guy. He's my best friend and he asked us to do a Swingin Utters' song, so we did that one.

AU: Has signing to Fat Wreck Chords opened a lot of new doors for Teenage Bottlerocket?

Ray: It has, it seems a lot more people are paying attention to the music.

AU: How do you feel the skate culture influences your music?

Ray: When I was little my older brother skated and I was looking up to him and got into skate boarding. He had a copy of Black Flag, My War and it was really my first introduction to punk rock music. He also had a Suicidal Tendencies record and then just seeing Black Flag bars on people's grip tape and the DK sign, that's the only reason that skate boarding kind of introduced me to punk rock music. I didn't really realize it was underground music but it was so skate boarding introduced it all to me.

AU: Who is your favorite punk

rock band from Vancouver?

Ray: I have a favorite punk rock band from Victoria Hanson Brothers. I like the McCrankin's, a band called Isotopes; the band The Hextalls is great.

AU: What is your favorite Chixdiggit song and or album and why?

Ray: Fuck ya all of em. The first record is my favorite. I love it all. KG was at our show the other night. Favorite Chixdiggit song is definitely "She Paints Her Toe Nails". Kind of reminds me of my hometown.

AU: Tell us a little about the 30-second Rad at SXSW in 2010 and how you got the entire crowd to pogo?

Ray: Ya, we did last night. It was pretty cool; there were people in the background pogoing. So that was cool. Just trying to get the audience involved in the whole party. It's a fun part of the set that I look forward to every night.

AU: What was it like forming a band in Wyoming?

Ray: Ya, we live in Wyoming and it's really cold there, and you're sort of stuck inside a lot of the year and there's really nothing to do other than get together and jam and it kind of forces us to play music together cuz there's nothing else to do. There's a lot of touring bands that come through there. Before we were in a band, Firehose played there, Fugazi played there and since we formed the band, The Lawrence Arms has played there. So there's an underground music scene that's always been relevant.



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Matt Gordon Crook Plaza Photo Joelle Prevost



Matt Gordon Vic West 1999 photo Patti Gordon

Skating From Vic to Van

By Matt Gordon

Victoria is charming and beautiful, but it is easier to go places from Vancouver. Literally, there's no ferry trip needed to head east of Oak Bay. I enjoyed my first 24 years of life on Vancouver Island, but three months ago I moved to East Vancouver and the cities are different to say the least...

The skate spot turnover in Vancouver is fast paced like the City itself. In mid Sept. this year The Terry Fox Plaza was built; with exceedingly smooth concrete, manual pads, a set, and a sea of skate stopped granite ledges it would have been reminiscent of a dream or Love Park in its prime. The first time I went there one of the ledges was already uncapped and skated. The second time an old man yelled at me.

"Hey! Do you want me to break that skateboard over your head?"

"Yeah, if you can catch me," I replied.

"There is no skateboarding here. It's disrespectful," he commanded.

"It's not disrespectful. We're just having fun," I said.

"I say it's disrespectful and he's my son!" he ordered.

I didn't reply. Puzzled, I skated to where my backpack was and sat. Kevin, the other skater there, rode over and we discussed what happened.

A lady came up and told us in fact that was Terry Fox's father. Rolly Fox came over to us, apologized, and shook our hands. He asked only that we stay off the manual pads with the statues. We said we meant no disrespect and left for the crowded Downtown Skate Plaza.

Designed by New Line Skateparks, The Plaza is Vancouver's premier skate park where the bar is set high daily. Skaters such as Russ Milligan, Chris Haslam, Rick McCrank, and many more rip through the street style park that's as chunky as the real rugged streets of Vancouver.

With 22 skate parks in 25 km of the city's core, skaters are bound to find something they like; be it the transition at Hastings, the DIY transition of Leaside, the charming chuddy Ambleside ledges, the loop and park rails of Bonsor, or the raw Plaza,

SHRED SESSION

there is a park for every skater.

Vancouver Island's crown jewel, Vic West skate park is a haven for any skater. With every type of obstacle a skater could ask for, it begs the question: Why leave?

I went to the island for a Halloween visit. With only seven bearings, I headed straight for the new Sitka skate/surf shop (my sponsor) and to my surprise there was a café in the store serving organic foods, and a new mini-ramp ripe for ripping. It was much bigger than the Van location. I was stoked.

Victoria is also home of the YGT! Blog <<http://you-got-that.blogspot.com/>> where the best photos and footage coming from Vic are frequently posted.

I won't forget the summer days just past when I'd wake up at Juice Bay; our skater homie house a five minute downhill skate to Vic West skate park. I'd roll to the park and rip without waiting long

for homies I knew to show up. We'd head out for a street session, or just toil the day away at the park and in the bright green surrounding fields. If you're a skater you should get to Vic West or you are missing out!

Victoria has a wealth of street spots, but it's an older city, so lots of the concrete is chunky. Vancouver gets almost double the rain so the concrete erodes faster which makes for chunky Canadian spots in both cities.

I've skated Vic West skate park since I was 12 and over the last 12 years I've skated Montreal, Seattle, Portland, San Francisco, San Jose, L.A., Mexico City, Guadalajara and more recently Vancouver extensively, so I know Vic West and the Plaza are bucket list spots.

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Interview with Timothy Pope

By Ryan Dyer

AU: How long has The Amenta been a band/ how did you guys get together?

TP: We formed in 2000 after a previous band that Erik [Miehs, guitars] and I were in collapsed. We wanted to make uglier, more experimental music so we formed THE AMENTA around those ideals. We believed, and still believe, that extreme music had a lot of potential for challenging the status quo. We also believed, and still believe, that very few bands are capable, or willing, to push the boundaries, subsequently "extreme" Music has become a watered down, cliché ridden joke. We are constantly striving to realise the potential that we see in extreme music.

AU: What does the name mean?

TP: THE AMENTA means "The Hidden Earth". Make of that what you will. To us it symbolises the small group of people who are capable of true independent thought. Those who are capable of new ideas. An intellectual underground. If you think you are part of it, you probably aren't.

AU: What do you recall from the North American tour with Vader and Decrepit Birth?

TP: That tour was exhausting. We did 38 shows in 40 days. We played some awesome shows and met some great people, as well as playing some dives and fighting some arseholes. And vice versa. Touring in North America is similar in

some ways to touring in Australia. You just jump in a van and go. I wish we got to see more of the country but we had to stick to highways due to time constraints. We got ripped off by a couple of shitty promoters (and got our revenge!) but we also met some phenomenal people who bought our merch, bought us drinks and let us crash in their houses.

AU: You recently attained a new singer and bass player, how has the band changed?

TP: Change is always good, especially for a band like us. We don't like to get comfortable and stagnant. This was a unique challenge for us because Cain [Cressall, vocals] joined the band just a few months before we flew out to the U.S.

The guys did an excellent job learning the songs and I think we are the strongest live we have ever been. Both Cain and Dan [Quinlan, bass] have a very aggressive stage demeanour which works very well with our idea of how our music should be presented live. Cain has a very expressive voice and a truly astounding vocal range so I am looking forward to writing and recording some more stuff for

him.

AU: How would you describe your style?

TP: You say we have an industrial/black metal vibe. Some people would argue that there is no black metal, just death metal. Others would argue that we are not industrial. I think the strength of our material and what makes us stand out from "countless" other bands is that we take our instruments and inspirations and great something that is THE AMENTA irrespective of genre. People hear in it what they want to hear.



If you want to compare us to EMPEROR I am sure you will find the connection. If you want to compare us to SLIPKNOT I am sure you will find the connection. A lot of people have a very limited way of describing music and I understand that, however I think even Helen Keller could tell that THE AMENTA is unique. We don't write cookie cutter death or black metal. We don't lay our keys and samples over the top as garnish to an already composed song. Despite the harsh and clinical nature of our music, the growth is very organic and songs can be based around samples instead of drum beats, programmed noise instead of guitars. We are not limited by a traditional heavy metal palette.

AU: As far as lyrical stylings, The Amenta speaks a lot for the intolerance and disgust of society – what are you riling against?

TP: Our biggest issue is with the tendency for humanity to operate on a base, animalistic level. It is my believe that what separates us from rats is our ability to think laterally as opposed to following our fuck, fight or flee reflexes blindly. Media appeals to these reflexes, not to the mind, and the amount of people who allow themselves to be lead around by what gets shoved down their throats is fucking revolting. Most people are fucking stupid. I can live with that, after all someone has to clean the toilets, but what really fucking disgusts me is the people who have the ability to be intelligent, rational humans but choose to be a rat and ignore their brain.

AU: You're from Australia, you must tour with the Berzerker extensively. What other Aussie bands should we know about?

TP: We've toured twice with THE BERZERKER, I would hardly call that extensive but it was good fun. There are a few good bands here, as there are probably are in any country. I am quite out of touch with what's happening around the traps as I find that the general (and I am talking global not

local) tendency to replicate influences has turned me off the music somewhat. Occasionally I will stumble upon a great band but I am repulsed by the huge amount of unnecessary music. Some names to watch out for are our friends in RUINS and PSYCRYPTIC.

AU: Is there much of a metal scene there or do you feel the need to get on U.S or European tours to get the name out?

TP: There is definitely a limit to what you can achieve in terms of notoriety by just playing Australia. You can become a big fish in a



small pond but no one will give a fuck if you step outside your front door. We like touring internationally because it puts you back down to shitkicker level and you have to work your way up. When we first played in the U.S. it was very refreshing. We had come from being a reasonably big deal at home to playing in front of people who had never heard of us, let alone knew the words to our songs. Apparently our albums didn't get very good distribution in the states. To play to these blank faces but still have people come up afterwards to tell us how impressed they were was fucking unbelievable.

AU: Have you heard of the heavy metal gangs in Wadeye, Australia? I think you should send an album their way to get an Amenta gang going.

TP: I have indeed. Maybe we will.

Absolute Film Reviews

2012: Zombie Apocalypse The Asylum

This is a tale of survivors trying to get to Catalina. Unfortunately, there are a million zombies in their way and strangely, it looks like the same zombies are being killed over and over again. Julian (Johnny Pacar), Ramona (Taryn Manning), Henry (Ving Rhames), Cassie (Lesley Ann-Brandt), Billy (Eddie Steeples), Mack (Gary Weeks) Kevin (Gerald Webb) and a few others team up to battle the undead after the “VM2” is released across the globe. The VM2 is a virus that infects the host and makes them uber-violent. As well, these survivors are trying to get to Catalina: a safe, human only zone. Along the way, they fight in high schools, in streets, in port-o-potties. You name it and there are zombies being bashed there. The Asylum seems to have pulled off one of their best pictures to date, with Zombie Apocalypse because of some great casting choices and the writing helps move things along at a good clip; however, there are some problems here too. The Asylum is known, at least to this critic, for overusing CGI. The CGI breaks the realm of movie illusion sometimes though with this overuse of digital enhancements. As well, certain zombie extras get killed again and again only to rise once more for another scene. One blonde woman with a purple shirt and black top seems to get killed a couple times only to be seen later in the film. This critic saw you, but a scene coordinator should have made sure this reviewer did not. Finally, one scene in an alley has cars in the background, which are not supposed to be a part of the film. These are some minor errors, but the proof is in the pudding, or is that the “devil is in the details?” Clever in its writing, over-the-top in the special effects department and full of great actors, Zombie Apocalypse feeds that need for more film flesh in all of us. Check this one out on the SyFy Network with future re-broadcasts. Your zombie survival skills will improve, but only against digitally drawn zombie tigers!

-Michael Allen

The Death of Andy Kaufman Wild Eye

Was it the greatest hoax of all time? Is Mr. Kaufman on an island somewhere with 2 Pac, Elvis and Bin Laden? The Death of Andy Kaufman attempts to sift through evidence and possible sightings of the late entertainer post death. It is presented in a whodunit, Area 51 style format with interviews with Kaufman's family and friends. Knowing Kaufman's style of entertainment, with it's purpose always leaning towards the true reality of the reason for the performance in the first place, his death, as seen by an audience, is easily put in one or two categories. A put on, or real. The documentary attempts to balance both sides of this, mentioning that faking his own death was something that Kaufman was interested in, and then showing an interview with Kaufman's brother, whose emotions in dealing with the loss of his family member are on display here, and are anything but a rouse. The problem with deaths in the entertainment world is that they

sometimes create bigger mysteries than many aspects of their careers while alive, and at times overshadow their exceptional work. In this case, his death could be part of his work, and this DVD could be another unofficial act of Kaufman's. Whatever the truth is, Kaufman should not be forgotten, and for giving the man a tad more recognition, this DVD is recommended.

-Kubrick on the moon

Driller – A Sexual Thriller Devil's Den

What was Michael Jackson's Thriller music video missing? Obviously Jacko wanted to bang his date, and when turning into the beastly werewolf version of himself, the man must have also grown a substantial sexual hunger in the process. A hunger that was not yet tainted by (speculation) youth. And so with Driller – A Sexual Thriller, there is less moon walking and more walking into moons. The 1984 horror/porno/comedy sees a Jackson fan having her dreams come true as her “screams turn into creams” and is fucked by an ensemble of monsters in addition to the were-Jackson. I once watched a hunchback porno featuring Evan Stone where the actress rubs her clit on old Quasi's hunch and a scene here involving a hunchback watching a squirting session reminded me of it. It starts off with a performance by the Jackson impersonator, a lady boy in Thriller leather singing at a cheap bar. After wards, the fanatic swoons over the show as her nerdy boyfriend throws a handful of complaints her way about Jackson's queerness. After taking her home, he gives her a mouthful of cock while voice overs tell him “oooh that's disgusting.” After spooging on her cheeks, he leaves..and the fun starts as “Mr. J.” makes an appearance, this time turning into a hulking beast with a spinning, Tetsuoiish cock. After this “Le Bete” like scene, it's all hunchbacks and ghouls. An orgy of the dead takes place in a graveyard, and it doesn't skimp out on the cum shots like Ed Wood's movie by that name. Speaking of squirts and shots, that hunchback certainly received an eyeful during his scene, as the flood gates opened along with the legs. There is a lot of entertainment to be had here in Driller – A Sexual Thriller, with the namesake song and occasional dance number coming up during the banging. It would be a great party film if you're throwing it at the Playboy Mansion..or Neverland Ranch.

-The Gimp

God Bless Ozzy Osbourne Next Entertainment

God Bless Ozzy Osbourne feels like a documentary that has long been overdue. His is a name that is as recognizable as Jesus Christ and is probably worshiped just as much. How many films are devoted to that guy? Unlike the Lemmy documentary, which at times felt like it was a ass kissing, God Bless Ozzy Osbourne puts Ozzy in a very humanistic light, exposing the murky and booze soaked past of the iconic front man which is of course an integral part of his life story. The documentary shines light on his early days in England, where his self esteem issues would

start at an early age as he was bullied in school.

After serving time in jail for stealing, Osbourne joined the group Black Sabbath, which would catapult him to heights of fame he never imagined. With self esteem issues still plaguing Osbourne, he would hide these feelings of uncertainty under gallons of liquor and copious amounts of drug use, while being a sort of prankster. As the band gained popularity, Osbourne became more erratic, until the tipping point that came in the form of his father's death after the recording of what Ozzy calls “The worst thing I have ever recorded,” Never Say Die. To cope with the loss of his father, who he never built a stable relationship with to that point, his drinking soon became out of control, and Osbourne was shortly kicked out of Sabbath. When he thought it was all but over, Sharon becomes his manager and he meets a guitar prodigy in Randy Rhodes. Blizzard of Oz puts him back on the map..but soon after, Rhodes dies in an airplane crash. Here is where his 80s persona comes through..and with the excess of drugs and alcohol becoming that more of a crutch to cope with things that keep eluding Osbourne. A humorous scene occurs where Ozzy watches his music videos from the 80s, having absolutely nothing nice to say about any of them. “Who's fuckin idea was this?” he asks himself as he sees a young blonde Ozzy in a cowboy hat in an office building for “The Ultimate Sin” video. The 00s and more notably, The Osbournes, is touched upon as Ozzy's darkest hour of addiction. Kelly Osbourne claims that her dad hid bottles of vodka in the oven and were found when her and her friends wanted to bake a cake after school. As it cuts back to present day Ozzy musing over his past, we see a man who has overcome his addictions, and as Sharon says, “Has grown up.” Part biography, part intervention/ road to recovery feel good story, God Bless Ozzy Osbourne covers all of the interesting points of the metal god's career and brings a good message along with it.

-Ryan D

In a Glass Cage Cult Epics

“I'm too scared to show this movie to my friends,” a quote from the controversial film legend John Waters states on the back of In a Glass Cage. If a guy who has put drag queens eating dog shit, chicken fucking, and singing sphincters in his films is a little worried about showing something to his friends, and we all know what a handful of friends Mr. Waters has, we can be sure In a Glass Cage will deliver something out of the realms of “decent.” Unlike many WWII Naziplotation movies where schlock is a focal point, In a Glass Cage takes the route of psychological thriller, almost mirroring the Stephen King novella Apt Pupil. In this film, a Nazi war criminal is living his later years in seclusion. In the opening scenes, we see he has let his former war habits loose again, as a young boy is seen tied up, receiving a lashing. Karma happens suddenly, with the man needing the assistance of an iron lung soon after, where he stays for the duration of the film. Helping him is a mysterious young

male nurse, who discovered him, as well as the boy, after his accident. Knowing his secrets, the nurse begins a strange relationship with the former SS, where his depraved child killing habits from the war are relived. In a Glass Cage is a film about the cycle of violence – how it influences those around us, how it is a teaching tool and how it is tolerated once in motion. It gives no easy answers, such as the one to how it can be stopped. The two disc edition from Cult Epics includes interviews with director Agusti Villaronga.

-Ryan Diet Coke

Kenneyville Robanzo Pictures

“Psychosis manufactured” is the tag line for Robanzo Pictures' Kenneyville, a Children of the Corn esque town located in Ontario. The plot sees two detectives who are hired to find a woman named Kim whose disappearance may have something to do with the mysterious town. We find out that it is a hub of brainwashing. A place where innocent women are taken to be made into assassins. Director Brooks Hunter interlopes medical metaphors within this story, with the central character of Kelly acting as the point of view/greater self, the character of Charlie being knowledge/ego, Marshal being toxic anxiety, Ben being doubt Kim being the worst fear. The concept is a semi-fresh take on pod movies which does keep interest throughout, though doesn't break much new ground. The additional medical metaphors are good to keep in mind while having a second viewing.

<http://www.kenneyville.com/>

- Cartman Town

Killer Eye: Halloween Haunt Full Moon

Charles Band is back in the director's seat with Killer Eye: Halloween Haunt. This movie is hardly a sequel and it is more about injecting some Halloween flavour into a decade old product. The film is a grindhouse product more than anything. There is some plot, but this creation is hardly anything to get excited about, especially with a somewhat titular looking eyeball that squirms about haphazardly. This film is all about a group of girls having a sleepover in a mansion. If there is some fun to be had, Jenna (Erica Rhodes) and her four friends will not necessarily find it. All they are there for is to party it up for the viewers than anything else. That also includes someone behind the crystal ball. Any chance for a particularly exciting story could have been set up if some idea was offered in revealing who is looking from within the orb. Instead it gets missed. At least the macabre props and the nightmare clowns masks are more interesting to watch than the girls. The spooky looking ceramic dolls certainly convey a feeling of a house of horrors, but there isn't enough dread to be found here. One particular product, for those in the know, is the return of the eyeball from the first movie, The Killer Eye. Of course, the only thing it has eyes for are the girls, and to offer a point of view for some more obligatory T&A. Even without, the soft-core moments are hardly rousing. The timing is perfect since Full Moon have launched a line of Grindhouse

products Oct 21st. To kick off this new collection of videos does require video aficionados to have a killer eye to say the least. To pick which product to own is the tough call.

-Ed Sum

Full Moon's Grindhouse Collection Full Moon

To kick off a new set of videos from Full Moon Entertainment requires only the legacy Charles Band could exist in. Released Oct 21, part of the collection includes some of his earlier work from the 70's, and all the discothèque styling and funky hairdos of the era hardly trademark the Grindhouse tradition. The variety of sensationalism being offered in the first set of DVDs and how they are packaged are what's appreciated. The Best of Sex and Violence, Auditions, and Film Gore, are the most promising. These volumes make for an interesting peek into the work that Charles Band was with or knew of at the time. The first title says it all, and the pornography featured is very tame by today's standards. Some titles in Auditions include: “Bury Me An Angel,” “The Devil's Wedding Night,” “Sleeping Beauty,” and “The Boogeyman.” This collection of trailers highlights the films from a forgotten era and there is no such thing as “bad” with this genre. With Film Gore, this compilation DVD offers some of the best splatterpunk effects that one particular era can offer. Elvira hosts this collection of blood and guts.

Short clips from “The Texas Chain Saw Massacre,” “Snuff,” “Maniaca,” “Driller Killer,” and Blood Feast” are just a few of the titles being looked at. But Full Moon also offers feature length films in this collection. “Amazonia: The Catherine Miles Story” is retitled “White Slave.” The tale comes with a revenge-driven plot to keep the tale moving, and Elvire Audray plays a very attractive Catherine Miles Armstrong. The bridging narrative of her being on trial frames the rest of the tale. If there were not so much random nudity going on, maybe the story would be worth paying attention to. The violence that's ridden in this product—especially when it concerns cannibalism—almost makes for an interesting watch, but they're used mostly to shock than anything else. Other titles in this release include: Necropolis, Auditions, White Slave

Mutant Hunt, Savage Island,

Zomebiethon, Dreamaniac

-Ed Sum

Dedfest '11: Monster Brawl

Day two of Dedfest Victoria hosted Jesse T. Cook's Monster Brawl followed by Fulci's Zombie. Organizer Ira Hunter continued to give out the schwag in generous fashion. The film festival ended with a few more zombies in day two, with Monster Brawl offering a wide collection of fighting creatures. The characters were diverse, but this film is much like watching an episode of WWE on which the film is loosely based. Even actors from wrestling entertainment lampoon in the film e.g. Kevin Nash. Overall, this is a fun film; however, Monster Brawl suffers from some pacing issues and maybe even some plot holes. This is a fighting tournament that has brought eight of the deadliest creatures together for a series of Deathmatches. You can choose

who to root for amongst: zombie man (Rico Montana), Frankenstein (Robert Maillet), werewolf (RJ Skinner), swamp gut (Jason David Brown), witch bitch (Holly Letkeman), lady vampire (Kelly Couture), cyclops and the mummy. There are different weight classes and the announcers highlight each creature's special ability e.g. the cyclops' mesmerizing gaze. As well, each creature gets its own montage of clips, showing how the monster made its way to the ring. Swamp gut had no choice; his habitat dwindled away until there was nothing left for him to do except explode in the ring (oops, spoiler alert). There are no referees after UFC's Herb Dean expires and even managers get in on the action. Monster Brawl is hard to put into a category like genre. The film uses horror film creatures, but the film is not really that scary. Is this film a comedy? There are a few laughs from actors Dave Foley, Art Hindle and Jimmy Hart from the booth or next to center stage; however, this movie does not feel like a comedy. Really, this is like watching a showing of World Wrestling Entertainment. Kevin Nash and Jimmy the Hart's appearance also makes the connection to professional wrestling. Also, this horror fan was expecting more matches between the creatures. Just go into this film with some low expectations so that you will not be disappointed if the monster you love does not win this gory competition.

-Michael Allen

MORE BRAINS: A Return to the Living Dead Michael Perez Entertainment

While George A. Romero's zombie trilogy..wait, quadrilogy..wait.. well, while Romero's initial zombie films held the prestigious position of being paradigms of the zombie genre, the EC comics influenced (which also influenced Romero on Creepshow) Return of the Living Dead could be considered just as influential, as it turned the zombie genre on its spiked head, bringing in a more urban minded and youthful portrayal of what a zombie film could be. As it referenced Night of the Living Dead within the film, Return could be considered a spin off, though it created its own rules within the genre, having the zombies talk, run and be nearly impossible to kill. In More Brains: A Return to the Living Dead, the film is given the documentation it rightfully deserves (the commentary on the Return DVD is also very informative) as most of the cast and crew are brought together to give a scene by scene account of the experience they had bringing the film, with the help of trioxin, to life. Brian Peck (Scuz in Return, and a mainstay actor in the series) takes upon the narration duties, as the documentary uncovers the casting, storyboards, behind the scenes footage, conceptual art and publicity materials of Return. The extras here would make any split dog wag its tail - director Dan O Bannon's final Return interview, Stacey Q's Tonight music video, featurettes on Return of the Living Dead 2 and 3, Return of the Living Dead in three minutes, a look at the filming locations today, and more.. paramedics.

-Tarman Zombie

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PLOTDIGGER'S



MAKING ROOM FOR

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IN THE NEW YEAR —

By 'Laceration' Lacey (Paige)

The Canadian king of sleazy cinema, Ryan Nicholson, is digging up a shit-ton of new graves for the coming new year with his production company, Plotdigger Films. Writer/director of some of the best and sickest Canadian horror films of the new millennium, (including Hanger, Gutterballs and Live Feed) Nicholson is



planning on serving up a butcher's block of new grotesqueries in 2012.

Nicholson says that the last year has been crazy as hell for Plotdigger.

"We have films in all elements of production, as well as re-releases of our earlier titles. 2010 - 2011 felt like banner years for us...so much happening, all racing to the finish line. 2012 will be the year of releases for us!"

At the top of Plotdigger's 2012 release list is

Nicholson's throwback to 80's school slasher flicks such as Slaughter High, Splatter University, etc... The movie is currently being scored and edited, fans of fucked up horror movies ala Ryan Nicholson/Plotdigger films can anticipate an early 2012 release date. Nicholson describes the film as "an insane gorefest that rivals Gutterballs for gore and inventive kills." (And what could possibly top bowling pin rapes and death by 69!?)

In correlation with the resurgence of outlandish 'creature in the woods' movies, Nicholson is also working on editing another of his projects, Alarming AKA 'Big Fucking Monster'. He describes it as 80's fun in a "big" way.

"We actually changed the name to Big Fucking Monster..it's a better name and far more accurate," Nicholson explains. "It's a straight up creature in the woods... no CGI bullshit—just a big monster ripping heads off and yes, a cock! Straight up Night of the Demons stuff. The creature is fucking huge...the guy who played it was 7 feet tall! So as the title reads, he's a "Big Fucking Monster". There's also some cool infection stuff that turns some of the survey crew into rabid killers."

To add to his pile of entrail-endeavours, Nicholson is also working on a short segment titled 'The Good Wife', which will be incorporated in a multi-director project called, The Profane Exhibit. This mastermind of utterly disgusting shit also has a number of other ventures on the go.

"My experimental film, Transmitters, is shooting periodically. I think it will be a web-only film, exclusive to the Plotdigger.com site. I have Gutterballs 2 getting closer and closer, as well as re-releases of my earlier films. I also have a crime pilot we have shot called Redemptus—it's more so to pitch to Canadian cable networks, an extremely violent episodic piece on young offenders," Nicholson says as I'm finding it increasing hard to believe that he is human and not some fucked up filmmaking droid that never sleeps!

He's also working on writing a book, covering Plotdigger Films from A to Z. It will include all of the company's movie, the controversial stuff and 'making-of' details.

"Even though I have been writing and directing extreme sleaze for nearly ten years, it feels like a fucking lifetime," Nicholson reminisces. "The book should be out in late 2012—I hope. I will be including all of the onset stills from all of our movies and a complete release history, censorship history, etc... For any sleaze horror fan, this book will be a must have."

As for the evolution of absurd atrocities that are the Plotdigger Films legacy—and the style that has made Nicholson and his crew stand out as gurus of the horror genre in a cinematic-sickness deprived, sad world—Nicholson says that viewers can expect to see that his movies are much more technically sound that ever before, with better sound and formats.

"We seemed to always have problems synching

sound, Nicholson recollected. "Since Bleeding Lady, those problems have been solved.



As to be expected from Plotdigger, Nicholson's Famine and Big Fucking Monster are likely too extreme to be given even so much as a limited independent theatrical run. He says that he will, however, give them a shot at submission.

Conversely, Profane Exhibit will be hitting theatres at some point. "I know for a fact that [it] will do the festival circuit. There's such infamous names attached. It will be everywhere," Nicholson says.

Wrapping up our chat with the Canadian king of Sleaze, Absolute wanted to know Nicholson's thoughts on the 'elephant in the room' of

horror—the arguably sacrilegious burden that

Absolute Horror

horror remakes have become.

I was surprised to learn that Nicholson has a pretty open mind when it comes to the so-called 'reinventions' 'rehashings of' 'prequels' and 'premakes' that have submerged the horror genre.

"I don't mind them," he says. "I watch all things horror. Cheap shit to high budget, if it's horror related, I'm game. I thought the Piranha 3D remake was fucking cool. And also I hear good things about the upcoming Mother's Day remake. As long as there's a market for these things, producers will keep remaking horror. I honestly don't mind them."

Learn more about Plotdigger at the official website, Plotdigger.com.

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MEET
ROBERT ENGLUND
 NIGHTMARE ON ELM STREET'S FREDDY KRUEGER



ARCHSPIRE

By Willow Gamberg

At this very moment, one of our most impressive technical death metal bands is tearing through Europe, sharing tea and strudels with death metal titans Decapitated, not to mention Aborted, Fleshgod Apocalypse and Cyanide Serenity.

Since they signed with European label Trendkill Recordings last year, things have really started to come together for the Vancouver-based, five-man juggernaut that is Archspire. With their full-length debut album, All Shall Align, released through The Hive studios early this year, the band is more than ready to take their show (which includes two extended-range guitars and a fretless bass) on the road.

“Our label head from France, Virgil Palazzolo, has worked his ass off to get us on this tour, despite recently having a baby,” says vocalist Oli Peters. “We arrive in Germany on November 17, and play 30 shows in 30 days in 13 countries across Europe. It’s a dream come true for all of us, we’re all very excited and nervous to be on a bill with some of our favourite and most influential bands in the genre.”

He adds also that signing with the record label has been immensely rewarding for the band. “Trendkill has been doing a great job for us, we can’t thank them enough,” he says, “Not only have they invested so much into this tour, but they are also currently working on a line of ‘Archspire’ brand champagne and a plethora of expensive cheeses.”

Archspire began around four years ago under the name “Defenstrated” with Spencer Prewett on drums and Jaron Evil on bass. After auditioning and trying out many different musicians, eventually guitarists Dean Lamb and Tobi Morelli were chosen, and were later completed by Peters. Each member had been a part of previous bands like Gremory, Enchanted Faeries, Muspelheim and Every Black Minute, and all were ready to start a more challenging project.

“Playing technical death metal is rad, because it’s fast, and things that go fast totally rule!” says Peters. “Everyone in the band gets along well, and sometimes that’s the hardest to find when looking for members.”

So why do they get along so well? What’s the official story on what makes the Archspire guys so damn compatible?

“Tobi has a hedgehog, Dean has a guinea pig, Spencer’s mom is a doctor, and one time Oli and Jaron played Lady and the Tramp tug o’ war on a foot-long hot dog.”



Hopefully this delightful compatibility will last throughout the tour, on which they will mostly be promoting and playing from the new album. So

ABSOLUTE METAL



far, says Peters, the album has gone over very well with fans.

“So far we’ve gotten a really positive response from fans of the genre,” he says, “Except that some people think Oli sounds like a girl, but who really cares, girls are hot! Right?”

“We will be playing mostly songs from this album, but also one or two of our new ones. Our new songs are definitely more intense, and we are stoked to see how they will go over with crowds in Europe.”

Touring through Europe will certainly be a novel experience for the band, whose travels up until now have stayed in the country. That’s not to say they haven’t been interesting though. Peters describes some of their more interesting moments on tour:

“Well, there was this shit hole venue in Winnipeg that ripped us off by not paying our guarantee. So we pissed all over everything in the hotel room.” He goes on to describe the time he brought ‘some shady, awful chick’ back to the hotel room. “When

she stepped in and looked around, she said, ‘I don’t know if I can take all five of you at once!’ So that’s been an ongoing joke in the Archspire tour van ever since.”

The members of Archspire know exactly where they are headed and what they will do in the near future. “Our next goal is releasing our second album,” says Peters, “But if more tours are presented we would put writing on hold. Touring comes before everything, it has to if you want to get your name out there.”

The band’s long term goals?

“Touring the world, playing tech death until we die!”

For more information, tour dates and audio clips, visit Archspire’s Facebook page. There is also a ‘donate’ button on the page, for those who want to support the west coast music scene and help speed Archspire on their way to glory.

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OLD MAN MARKLEY

By Heather Furneaux

AU: Who are you and what do you do in the band?

OMM: My name is Annie. I play auto harp and I sing in OMM. I am Johnny and I sing and play guitar.

AU: OMM formed in 2007 and signed to Fat Wreck Chords in 2010 was this the first label you signed to and what has life been like since you signed?

OMM: It is the first label we signed with and life has been busy. We've been on the road almost non stop since we put out our first album in January.

AU: What has touring with NOFX been like?

OMM: It has been the biggest shows we have ever played. I think it's cool with NOFX, they're a musical band and their fans are such fans of good music. NOFX, they cover a different lot of sounds in their music and I think we just sort of support that.

AU: It seems the band has moved along in its success pretty steadily since 2007; describe how the band has worked together to keep that goal and move forward?

like a job.

AU: Where did the name Old Man Markley come from?

OMM: Sweet Ryan who is our washboard player is not by any means old but his name is Ryan Markley and he suffers from a bad back and acts quite old. Sometimes he'll drink too much and stumbles around and act the part as a little bit of the nickname. It just has a good ring to it. I liked it when I heard it when we were thinking of names of the band.

AU: How did the band form?

OMM: We are all from L.A. Area County. OMM was like a party band we'd always get together and hang out we were just friends and we started out pouring the acoustic instruments. It started as a party and then we had a band practice and narrowed it down to something that hey wow this really works cuz we were just a bunch of punk kids and we started figuring out how far we could take punk rock.

AU: Is it ever hard to try to coordinate so many members ever?

OMM: We currently have eight and four of us lived together for a long time so half the band was always together in some capacity and everybody

else lived so close by we were always pretty much at the same house every week we have band practice no matter what. It's kind of like our rule.

AU: What has been your favorite show, venue or festival to perform at?

OMM: Within the last year our biggest show was at Gross Rock, which is in Belgium. Gross Rock is one of the biggest festivals of the independent punk scene out in Europe. This tour through Canada, Edmonton killed it for us, huge fans of us and I guess they have a big country music community in Edmonton, which I wasn't even aware of. Kids were moshing before we even started playing they were so amped and ready to see what we were all about.

AU: Is this the band's first time to Canada? What do you think of Canada?

OMM: We love Canada. Canada has been so good. I think we have been doing better in Canada then we did in Europe. Especially the western side of Canada we definitely want to come back to Canada within a year maybe.





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hey **punker**... Why are you saving all your money for armageddon when there's a brand new live album from the **Dayglo Abortions** about to be released? It's loaded to the **tits** with their unique brand of punk / metal weirdness, and an absolute overdose of their "**fuck** the world if it **can't** take a joke" philosophy. Face it, this album could save your life. OK that's probably unlikely but it will definitely put a smile on your face and make you feel all warm inside. Well all warm in your pants cuz it's gonna kik the **shit** outa you. It was recorded in the fall of 2011 on state of the art digital multitrack gear by a dude who has done the dayglo's sound so many times he should be in the **motherfucking** band. It features Blind Marc on drums, Will Jak on bass, Mike Jak on guitar, and the cretin on guitar/vocals. And as if that is not e(**goddamn**)nough, there is appearances by Gymbo Jak, Uncle **Anus** (dirty bird), and Steve Goof (**Bunchofuckingoofs**). So come on punker, don't be a **sissy** buy this **cocksucking** album.



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Absolute Album Reviews

Animals As Leaders- Weightless Prosthetic Records

This latest release finds guitarist Tosin Abasi in the company of a real band. The result is evident right from the first track as the glitch based electronic textures get kicked aside by some real powerful drumming. Most prominent are the reoccurring themes found in the sub- genre of Djent. The fairly refined sonic palette consisting of mournful lead guitar positioned over top tooth rattling Riffs adds considerable focus as the metal genre itself gets stretched by crafty additions throughout. Sparkling textures hover underneath the continent moving rhythm section on “New Eden”. A blitz of volcanic guitar shredding rears up only to curtail its collective euphoria for an ending of beautiful solitude. “To lead you to an overwhelming question” lets the complex and Jazzy side of this group come out to play. Its urgent sounding main theme gives way to the sounds of a Be-Bop trio playing Jazz but transposed into a heavier key. Abasi’s guitar playing carries most of the weight during the twelve tracks which is somewhat expected but with the addition of a second eight string guitarist and monster drummer the music really gets tightened up making this a pretty heavy follow up album.

-Dan Potter

Archspire- All Shall Align Trendkill Recordings

Relentless, intricate and brutal as hell, the debut full-length album from Vancouver’s Archspire is a perfect showcase for the five- man band’s musical prowess. With two extended-range guitars, a fretless bass and relatively unique, shotgun vocal style, Archspire’s brand of technical death metal combines and highlights the best elements of the genre, weaving together complicated melodies and rhythms without relinquishing an ounce of brutality. Tracks like “Rapid Elemental Dissolve” and “Deathless Ringing” will hit you straight off with a solid wall of sound that, unlike many bands, doesn’t lose anything in the delivery. Overwhelming but not obnoxious, the pure ferocity is balanced with technical sweep-picking, solos and riffs that (somehow) remain eloquent and dynamic. For a debut album, All Shall Align is a tech-death powerhouse that will doubtless catapult Archspire into higher echelons of the genre. It will leave you questioning your sanity and waiting impatiently to see what they’ll come up with next.

- Willow Gamberg

As You Drown - Rat King Metal Blade Records

Two words: Death metal. Swedish metal band, As You Drown, has come out with a new album Rat King, the title deriving from medieval German villagers and their Rat kings, known for carrying the plague. As You Drown totally shreds it on the guitars and screams bloody murder when the double bass kicks come in, giving you a strong projection of their beliefs. “Bleeding Structure” and “Conqueror” have to be my ultimate for the message Henrik is trying to send. Hungry-corporate-bastards beware! My favorite album by them will always be Reflection, but, with Rat King, they definitely deliver and incorporate an even more brutal and hardcore sound all together, which is always something you can love. Just a warning to those who want to go out and buy this though - extreme head-banging will occur!

-April Puijs

The Class Assassins – You’ve Got It All Wrong

Insurgence Records

Loud, aggressive, angry and politically aware, that sums up

Toronto, Ontario’s Class Assassins. No new kids on the block are these guys though, having been a band since 2001. The first place I heard them was actually about 10 years back on a TKO Records compilation. Never heard too much about them after that, though a little research shows that they did put out a couple of releases. They are however definitely back and going strong. You’ve Got It All Wrong, sees the Class Assassins back with not only a full length album, but according to their page, playing lots of shows. As they should be, if this record is any indication, they are a strong and intelligent street punk band. It isn’t too often that you hear a band of this style write a song about the environment, but that is what makes these guys great, they step outside of stereotypes, “Stop The World” proves this. There is not only thought put into lyrics, and an angry punk delivery but there are definitely pop overtones at work here as well, an attempt to deliver their message to the masses I am sure (as the poppiness of the songs do not overtake them and ruin them). “Empty Dollar” for example is one of the catchiest tunes I have heard in the last year, though it is the third track on the album, it draws me back into the album as a whole every time I listen to it.

-Chuck Wurley

Compound Terror - Beneath a Steel Sky Independent

Available exclusively online for the time being at http://compoundterror.bandcamp.com/ - the band, who has members in both Victoria and Vancouver have been steadily releasing some of the most intense Grindcore the west coast, or for that matter, Canada has to offer. Thirteen tracks in 22 minutes, with a few of those 40-60 second straight up noise gems. There’s really not much else to say about it, if you like Grindcore, this should probably already be on your computer and If it’s not, what in the hell are you waiting for? It’s \$4 and available in any format you could possibly desire! Go give these guys some money and reap the benefits of pulverized eardrums and a snapped neck from thrashing so hard, MOSH!. -Pauly Hardcore

Dream Theatre- A Dramatic Turn of Events Roadrunner Records

Well, to start with the obvious... Fans of Dream Theatre are bound to be unhappy or at least uncomfortable with the idea of an album made without the band’s founding member, Mike Portnoy. As a result, A Dramatic Turn of Events will doubtless stir up mixed opinions among the many followers of this progressive metal supergroup. However, Portnoy’s replacement, accomplished metal drummer Mike Mangini, does an excellent job keeping up the high and progressive standard of Dream Theatre’s music. Unfortunately, the title is misleading; there are no dramatic turns or events, musically speaking, about A Dramatic Turn of Events. It pretty much stays true to form with Petrucci’s signature shredding showcased throughout and no less than three soulful ballads. With catchy choruses and occasionally angst-y lyrics, this album follows more or less in the tracks of its predecessors. Clocking in at over 80 minutes long, A Dramatic Turn of Events is a veritable mountain of prog metal that, while it definitely tends to drag on, is nonetheless a perfectly acceptable piece of work from veterans of the genre.

-Willow Gamberg

Frightenstein Rock n Roll Nightmare Independent

On Rock n Roll Nightmare, Calgary’s

Frightenstein shamelessly lets their b-horror influences known as samples from Evil Dead start off during the opening track “Army of Darkness.” Other films are named outright within the song titles with “Return of the Living Dead” and “The Fly” being two of the nine tracks found here, with the latter’s chorus being too irresistible not to print here again - “Brundle Fly will eat you. Acid vomit flesh melting spew.”The disc itself is a bloody looking spiral vortex a nice touch. The horror themed songs resemble The Misfits, The Cramps, 45 Grave and any other horror/punk act you could think of, and while the name of the band (The Hilarious House of Frightenstein,) style and theme isn’t entirely original, they make for a fun listen.

-Price

Kyoktys - A River in Hell Independent

From the debris of Power of Murder and Kilyakai comes the newly formed Kyoktys. A River in Hell marks the first release from this band and their declaration is one that is straightforward, relentless and precise. The brown/ yellow badlands look of the cover brings to mind a form of southern, desert metal, like perhaps the band recorded the album next to a dinosaur excavation in Drumheller. The six song album surprised me with its old school sound mixed with pristine production care of Slaughterhouse Studios. With Power of Murder never having vocals, Che’s voice is a fresh one to the scene but one that is razor like, but with dried blood and whiskers still caked onto it from a throat slice.

-Victor Creed

Leviathan - True Traitor True Where

Profound Lore Records

Leviathan mastermind Wrest has not had an easy go at life the last couple years. With his name and reputation being soiled by a rather disturbing (though unfounded up to this point) incident with a former girlfriend, Wrest has crafted an album which has to be seen as a therapeutic one for himself. The last piece of music Wrest released was 2008’s Massive Conspiracy Against All Life which was as aggressive as anything he has done but lacked the cataclysmic atmosphere of previous works. TTTW finds Wrest diving head first into darkness and despair. To call this album frightening would be an understatement. It engulfs your soul with black tar melodies and despondent riffs that come and go under their own destructive tendencies. It’s hard to even look at this album as a collection of songs but more of a mission statement of hate and depression.If you crave hooks or brutality then you should look somewhere else. But if you crave soul crushing atmospherics, haunting vocals and melancholy in its purest form then this will fill your black soul with more then you might be able to handle. As comforting as absinthe and a cold razor.

-Jordan Schritt

Monster Magnet - Mastermind Napalm Records

This is the best rock album of the year. It’s as if Wyndorf and crew took the formula from ‘4-Way Diablo’ and perfected it. ‘Mastermind’ is an awesome rock album that features the same old, psychedelic Monster Magnet lyrics with more of a cold, spacey, deep sounding production than their classic albums. ‘Gods and Punks’ is the stand out track on this album and I usually cue it up first when I put the record on. ‘Ghost Story’ and ‘Time Machine’ have some of the catchiest and spiciest guitar leads on the album while ‘Perish in Fire’ and ‘Bored With Sorcery’ display some of the catchiest drumming on the record. Overall, the lyrics

are great, the rhythm and lead guitars are catchy and have a great tone while the drumming really emphasizes the grooves all over this album. I really have to stop myself from writing pages about this album and I will end by recommending the songs ‘Gods and Punks’, ‘Perish in Fire’, and ‘Time Machine’.

-Ryan Primrose

Morbid Wizard - Lord of the Rats Independent

Morbid Wizard combines some of the heaviest riffing of the year with an array of noise and absolutely mind fucking samples. The vocals are a hardcore style shout while the lead guitars are lead by the Wizard himself, Scott Stearns. The album is expertly mixed and mastered which makes the chaos of the album fully comprehensible and awe inspiring. The drumming is minimalistic and slow which keeps the pace of the album down tempo and hateful. The album starts off good but continuously builds itself up with the best songs being ‘The Lord of the Rats’, ‘Puke God’, and the eleven minute conclusion ‘Incantation’. This is a must have album for any fans of Cleveland area Sludge which features yet a new combination of the Cleveland Sludge scene’s heavyweights.

-Ryan Primrose

Opeth- Heritage Roadrunner Records

With nine albums already under his belt, it seems impossible for anyone, even Mikael Akerfeldt of Opeth, to write another one that is incredibly unique and unlike the others. And yet, with album number ten, Heritage, he has pulled it off. Entirely melodic, with no death growls to speak of, this will doubtless prove to be an interesting album; it seems to differentiate true lovers of Opeth’s music from those who just like the super-heavy songs. For this particular Opeth enthusiast, the lack of harsh vocals did not detract at all from the overall sound, even on the heavier songs. The second track, “The Devil’s Orchard”, which is depicted on the cover, is satisfyingly solid and quite intense enough, if one cares to listen properly. Overall, the album is extremely progressive and exploratory, pushing musical boundaries with intricate melodies, arrangements and frequent key and rhythm changes. This type of album will naturally attract some negative attention, but I would encourage everyone to at least give it a listen and decide for themselves; there is some interesting and well-crafted material here from some of Sweden’s best.

-Willow Gamberg

Sourvein - Black Fangs Candlelight Records

Finally a full length after so many EPs. The medium pace and monotonous riffing of this album will take some time to digest. Once the sludge settles you begin to realize that this album has some catchy riffs and a lot of mid paced sludgy hatred that does not stray from the heaviest part of the guitar. The catchiest songs have to be ‘Fangs’ and ‘Gemini’. The drumming is a monstrous cacophony that emphasizes the most aggressive parts of the album. Overall there is no need for Sourvein to experiment with different sounds because they are a never ending sludge machine that continuously spews out their brand of Sludge. This album stays stylistically true to all of their previous

EPs and reminds the listener a lot of the previous full length ‘Will to Mangle’. The vocals are croaked out, the drums are some of the most aggressive and heaviest drums in Sludge, and the guitars are monotonous, down tuned, and full of attitude.

-Ryan Primrose

Swingin’ Utters – Here, Under Protest

Fat Wreck Chords

Here, Under Protest sees a return for the Swingin’ Utters, not that they had ever gone away. But as of late they have been touring a lot more, and this is their first record in quite a few years. With a title, and introductory sound byte straight from the mouth of Orson Welles, you almost expect this to be an interesting album, even before you listen. I personally think the Swingin’ Utters might be protesting punk rock itself. The Swingin’ Utters always think outside the box, but never do anything that would be considered ridiculous or too experimental. The first two tracks, “Brand New Lungs”, and “Take the Long Way Home” are upbeat punk songs, sure to be favourites of anyone who loves the band. There is something for everyone here, from the UK 77 style guitar intro of “Blindness is Kind” to the overly poppy “Kick It Over”, sung by guitarist Darius Koski, which transports me right back to his infectious vocals on “Hello Charlatan” from their debut. Interesting to note that this is the first album to feature their newest member Jack Dalrymple (formerly of One Man Army). Jack makes his lead vocal debut on the last tune of the album, “Effortless Amnesiac”, the chorus of which will be stuck in your head for months, trust me.

-Chuck Wurley

This is Hell - Black Mass Rise! Records

Yet another release from TIH that I was unaware of, apparently their PR dept. is slacking off. Clocking in with 10 songs in 35 minutes of thrash/ metal inspired hardcore, Black Mass has all the bite of Metallica circa ‘83/’84 with none of the foul aftertaste. It is clear these guys from NY cut their chops on the more metal side of the equation, and certainly tapped into that inspiration for this, their 5th full length record. It all gets going with one helluva banger, Acid Rain, which sets the pace with the first line “full speed ahead, on a full tank of gas” and the throttle is floored for the duration. It made my “best-of” list this year with good reason, it fucking rips!

-Pauly Hardcore

Today Is The Day - Pain Is A Warning

Black Market Activities

Somewhere along the road Steve Austin lost his way. After “In The Eyes Of God” was released there was a steady stream of albums that we’re not up to the high standards that the band (I use term “band” loosely in regards to Austin and co.) had set previous. From “Sadness Will Prevail” with it’s bloated self indulgence to “Kiss The Pig” which was as

aggressive as a TITD album as you’ll find, but lacked strong song writing, the band looked to be on the down swing. The album has no weak cuts and doesn’t meander about with looped interludes or pointless brutality. Maybe the biggest surprise of the album is Austin’s new found knack for writing some balls to the wall rock and roll. With all of these elements coming together it’s not hard to get excited about the long over due return of TITD. If someone told me that TITD would make one of the heaviest, catchiest rock and roll party albums of the year I would’ve laughed in their face. But low and behold here it is.

-Jordan Schritt

Toxic Holocaust- Conjure and Command Relapse

Right now, Joel Grind is one of the best vocalists in Heavy Metal, his ability to gurgle pure hatred and spit it out with twice the fury on this release is definitely worthy of admiration and what with his platinum blond appearance he looks like a more Satanic Jayne Mansfield. There isn’t meant to be a cryptic or deeply poetic meaning to the words on this album, just an evocation of absolute contempt for all that is considered to be normal society. For me, the linguistic parts are the focal point of the album because so much rage is condensed into short powerful jabs it’s like listening to a snarling demon whose been driven mad by all the extra overtime. The backing music ain’t too shabby either, it sounds like a young Lemmy fronting a Venom cover band with super rip roaring instrumental breaks that are tilted to slice the top of your head off. I’d say this album is going to be an important step in the method of self help known as Heavy Metal Therapy, it gets you thoroughly pissed off so that all the pent up anger comes flooding out whilst listening.

-Dan Potter

Trapped Under Ice - The Long Kiss Goodnight

Reaper Records

I’ve been into this band for some time now. Some people write them off as appealing to the less desirable character within the hardcore scene, the “Jock” or “meathead” mentality is thrown around a lot, but I really don’t see it. This is one helluva release, super heavy and groove oriented – lots of meaty breakdowns and two-stepping parts galore, It is essentially any hardcore kids’ wet dream. They don’t branch-out, get experimental, or fuck with a good thing. They simply play hardcore, and play it well. There are very few things I dislike about the album, one being the presence of some clean singing parts, which I adamantly insist don’t really belong on a hXc record, but I’m willing to let it slide as they are few and far between, and the good far outweighs the bad. It’s one of my go to records these days & worthy of a listen!

-Pauly Hardcore

Absolute Live Reviews

The Mange / Zero Cool Savage Henry /The Deliberators Sept 24, DV8, Edmonton

This was a double birthday bash for Zero Cool's Bass Player Phil and front man / guitarist KP. Z.C. has a big part of the DV8 scene since I took over the booking a couple of years ago, and I can honestly say that Zero Cool delivers the goods every time they hit the stage. The wild card for this show was Saskatoon's Savage Henry... Savage Henry is easily among my favorite bands of all time, and is a real diamond in the rough so to speak. I have said that Savage Henry lies somewhere between The Toolbox Murders (the band plays in ski masks) and Sloppy Seconds with a touch of G.G. Allin when he was rock n' and rollin' with The Jabbers. I had been waiting a long time to see what Edmonton's reaction to Savage Henry would be like, and since their album has been a DV8 staple for some time now, the buzz was good and everybody who made it out got to see something they won't soon forget. Keeping punk rock alive in Red Deer is no easy task, but The Deliberators are doing what they can. The Deliberators is made up of Goldwyn and Corey from The Get It Ons - who were an awesome band, Simon who was playing with The Outsiders (A Psychobilly cat from The UK) and Kroovy Rookers bass slinger Remi Rooker. The Deliberators are a fast n' loud outfit, and sound similar to stuff like The Dwarves, Zeke and other extreme rock n' rollers... great stuff to see live, and a lot of talent in the mix. This was their second appearance at DV8, and it went as well as the first - it's good to know that they can get away once in awhile and have some fun, places like Red Deer can really take the wind out of your sails if you can't escape to a real scene to recharge. The Mange was a great headliner for the show, and they always play a great set. Vocalist / Bass master Steve likes to throw on the fake blood before hitting the stage, and it usually makes a bit of a mess in the bathroom. We leave it as it is, and it's funny when people who haven't been to DV8 (like touring bands) come out of there and think it's the real deal! The Mange plays some very catchy stuff, and they have been cranking out some great new material lately. Anyway, keeping things short enough to print - this was another memorable night at DV8 and we look forward to having all of these bands back soon.

-Rod Rookers

The Matadors / Butch Haller Preying Saints / Kroovy Rookers Hellfire Special

Oct 7, 10 DV8, Edmonton AB

Hooch, The Matadors frontman - and a showman if I have ever seen one, was at first a bit hesitant to consider a show at DV8, but to make a long story short we ended up booking the October show in mid August. I wanted a bigger better show for The Matadors this time around, and I would say that since they tap the Edmonton market regularly and are consistently amazing live, the show was outstanding by DV8 standards, and it was very easy to promote. I gotta throw a shout out to Chris from Inner City Merch as well, I think he might have put in a good word for DV8 with them. I won't get too

into it, but not long after I booked The Matadors trouble started brewing for DV8 Tavern. We get by, but we don't make much money doing what we do... so a ridiculous court battle that cost us upwards of \$18,000 in a couple of months and a hell of a lot of sleepless nights couldn't have come at a worse time. The first week of September, it was common knowledge that we were in major trouble and Hooch asked me if was better to play it safe and book another show for them elsewhere. I told him we were confident that we would get through it eventually and that the show was going to happen. A month later the day before the show, surprise surprise... we were locked out of our fucking bar. I was far beyond enraged...and I had been so looking forward to having this show and making it work that I wasn't going to let this be the end. I had to collect myself and make a critical phone call, to ask for one final show. We were able to do some negotiating and later the same day DV8 Tavern was back in business. After seeing Butch Haller and his Chesterfield Ramblers (one of the best band names ever!) my first reaction was that if I had a chance to see them again, I totally would. When The Preying Saints came in on the 8th to pick up their gear, they dropped a hint that Butch Haller had one of his shows canceled and might be looking for a show to patch things up. I got a hold of Hooch, asked him to track down Butch and see what we could come up with. We ended up booking the 10th, so we had a great Thanksgiving day bash with one of my local favorites Hellfire Special joining Butch and The Ramblers for another awesome night for the records books. With everybody's time, effort and faith in DV8 Tavern we had one of the funnest weekends ever.

- Rod Rookers

Enslaved/Alcest/Junius

Oct 8, Dickens Pub, Calgary AB

Enslaved, who previously did the tour circuit with a diminishing in popularity Dimmu Borgir in the dead of winter would make this show one to remember, packing Dickens pub full tilt with legions of black leathered and hair dyed heathens and pseudo vikings. Touring behind Axioma Ethica Odini, released on Nuclear Blast last year, the legendary Norwegian progressive black metal outfit was made for these tight, atmospheric concerts, much like the recent appearances of Rotting Christ in the city. The band is unique for its lack of theatricality in a very 'ade upscene. Grutle Kjellson's humble and non-foreboding stage presence gives his songs more of a depth of seriousness as if some of the songs off of Ruun or Below the Lights weren't grand in scale on their own. Arve Ice Dale, or should that belced Action Figure, was a sight to behold a man carved out of rock who is one with his instrument. Doing only 30 minutes at Borgir, tonight was a good hour plus worth of material from all eras of Enslaved. The hyped and mysterious Ghost dropped off the tour in its infant stages, though posters still exclaimed the bands name and many fans were confused as to their whereabouts. I almost believe that this is what Ghost wanted to be more elusive. Alcest

and Junius were suitable warm up acts, not exceeding the headliner by any means but provided a suitable transposition to the main act without jarring the senses with another brand of music.

- Nameless Ghoul #6

Opeth/Katatonía Oct 13, Commodore, Vancouver BC

"This one's a little bit fucked up," Mikael Åkerfeldt announced on more than one occasion, to the crowd that packed The Commodore. Between funny anecdotes about his favourite vinyl, insults to the Canadian hockey team and coaxing Fredrik Åkesson into doing the Scorpions-style backward shuffle, Åkerfeldt ruled the stage and kept Opeth's set moving right along. With the crowd already well-warmed up by Katatonía's opening set, everyone seemed to be in just the right mood for the show. It was actually surprising how many people were there for the opening band. With a medium but sufficient degree of stage presence and a pretty stock set, they still set the tone well and got everyone up to the front. When Opeth finally started their set the atmosphere was perfect, especially considering that the content was mostly from the lighter, more progressive new release, Heritage. The crowd was tight-packed but not swarming, and the passing of joints predominated over moshes. Opeth started right into their set, opening with "The Devil's Orchard", the second and one of the most memorable tracks from Heritage. It is also the basis for the album cover. Following that, the set list was excellent, progressing through familiar favourites like "Face of Melinda", "Porcelain Heart" and "Hex Omega", as well as stand-out tracks from the new album like "I Feel The Dark" and Åkerfeldt's Dio tribute, "Slither". As anyone who has heard the new album will know, many of the tracks have a lighter, cleaner sound and feature plenty of acoustic sections. It was a pleasant surprise when these tracks were easily translated onstage, where Åkerfeldt and Åkesson sat down, got out their electric acoustics and went to town. It really worked, given the nature of the album and came across perfectly: powerful yet mellow. The album was really well reflected in the show, not only by the frequent clean/acoustic sections but also by the entirely clean vocal set. All of this went over marvellously with the fans, most of whom could have cared less if the show had death growls or not and seemed to agree with Åkerfeldt's sentiments on the topic. "You guys may have noticed, we like to do things a little differently," he said at one point, "We like to change things up, that's metal. Doing the same thing over and over again, that's not metal." Opeth once again proves their musical mastery with a set that sounds just as clear and intricate played live as it does when recorded in a studio. Some bands don't know when to quit, especially after releasing so many albums, but that's the great thing about Opeth... they don't need to.

-Willow Gamberg

Decapitated/Decrepit Birth/ Fleshgod Apocalypse/Rings of Saturn

Oct 16, The Republik, Calgary AB

With Summer Slaughter not hitting most of Canada this year, this tour, featuring Decapitated and Decrepit Birth, the forerunners of last years tour doing full length sets with three (now two, Haarp Machine not making it into both countries) very strong openers in Rings of Saturn and Fleshgod Apocalypse was more than enough to atone the woe of the Slaughter not making a cow town appearance. Just call it Autumn Apocalypse. Rings of Saturn's technical ability will literally run circles around most bands. The horror-sci fi themed youngsters had people running around the Republik's dance floor pole as if orbiting the planet in question. Dry humor and legitimate appreciation for their enthused audience was seen between songs. It must have been embarrassing for Fleshgod Apocalypse to do their own sound check. Their stage wardrobe covered by hoodies they awkwardly tweaked the levels to perfection and then left the stage. Just forget we were here! And then.. filthy faced gentlemen fitted into shredded tuxedos, like an unearthed corpse of one Mozart, graced the stage as an orchestral backing track began. They unleashed into a set of symphonic death metal that is really at the apex of brutality (besides a few clean vocal spots) and quality. Print out that sheet music and start pounding those keys. After vocalist Bill Robinson did his stretches in the backstage area, he was ready to bring his band Decrepit Birth to the stage for the heaviest set of the night. He waxed psychologically about states of being and getting to different psychological areas without the use of drugs in between songs, which made people seem to want to headbang more. Breaking on through during a metal show? Well, Decapitated would help. The band can nearly burst open a black hole with their live sound and behemoth presence. Coming off their return to the fold with Carnival is Forever, this wrecking machine performed a less flash, more clash set than last year's Summer Slaughter. The thick blonde dreads of Covan churned like a fleshy windmill which lashed at the fans in the front rows. Winds of Creation and Organic Hallucinations songs filled the set along with the newer Carnival songs that people are still chewing on. I think they will need mechanical teeth. Carnival is Forever and you pay your admittance to see half men/half machines whose talents consist of destroying semblances of silence. Decapitated well worth the pain in the neck.

-Death Valley Dyer

Napalm Death/Reverend Kill/ Kataplexis/Ideas of Winter

Oct 21, The Distillery, Calgary AB

Napalm Death's previous stint across Canada was with one Kreator, where a few legendary memories were created at the shows played. 2011 comes around and the people are ready for a Napalm Death show like no time before. The summer had been kind to Western Canada's grind loving community, with Cephalic Carnage, Brutal Truth, and now the grandfathers of grind showing everyone just how it started, and how it is done best. The much coveted opening slots were allotted

to Ides of Winter, Kataplexis and Reverend Kill. Edmonton's Ides of Winter opened this show, with apparel on the more theatrical side of black metal, resembling a vintage Cradle of Filth covered in grue. Kataplexis made the most sense to this show, and performed like they might die tomorrow. Coming off their Split EP show with Breathe Knives, the cramped stage made the band like a frisked cat in a box. Playing a few new cuts from the EP and ending in "Force Fed," whoever hadn't noticed the local death/grind act before sure did tonight. Reverend Kill took main support and were impressive in bringing their brand of death metal to the anxious crowd. From the new faces of grind and death to THE faces of grind, Napalm Death took no prisoners with an unrelenting assault of unabashed, highly opinionated grindcore. Starting off with "Downbeat Clique" and "Strong Arm" from Time Waits for No Slave, they ran the gauntlet of their 30 year career with pulverizing cuts from every decade, including their Cryptic Slaughter "Lowlife" cover. Barney danced like he was a Vietnamese child literally covered in napalm, giving the packed house words to live by between the ear puncturing set. Songs from Scum made it far into the set, while "Suffer the Children" and "Silence is Deafening," songs that could be close to something akin to grindcore perfection, closed the show.

- Full Dyer Jacket

Hanzel Und Gretyl/Left Spine Down

Oct 22, Dickens Pub, Calgary AB

Uber Fukken Mensch. HUG, since touring with Ministry a good five or six years ago, have left a love at first sight impression on industrial metal connoisseurs in Western Canada. At the time they had just burst into their Uber hard rocking sound after a few albums of heavier minded, mostly electronic music. With songs like "Third Reich From the Sun" and "SS Deathstar Supergalaktik" becoming instant semi-classics, they, like Ministry, Rammstein or KMFDM, would always have an audience waiting for them on their arrival. So when their More German than German tour hit Dickens Pub, the band, sans drummer or extra musicians, was welcomed by a crowd willing to bring the party more willingly than even an Andrew WK show. Kaizer Von Loopy and Vas Kallas truly are Ubermensches at this point in their career, not only for creating iron strength music, but by their resilience to the drink. Second song in - "Das Boot" - "Give me a boot!" Von Loopy gets his boot and drains his beer into it. Along with the toe fungus, the drink goes down smoothly and he pours it into the mouths of the wanting fans. "Strategically timed drinking," they have said in a prior interview. There was more to be guzzled after that, as the microphones went from on stage to in the fans hands to the floor. The band ended it off with "Fukken Uber Death Party," which had everyone on stage and falling on top of each other. Sure, they don't have the pyro of something like Rammstein, but they bring the party like no other. Prost!

-SS Dyerstar

Skull Fist!/Guardians of Power/ Mortillery/Whiskey Rose Oct. 30, New City Legion, Edmonton

The Oct. 30th pre-Halloween show at the not-so-new New City Legion opened up with Whiskey Rose—two parts eighties Glam/Power rock (think Motley Crew meets Guns & Roses), one part hair and one part Jack Daniels. The guys came decked out in face paint, glam fashion and giant do's, as is to be expected of this unique new five-piece. The set featured a lineup of their catchy, hand-clappin' tunes, mixed up with a few covers. A new giant head of hair that I hadn't recognized from previous 'Rose shows slapped away on the bass to the left of the stage, replacing regular bass player Wes Dover for the evening. (Although the newb had the do' and the attitude to easily be a member of the band.) Skeleton man Aaron Vincent, one of the two guitarists in Le Rose, loomed of his guitar with that bluesy-mystery man demeanor, shades in tact, as per usual. Guardians of Power hit the stage after the Rose, coming at the crowd full force with melodic, power-driven metal in the vein of Iron Maiden, Gamma Ray, and Helloween. This sextet features a violinist AND a keyboardist, making for an all around wicked sound—if power metal is your thing. Vocalist Mathias power vamped up the crowd, and fists were flying left right and centre. The third act was one of Edmontonton's fiercest and finest 80s thrash-inspired metal bands, Mortillery. Although good 80s-inspired thrash bands are few and far between these days, Mortillery genuinely knows how to tear it up on stage. Front woman Cara McCutchen and bassist Miranda Gladeau prove that women bang their heads just as hard—if not harder—than guys. Decked out in some of the best Halloween costumes I saw all weekend—a goat, an Indian warrior woman, and military dudes—the band took the crowd by storm, delivering a much too short set list of some of their best tunes and one or two of their favourite covers, including a popular Anthrax track. And how cool is it to see a female belt out the lyrics to an Anthrax tune? I was hurting from a weekend of Halloween festivities, so I left a bit early and missed Skull Fist's set. Fail on my part.

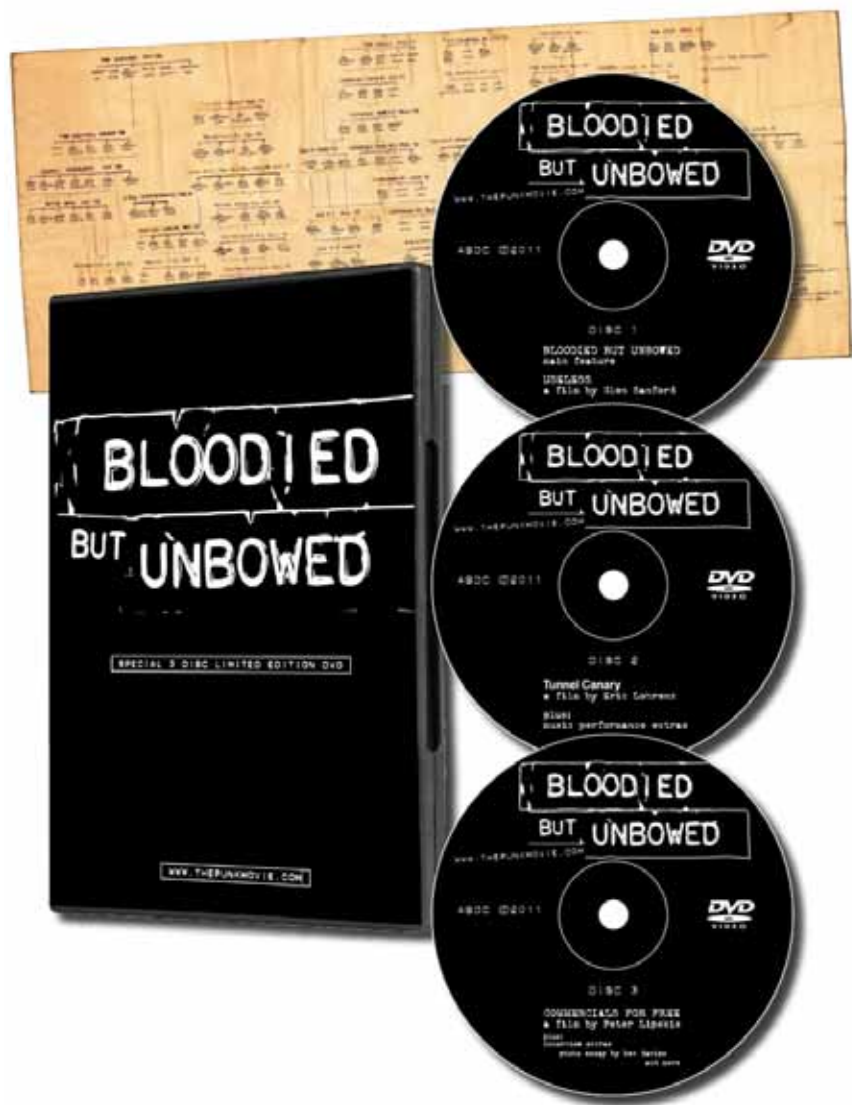
-Laceration Lacey

The Mint Records' 20th Birthday Nov 25, The Waldorf Hotel, Vancouver BC

Team Mint 20 celebrated the many stars, stripes and chevrons of the Mint label. With Maxxine, Maow, Fanshaw, Kellarissa, Volumizer, Miss Mar from Cub, Corrine Mundel from AllPurpose, Nardwaur the Human Serviette from The Evaporators, the Gay, Operation Makeout, Pluto, Hot Panda, Mark Kleiner Power Trio, Vancougar, and more. It was a hardcore night of punk, post-punk, rock and roll, electronica, pop-rock, funk, indie, and noise-pop. The first fifty guests through the door were offered a huge box of Pretz - a Pocky-like Pretzel meal substitute, and a CD featuring some of the great artists featured on Mint's new roster. As I gazed over the list of excellent, excelling and exceeding artists, I realized that Mint Records is older than me! The Van bands were well represented as everyone else at this Vancouver label's awesome party.

-Keir Nicoll





Bloodied But Unbowed - The Birth of Vancouver Punk

Back in April 2010 I got a phone call early in the morning. I was in bed and the phone rang for forever. I tried to ignore it and put the pillow on top of my head. Finally I grabbed the thing and asked who the fuck is this? "Oh hi Billy, we are wondering if you could you read some lines for us for this documentary about the old punk scene in Vancouver?"

Random, but these guys are friends so I was down for the cause. One package of smokes and a large coffee later, I was sitting in New West at Fiasco Brothers with director Susanne Tabata and post designer and editor Jon West reading lines to a film in the making which I hadn't seen but could only imagine. To be fair, they told me I was a temp track. One month later I was in a sold out 800+ capacity theatre in South Granville in Vancouver helping introduce Bloodied But Unbowed.

Ten stitches-in-the-head (accidentally) to a guy in a skateboard toss. What can I say, I'll leave you in stitches. Then the sell out the next day followed by the Igor (Smilin' Buddha doorman) hosted screening at the Carnegie Centre in DTES Vancouver.

Fast forward to September 2010 and a 55 minute version of the show airs on Knowledge Network, TV Ontario and Saskatchewan Community Network. Jello Biafra gets added to the film early in 2011 for a feature length 75 minute version. This in addition to a jam packed lineup including Henry Rollins, Duff McKagan, Art Bergmann, Gerry Hannah, Joe Shithead, Randy Rampage, Keith Morris, Ron Reyes, Penelope Houston, Bob Rock, Buckcherry, Brad Kent, Zippy Pinhead ... to name a few. With music by DOA, Subhumans, Pointed Sticks, UJ3RK5, Modernettes, Young Canadians, Shades, Active Dog, Braineaters, No Fun, Payolas, AND the all girl band from Victoria - the Dishrags.



Stacked with unbelievable amounts of old Vancouver archival footage and photos, this is THE story about the rise and fall of the first punk scene in Vancouver. From the early days of Subhumans and DOA to art school influences to LGBT issues to Dennis Hopper and the Pointed Sticks to both epic journeys of Subhuman's Gerry Hannah and the great Art Bergmann, all of this somehow gets wrapped into a brilliant narrative which tells a moving story about comradery and making music. An emotional roller coaster ride spun into the tunes that made late 1970s Vancouver one of the undiscovered hotbeds of independent music in the world.

And now, finally, after an epic 4.5 year film making journey comes a DVD in time for the Super Channel airing of Bloodied But Unbowed - The Birth of Vancouver Punk (see Super Channel listings for details of December 13 national broadcast premiere).

Through thepunkmovie.com in collaboration with skullsates.com, collectors can try to get one of the limited numbered copies of a three DVD set which includes three other documentaries: the Tunnel Canary documentary about the pioneer noise band by Eric Lohrenz, the 16mm underground film Useless about Gerry Hannah of the Subhumans by Glen Sanford, Commercials for Free, the rare film by Peter Lipskis, a 45 minute photo essay by Bev Davies, interviews and extended music performances. Or

opt for the single DVD with Japanese subtitles of the feature documentary with extended music extras.

DIY on thepunkmovie.com which clicks through to the skullsates.com order desk. Also carried by independent shops by special request by contacting thepunkmovie@gmail.com.

But why am I telling you this? In the words of Randy Rampage,

"We are living proof shit floats."

- Billy Hopeless

HOROSCOPES

DECEMBER / JANUARY

ARIES

Your rebellious streak is emphasised this year. This is at odds with your career development. There will be recurring choices to be made as to whether you want to manifest more power in your career or go your own way. Delay big career disruptions until after mid-June because the first half of the year is time to make money. By mid-summer the wanderlust may get too intense to bear. Take a vacation before you get in trouble with a boss. A recharging spiritual vibe boosts confidence in the autumn. Choose the exciting life.



TAURUS

Build up brownie points at work and develop your career PR in January and February. You can stabilize health concerns, too. Into the spring you are having more fun as you figure out what you want to do when you grow up and you connect with folks who share your interests. Romance comes and goes and comes back again, maybe to stay. Cash flow and financial responsibilities need attention late spring. Down grade grand plans. In August just tone it down and be reliable for others. Into the autumn social life is opening up. Goals are achieved into December.



GEMINI

January into February you are creatively inspired. Bring your vision into manifestation. Personal power and confidence get a big boost in March and through most of the spring. Use this to build security and a solid team of supporters. The spring brings changes in your life direction. Trust that life's spiral is moving on up as your career and social scene go through shake ups. In July paths for progress become more clear and steady. But don't expect too much too soon. It is not until October/ November when your new milieu and determined efforts propel you into power and position.



CANCER

Through January and into February you have responsibilities to bring a positive vibe to your family and those who are close. This is practice for the spring, when you expand your activities and influence in your community. You are learning how to have a stronger impact on people. Take the lead, because we need you. Into May and June you cannot help but to make breaks with your past, but don't torch bridges, yet. July holds a foretaste of career changes to come, but the steps into the bigger pond are hesitant until this autumn and winter, when the new life gels around you.



LEO

New insight and new romance are emerging from already established friendships and social contacts in January and early February. March holds big work, money, career, and health improvements. Let good things happen without too much interference. May and June bring a refreshing social whirl. New social contacts both fulfill and tempt. Just stay honest and enjoy. Caution flag late June and mid-August for screw-ups with work and your mouth. Into the autumn and winter friends and family are supportive. You are focusing on a brighter future with new goals. Allow yourself some happy dreams.



VIRGO

Solid efforts get noticed in January and into February and your image at work can shine. Effort to better look after your self through this time will improve your health and well-being. March through April demand a creative explosion. Home and family matters go through shake-ups with the eclipses of late May and early June. In June and August you are presented with this year's crisis of personal power. You are learning to be in control of your own state of being. Into the autumn and winter you will be happily getting your way, providing you stake out your desires assertively.



LIBRA

January into February dream big to have art and romance flourish in your life; choose your fun. March and April build up confidence, security, and resources; subtle yet important. The eclipses in the spring shake up your beliefs and your delivery. You are becoming more boisterous as you come to believe that you can make a difference in this world. This may not go over so well on the job. Into the summer don't fight disruptions at home and with family. Let in the fresh & unexpected. Money and business can be all revamped for the better this autumn and winter.



SCORPIO

January into February bring an emotional breakthrough into greater strength and resilience. You may need this in June, when business, security, and credit go through a shakeup. Be steady with your job and look after your health. In the mean time you are smart and articulate. Use this to make supportive alliances and spread your influence. July shows you how to develop business and finances. Saturn entering Scorpio in October for a couple years has you getting serious, focused, and disciplined. You will use this to get heavy and poignant in your creative expression.



SAGITTARIUS

Contacts and activities that got started in 2009 are bringing solid results in January into February. March and April bring work opportunities that spring you into a career push and have the potential to transform your income. Get busy. Tone down impulsive spending and expensive adventure. The eclipses of May and June indicate shake ups in close relationships. You expect excitement and a complimentary challenge through partnership. Your desire for freedom is at odds with maintaining a comfortable social role. Tough it out until this winter, when comes the opportunity to live your creative dream.



CAPRICORN

You can bring creative ideas for making money and productivity into your career through to mid-February. You are so intellectually and creatively turned on through March and April. Initiate paths of learning, adventure, and creative expression, which will propel you with enthusiasm for years to come. May and June hold disruptions at work and in health. There is improvement, but you are guided in a new direction. Events from left field disrupt home and family life this summer. You adjust your role with a little humility. Community and social interactions become more significant and responsible this autumn and winter. Volunteer.



AQUARIUS

January and February let yourself change. What started in 2010 takes form. You are becoming more spiritual and intuitive. March and April bring a push to enhance security, credit, business, and clout. The eclipses of May and June transform your creative directions and relationships with your children. Seeming difficulties will be an impetus for healing and growth. Resist the urge to burn relationship bridges in August. The autumn and winter bring career and financial opportunities. They require steady effort, but this pays off.



PISCES

In January and February inner awareness brings you valuable insight, even business ideas. Neptune moving into your sign for several years brings a wave of fulfilment and purpose. In March and April get out into your community. Someone close may lead you into significant friendships and professional contacts. The eclipses in May and June herald change in home and family life. There are hard choices and you may move for an opportunity, but none of this is permanent. This autumn and winter the chance to follow a long held dream manifests. This may involve travel and learning. You can't pass it up.



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

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ZOMBIE APOCALYPSE SEX ED 101

I know we've all fantasized from time to time about copulating with one of the undead, and the ravenous animalistic hate fuck that only a sick lunatic of a creature desperately starving for your blood and grey matter can provide. I have a few suggestions to up your chances of surviving, should you be so inclined

1. Use protection.

Start stockpiling your condoms now, kids. Imagine the most severe form of crotch rot, or perhaps visualize having to rubber cement your cock back on to your body. Assuming the entire human race hasn't been sterilized by chem trails and nuclear fallout, picture your organs being devoured by a rabid monster fetus. It really puts a whole new spin on breastfeeding. And you're going to be too busy whoring yourself out for fuel and non perishables to have time to fuck around trying to rob post apocalyptic pharmaceutical

corporations for birth control. I understand that condoms sometimes take away the sensation, or cause an awkward moment at go time, but if you're not careful, there isn't gonna be a "second cumming".



how submissive and twisted you are. If

2- Try some bondage.

This needs no explanation. No, not you, dumbass, the guy that's trying to eat your brain. A ball gag probably isn't a bad idea either. Unless you're balls deep in a zombie on his or her hands and knees, you can kiss doggy style goodbye. Never go face down with your back to a zombie. In fact, always be a top. Never let a creature of the night drive, no matter

SEX COLUMN

you want to be abused, overpowered and humiliated maybe you should save yourself for the four horsemen instead. Or Tina Turner.

3. Romance? Really?

Forget about some cozy bed to make sweet love in and muck up your satin sheets, I'm talking fucking MYLAR. MYLAR BLANKETS. To shield you from the radiation of the sun and straight through nuclear winter. And to turtle in in the unfortunate event of random swarms of locusts dive bombing you. This blanket was made by NASA so conveniently it's also perfect for space travel, which will come in handy, because you know those little grey fuckers are just biding their time. (Next issue of apocalypse sex 101- hot alien action. That's right, you horny trekkie nerds.)

4. Last, but not least, stick to blowjobs.

A lovely substitute for the proteins and amino acids that make your grey matter into zombie crack? You guessed it. Cum. If you can manage to keep your pet monster from biting it off completely, you may just find you've both fallen into a harmonious, symbiotic and disgusting form of co-dependency disguised as love.

Zombies swallow.
Xxx Dr. Jezebel



These songs are about the Armageddon Part 1

1) Sick Pleasure - 3 Seconds of Pleasure

Nicki Sikki and Koko Jak deliver the fuckin' goods in this methamphetamine-fueled nose splitter from pre Verbal Abuse Bay Area stalwarts. Both are still active and Verbal Abuse recently toured with the Dayglos. From the legendary Code of Honor/Sick Pleasure split LP.

2) David Bowie - Five Years

The perfect start to a simply perfect album! Go on about Dave copping shit from the Dolls, Stooges, Velvets and rival T-Rex - none of those folks could have come up with "The Rise And Fall of Ziggy Stardust And The Spiders From Mars"

3) Slayer - Chemical Warfare

Amazing early thrash from the guys who pretty much invented it! You won't find these guys making poetry records with Lou Reed like those other Tit Heads! Kerry and the boys still rock this number hard as it has remained in their live set since 1984.

4) Black Sabbath - Electric Funeral

Haunting, doom laden riffage from an early stage in these Brummie's lives. Nothing on the planet was anything near this heavy at the time, and Ozzy's early open throat drawl shines through perfectly here!

5) S N F U - Black Cloud

How could this song from ripping sophomore LP suck? John PERSONALITY CRISIS Card plays drums on it...one of their greatest line ups. I remember this line up was @ Victoria Union Hall in 1987 when Chi Pig kicked my bro Randy Long in the face for spitting on him.

6) Witchfinder General - Soviet Invasion

Early track from Zeeb and his blokes taken from ultra rare second EP of the same title, recently re-released! Can't get enough of this band and anyone I lay it on becomes instantly hooked!!!

7) D.I. - Nuclear Funeral

Surf's up fuckers!!!! These Orange County slashers throw down an atomic number about radiation effects taken from legendary Team Goon LP. There was no stopping Rikk and Casey for the next three

years, as we got a string of amazing OC Beach Punk!!!!

8) Hiram - Bombs Of Death

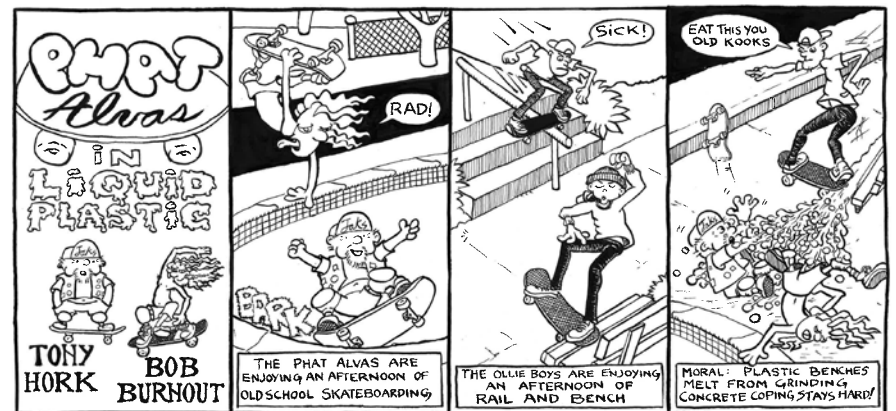
Katon W. De Pena was kind of a mix between King Diamond, HR, and Otis Redding. His band pumped out old school thrash similar to Venom or early Slayer. This first appeared on Metal Massacre 4 or 5 and was re-recorded for the monolithic Raging Violence album. Katon also ran Junk Records in the late 90's. Hiram are still around and touring.

9) Rigor Mortis - Silent Scream

Hands down best song on BYO's second compilation! I was stoked when my dead homie Jay Brown left me his copy seen as mine was worn through! These cats put out an LP called The Conveyed Message but then fizzled out....brutal American mo-hawk punk rock!!!!

10) Toxic Holocaust - Pick a Song!

Pretty much anything Joel Grind has ever barked out has been about either radiation, fallout, faces melting off, exploding motherfuckers and all out nuclear war!!! Also easily the best metal album of the last year in Conjure and Command!!!!



WORDS: RICKY JAK. ART: MARK LAYBACK

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