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# ABSOLUTE UNDERGROUND

Vol. 8 - #5 - Issue 47 - August/September 2012

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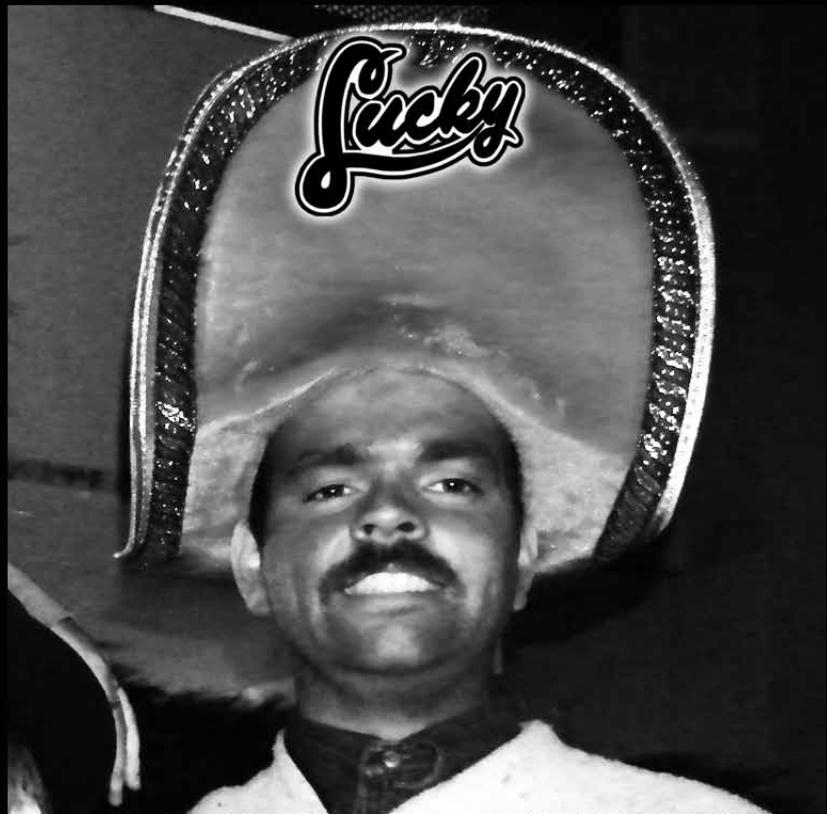
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opening event  
in order to  
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Punk music  
festival we play  
host to here in  
Victoria taking  
place August  
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Broad st. This  
time around  
we gave the  
artists a theme,  
SPACE!, and  
told em to run  
with it. The

results are  
astounding with  
all sorts of  
mixed media  
pieces on  
display. The  
talented group  
of artists  
includes Dustin  
Ward - <http://dwarddesigns.ca/>,  
who produced  
an incredible  
glass etching  
of the moon  
that sits on  
a custom  
welded stand  
and is  
illuminated  
from the  
bottom. Absorb - <http://flavors.me/absorb> who  
came up with  
three  
sculptures  
constructed  
of discarded  
junk and then  
worked in his  
trademark  
style. Some  
space themed,  
traditional



style flash  
from the  
Tattoo Zoo  
Crew - <http://www.tattoozoo.net/>, some  
incredible  
acrylic/charcoal/  
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artwork from  
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poster, as well  
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paintings on  
scrap wood  
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from Local  
artists Erin  
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majority of the  
pieces are for  
sale, with a  
portion & in  
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& their effort  
in putting on  
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cost anything  
to go have a  
look around,  
and you may  
just see a  
piece that  
catches your  
eye, and on  
top of adding  
it to your  
collection,  
you'll be  
supporting a  
very worthy  
initiative.

**VICTORIAS LOCALS ONLY**

# ANCIENTS

By Ira Hunter

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

CD: You're talking to Chris Dyck. I was in Crown of Horns in the late '90s and Spreadeagle for most of the 2000s. So I'm best known for that I guess. I also book shows in Van under the name Nothing is Heavy

**AU: Who is the most elder Ancient?**

CD: I am, I'm 35. Hannay is 20.

**AU: Give us a band history.**

CD: After Spreadeagle broke up in like 2009ish, we wanted to do something a bit more creative and heavy. So we hibernated for a year, wrote and rehearsed, played our first show at Diecemberfest 2010. We put out an EP, that is now coming out as a 7 inch on War on Music. Played a ton a killer shows over the last year and a half. The response has been epic.

**AU: What are some of**



**songs about? Is there a main theme running through the album?**

CD: The main themes in this one are loss, deception, family. On a less obvious level, and on a more noticeable level: space, battles, demons, snakes, journeys, mountains, etc.

**AU: What can the people expect from your live show?**

CD: We pride ourselves on playing well, really well, and really loud. Beards, hair whips, Hannay ruling the shit, Kenny shredding your face in. I don't know man, we have a great time playing live together. I think it shows. We are very comfortable on stage so we keep it casual and positive, but make no mistake, we are in deep concentration mode 90% of the time we are on stage. Our music isn't insanely fast or even that tech, but to make it all sound tight and pummeling you



gotta be paying the fuck attention.

**AU: What is the current state of the Vancouver Metal scene? Any other shredding bands we should know about**

CD: Vancouver is killing it right now.

Tons of bands, tons. And quite a few of notable quality. GalgameX, Weiriding, Dig Your Graves, Chapel, Baptists, Black Wizard, Archspire, Tyrants Blood, Tempest, Hoopsnake, Cathar, Nylithia.



We sound like an exact mix of Gorgoroth/Black Sabbath/High On Fire and ELO...exactly that... haha.

**AU: Ozzy or Dio?**

CD: Ozzy for sure.

**AU: Do you believe in the reptilian alien conspiracy theory?**

CD: I personally do, yes. I'm a huge fan of these type of topics. Lots of that shit in the lyrics also. Annunaki!!!

**AU: Tell us something you don't want your mother to know.**

CD: I smoked two joints while typing this, hash doobs, and I quit my job at the dumb hardware store.

while typing this, hash doobs, and I quit my job at the dumb hardware store.

**AU: KISS or Manowar?**

CD: Oh fuck...Manowar for life!!!!!!

**AU: What is your band's ultimate goal?**

CD: Tour with Slayer, split 7 inch with the Allman Brothers, make enough money to pay rent, eat and keep our awesome wives stoked.

**AU: Secret to success?**

CD: Work fucking hard, visualize what you want, manifest in your mind that it is going to happen, make the shit happen. Work...Fucking...Hard. No one is going to hand you a record deal or a sick tour or whatever. Do it up. Think positive son!

**See Ancients on these dates:**

Sept 16th with Jucifer at the Rickshaw

Sept 21st with Mendoza at Logan's

Sept 28th with Venom, Midnight, Pig Destroyer, Manilla Road, etc at Noctis

Metalfest, Calgary

music though, like it's more seamless I think, we work really hard on that...a nice balance of crushing your face and tugging your heart strings.

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## CALGARY CARNAGE

By Allison Drinnan

Phantom Limb vocalist/guitarist Greg Musgrave is workin' overtime at this years Noctis metal festival and conference. Not only are his four piece Calgary progressive metal juggernaut Phantom Limb consisting of Musgrave, guitarist Joe Sikorski, bassist/vocalist Terry Baldwin, and drummer Adam Proulx, playing this years festival, but Musgrave is also speaking at the conference.



"We are going to breaking some new material from our upcoming album Mantra, which will be the first time that the songs will be performed live. Being the elaborate instrumentation of the newer material, we are looking forward to people hearing where the sound of the band has evolved to. We're just excited to final be able to play some of our newer material live, with our focus as of late being working on the new album."

Having been apart of local metal for many years in bands such as Exit Strategy and former local pioneers Caveat, Musgrave has seen it all and is encouraged by events bringing the community together such as Noctis.

"I think it is extremely important, and being a part of all of the conferences, I can easily say it is one of the coolest and informative conferences that you could ever hope to witness, as it has a little something for everyone from the musician, the fan, the promoter to just the average metal-head. I HIGHLY recommend checking out the conference for sure!!" states Musgrave in a e-mail interview with Absolute Underground, "The idea & reality of festival shows in general is that it always brings different parts of one collective together to enjoy one and other and always opens up eyes, ears, and perspectives on many different bands and styles that you may never stumbled across other wise. It's always cool to play a larger festival type show, because it's always a much broader audience and that stakes and rewards are always a little more so when playing these type of shows"

"My view on the Alberta metal scene is neither positive, negative or bias towards any particular aspect of it. There are some great bands making some great music and playing some killer shows just as it has been for the last 25 years. All I can do is encourage you young metal-head freaks to get out and witness the quality metal you have in your own back yard virtually every weekend!! SUPPORT THE LOCAL SCENE!! As for Noctis and how it assists to the scene, I just think it's great that we have a local promoter who puts on these great festivals that always showcases the local Alberta metal scene and brings new fans and awareness to a strong underground presence that stands up with the bigger name bands that play the festival. Huge kudos to Terese and Scarab Productions for making this one of the premier metal festivals in Canada."

Although Musgrave has spoken at the Noctis Conference in the past, this will be the first year for Phantom Limb to perform.

# Noctis

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some see the pig as a symbol of intelligence and good luck, and for others it just ends up tasting great with eggs. Sacrificed and slaughtered, celebrated and glorified, the representation of this particular member of the swine family is found quite frequently in the metal world. From Black Sabbath's "War Pigs", to Ben Coller's latest hardcore offering All Pigs Must Die, to Nine Inch Nails' "March of the Pigs", to our local contribution of Calgary's own Bloated Pig, there is something about the notorious animal that seems to attract and inspire metal heads all across the globe. For all of the musical acts associated with the word "pig" perhaps none have made their mark on modern metal more so than Virginia's Pig Destroyer.

The foursome made up of vocalist J.R. Hayes, guitarist Scott Hull, drummer Adam Jarvis, and noise/electronics contributor Blake Harrison, have been setting the bar exceptionally high for contemporary grindcore. Hayes' disturbing and original lyrics are so compellingly bizarre, sprinkled with sick romance and poetic horror, that all other bands that attempt to shock with tales of gore or political proclamations seem uninspiring and out of touch. Hull's melodies are unique in each roaring piece he brings to the table. Every individual song Hull delivers is memorable and distinctively intriguing, while still being abrasive

as true grind fans would expect from the band.

Pig Destroyer only play a few select show every year and have become known for their elusiveness in terms of live appearances. While critics and journalists depict many artists in the metal music industry as "road warriors" you will not find that in any description of Pig Destroyer, instead you can find the term "regular guys" peppered throughout their descriptions in the metal press.

"Although we are private people, we don't do that intentionally; we all have full time jobs and families and stuff, so we're just not out there much," explains Harrison in an e-mail interview with Absolute Underground, "We will be playing a lot more, making a more concerted effort to get out there and hit some places we've never been before. I doubt a tour is something we'd do, but you never know."

One stop the grinders are making will be at this year's Noctis Metal Festival and Conference held in Calgary this September. It will be the bands first date in Canada, much to the delight of fans all over the country.

"Noctis has asked us a couple of times in the past, and this time the timing was right. We've wanted to in the past, just haven't been able," explains Harrison; "We're really grateful and thankful for the outpouring of support... we're totally juiced to play Canada for the very first time."

In the small amount of dates that Pig Destroyer does play, they typically find themselves playing festivals. Although Noctis is in fact a metal festival (which will include performances from bands such as Venom, Nunslaughter, and Midnight), the venue the band will be headlining (The Distillery) is much smaller than the typical crowd of thousands the band is used to playing to.

"We'd MUCH prefer to play smaller, more intimate venues, but with our schedule and other obligations, we can't do that unfortunately. Festivals are just an easy way for us to reach more of our fan base," says Harrison going on to talk about the role of festivals in the extreme metal music scene, "I think the metal festivals are very important to the culture, some bands wouldn't get together if it weren't for some of these fests.

It's really cool for the younger generation to see these bands that have been broken up."

Although the band released *Natasha* in 2008, a one song EP that lasts about 37 minutes, they haven't released a full length since 2007's highly praised *Phantom Limb*. Pig Destroyer have announced they are releasing their greatly anticipated follow up later this year.

"Desperation, loneliness, desolation, there's not an underlying theme," explains Harrison as he describes the record that is said to be Pig Destroyer's most aggressive to date. "All of our records are aggressive, but there was a little more focus on writing short, fast and brutal songs." It was self-produced and recorded in Hull's Studio -- Visceral Sound Studios.

"It was pretty cool, it took us awhile, but being in our own studio and doing everything ourselves was pretty rewarding. We did our last record at Omega Studios, and that was cool, but didn't seem to suit us well, it almost felt too nice for us. This is definitely our new home."

Not only was there a change of scenery for the band, but a change of members. In 2011 drummer Brian Harvey was replaced by Adam Jarvis of Misery Index.

"We have known Adam for along time, when we parted ways with Brian, we got Dave Witte and that didn't really work out as far as scheduling went, so we asked Adam. He was on tour in Indonesia or something at the time, came home and got right to work, that guy is a super hard worker and a great talent."

Extreme metal fans have been a buzz ever since it was announced that Pig Destroyer would be playing Noctis. A band that plays only a few times a year is sure to deliver a show that is something special. Winston Churchill is famous for once saying "I am fond of pigs ... Pigs treat us as equals". Well... I am fond of Pig Destroyer... and I have a feeling Pig Destroyer will treat Canadian fans as equals, or at least treat us to the most fucking insane show of the year.

## Pig Destroyer

*I am fond of pigs ... Pigs treat us as equals*

By Allison Drinnan

Illustration by Maddi Mathews

The pig is an animal with a mysterious and deep cultural history found in all parts of the world. Pigs are viewed by some as filthy and sinful, whereas



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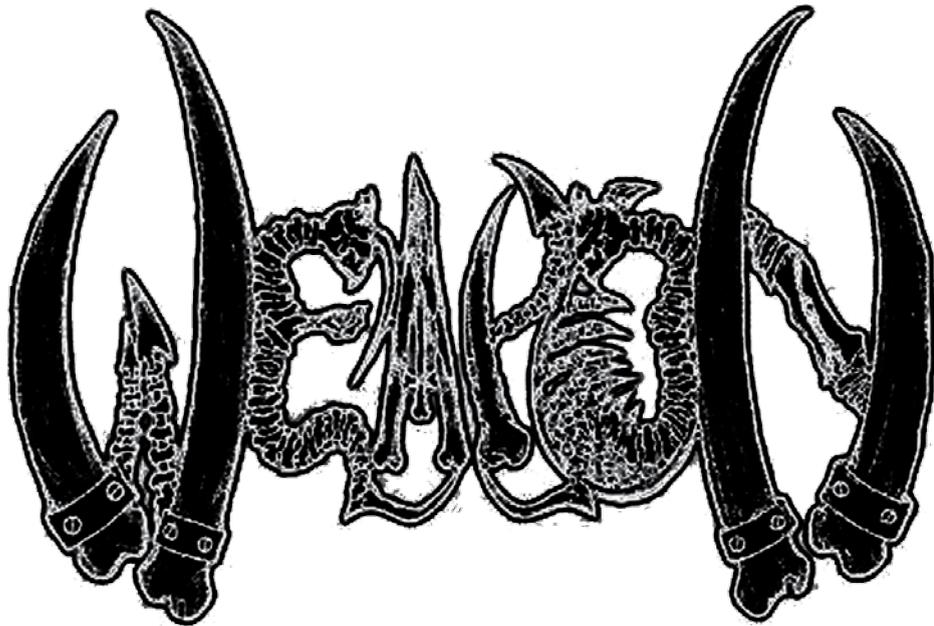



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## “Revelations From the Devil’s Tomb”

by Kim Kelly

The Canadian tradition of extreme metal brutality and iconoclastic personality is well-known and world-renowned, from Black Kronstadt to Blasphemy and many points in between. One of the newest but most potent additions to Edmonton’s already solid local lineup (stacked as it is with Revenge, Rites of Thy Degringolade, Axis of Advance, etc) comes via worlds away..from Dhaka, Bangladesh, to be exact. Vetus Monarch of Satanic black/death tyrants Weapon moved to Canada during his mid-teens and started the band in 2003; he temporarily moved back to Bangladesh for several years (during which he recorded the band’s infamous Within The Flesh of the Satanist demo tape and ‘Violated Hejab’ EP) then relocated once more to end up in

Edmonton, where the band has been based and thriving since 2005. Weapon is now rounded out by The Disciple on drums, Kha Tumos (bass) and new addition Rom Surtr on guitar. Now, fresh off a North American tour with Marduk and 1349, and armed with brand-new album due out on Relapse Records within the next year, Vetus Monarch was kind enough to answer a few questions for Absolute Underground. Unleash hell.

**AU: Embers and Revelations has been completed, and the only question that remains is, when will it be released?**

Vetus Monarch: The album was initially slated to be released this September, but it’s been moved back slightly due to some unforeseen, weak and douchebag behavior thrown our way from oceans across. If all works out according to our new plans, it should still be the fall of 2012. If not, then early 2013.

**AU: Tell me a bit about the creation of this album. I know you worked very hard on**

**perfecting the songs, and especially the lyrics. What can we expect to hear?**

VM: We started work on this record over two years ago. Not necessarily with the goal of writing another album per se, we just started writing. Like most bands, we go through creative bursts and dry periods; unlike most bands, we throw away a ton of riffs that are not good enough. The music and the lyrics get equal importance in Weapon. I can’t say the lyrics get priority, because one without the other is useless, as far as we are concerned.

Weapon has always had a very spiritual approach to this music, and that HAS to remain intact. Otherwise it’s just a bunch of guys playing metal. One one hand, Embers And Revelations is a direct continuation of From The Devil’s Tomb, in its scathing death metal fury. One the other hand, we’ve more incorporated ‘atmospheric’ and esoteric elements and concocted a very dark and mystical album.

**AU: How did you refine and improve upon your songwriting and sound for this release? Your last record, From The Devil’s Tomb, must have been a bitch to top.**

VM: That it was, but what other option did we have? After an album like From The Devil’s Tomb is received the way it was, I had to get even more picky with the riffs I was showing to the W crew. NOT topping the last record was unfathomable. New material has to be better than everything that’s ever been done in the past, or why even bother creating new songs? That being said, we just kept the focus on writing a juggernaut of a black/death metal record without constantly second-guessing ourselves and comparing ourselves to our past discography. We refine ourselves internally and externally. There are levels of expectations to be met from each other and from ourselves. Our goal, however, is not to be the most tech/evil/whatever band around; Weapon is about writing the best songs.

**AU: Tell me a bit about the subject matter on the album.**

VM: Thematically/ideologically, Weapon will never stray from the course of Left Hand Path and Satanism. The occult and deathworship have been my lyrical foundation since the days of our first demo, and thus it shall remain until the end of this band.

“Throne of disorder; in sulfur diadem, (our) Lord breathes on embers, grants revelations.”

**AU: You’ve made mention previously about growing up in Bangladesh and discovering the goddess Kali; how would you say your relationship with Kali led you towards Satanism? When it comes to your own beliefs, how do you reconcile the world of Kali with the concept of Satan?**

VM: It was essentially exposure to a deity most powerful at a very young age. Too young to be able to comprehend what I was experiencing, but old enough for the ‘damage’ to be done. Kali was a forbidden element in my mostly Muslim surroundings, so naturally I was drawn to the Dark Mother if for nothing else, to rebel and defy

the status quo; once I had passed through the gates, so to speak, I learned more about this deity of Death and saw the mirror image of Lilith, the



consort of Satan. The rest, well... you know. Here we are. Adversarial and illuminating figures go hand in hand in almost every mythological and religious tradition. When one really examines what it is that Satan encompasses, reconciliation of the world of Kali and the concept of Satan is just some brain cell friction away.

**AU: What are your thoughts on metal bands (black metal or otherwise) who claim that Satan is unnecessary to create extreme metal? Is it a personal choice, or do you feel that that undercurrent of Satanic feeling is necessary in order to write a proper black metal record?**

VM: Metal bands can sing about whatever the fuck they want. Lyrical matter is up to the band and I believe in freedom of speech. black metal, however, is Satan. That’s non-negotiable. Lack of Satan means you do not play in a black metal band, regardless of how many Immortal riffs you’ve stolen or much panda makeup you’ve

worn. Weather reports, national socialism, pagan fire dances and pretty flowers do not a black metal band make. So to answer the first part of your question more articulately - if your band claims to be black metal but you do not worship the Devil, go fuck yourself.

**AU: What is black metal in 2012? The term is such a blanket statement - theoretically, one could toss Blasphemy, Wolves in the Throne Room, Mayhem, One Tail One Head, and Drudkh in there, and even Weapon sometimes gets thrown in as well. Is a definition necessary anymore? Is a definition possible?**

VM: I would never - theoretically or otherwise - utter Blasphemy, Root and Mayhem in the same breath with something as asinine as Wolves In The Throne Room. That would be like mentioning a fucktard like Adam Sandler to the work of Al Pacino, Robert De Niro and Clint Eastwood. Weapon gets tossed in there and we have absolutely no problem with that, because we are still very much a black metal band in many ways. People often call us death metal, and that’s fine too. Definition is necessary, and it is possible. It is necessary for the differentiating betwixt what’s quality and what’s vapid, what’s original and what’s contrived, and what’s strong and what’s weak. And no, not everything in world is subjective. Violence and fundamentalism are two very key ingredients in this music, and as long as Weapon is around, that will not change. Hail Satan.

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## Dissolution

### 'Covert Metal'

Interview With Ryan Forsyth and Dennis Mott  
By Charley Justice

Thrash. NWOBHM. Black Metal. They've all had they're moment in the trend spotlight over the past few years. If you're paying close attention, Swedish death metal has carried that inglorious torch for the past while, and – like all revival genres - is nearing its moment of saturated implosion. Winnipeg's Dissolution have not payed attention. While the kids have followed suit, Winnipeg's answer to Heartwork-era Carcass has sidestepped the trend and instead ripped thoroughly exceptional Swedish influenced death metal nearly 10 years already. Actually, Dissolution is ready to unleash a third full length upon the barren scenscape of the again-soon-to-be-frozen prairies. You may not have heard them – maybe it's because they never leave Winnipeg – but it's probably because their metal is so good it's classified.

**Absolute Underground: It's 2012 - please classify your metal as specifically sub-genred as possible.**

Dennis & Ryan: We hate to get too specific, but "brutal melodic death metal" has been a term that's been thrown around.

get a resolution quickly and efficiently.

**AU: Who's the better guitarist? Songwriter?**

D & R: Dennis is better with the leads, but Ryan's better with rhythm. As for songwriting, there wouldn't be dissolution without both Dennis and Ryan writing. It's a very fair share of writing and editing. Half of the songs come from either or, and are typically polished by both.

**AU: Tell us about your drummer.**

D & R: Scott is a great drummer, some of the fastest feet in the city, in our opinion. He comes up with really unique fills and transitions that I (Ryan) could never come up with. I think it's partly to do with his punk upbringing. He brings a different style to the table.

**AU: You guys do all your own engineering, correct?**

D & R: Ryan runs Grimfrykt Media Productions, a basement studio

**AU: Our covert metal espionage network tell me you are working on a third record.**

**Substantive?**

D & R: That's right! It's completed already, eight tracks. Album artwork and album name are already complete, but we're tight lipped about that information.

**AU: The metal spies have also intercepted and decoded a cipher: 'Natural Selection'?**

D & R: That's the name of one of our songs. It's a good one! We're currently playing it as part of our newest playlist. You'll just have to wait until the album is released.

**AU: Compare it to Dirt Skies in five words.**

D & R: Heavier, faster and more technical

**AU: Props on keeping a lineup together - what's the secret?**

D & R: Getting along with everyone is key. We argue, like any other band, but we can

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that's been churning out a lot of local music lately. Dennis also ran a production company briefly and continues to do solo recordings. I guess it's part 'DIY' and part 'I don't want to pay someone to do this'. Haha.

**AU: What's the deal with your bassist, Matt?**

D & R: He's pretty much taken over writing all of the lyrics. Dennis and Ryan couldn't be happier.

**AU: Favorite NES game (we know your secrets...)**

(Ryan) My favorite series is Castlevania, but my favorite game is The Guardian Legend.

(Dennis) Castlevania 2/3 and Ninja Gaiden 2 for having the most metal of the NES soundtracks

**AU: Since we already know everything, we already know there's no tour - but when's the tour?**

D & R: When Carcass tells us to go on a Canadian tour with them, we'll be ready with our bags packed

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## Propagandhi

Interview with Jesus H Chr'is (Chris Hannah)

**PART 1 – MUSIC...**

By Charley Justice

Photo: Mandy Malazdrewich

Over the past 20 odd years, a group of highly evolved biped humanoids collectively self identified as Propagandhi have worked tenaciously to effect a revolutionary transformation of our global economy and political systems. Oh right, and also recorded six full length collections of instrumental and lyrical matter. Indeed, the looming opus Failed States will be their sixth campaign on a possessed long march into uncharted regions of genre transcendence and progressive crushery. Propagandhi is a vast and complex terrain – such so that our invasive interrogation of long time axeist/yellist Jesus H Chris required compartmentalization...

**Absolute Underground: OK, space is short - do we talk music or do we talk politics (or hockey)?**

Jesus H Chris: Hockey please. That's not going to happen is it? Oh well.

**AU: No. Lets talk politics. But first let's talk music. Three of the finest consecutive syllables - New Record!**

JHC: Yes! and my favorite past participle - DONE!

**AU: That seemed fast - you turned this record over faster than a vegan coop restaurant turns over line cooks!**

JHC: Haha, well hopefully we did it with less hair in the food! Yeah, still slow by industry standards, but for us it was very quick. We really hunkered in the bunker for this one. Life is short and ours are getting even shorter, so there was maybe a little more urgency. How long can Jord's elbows hold out realistically?

**AU: Dynamic road between albums...**

JHC: Yes, many challenges this time around. Kowalski's MMA-induced hernia-surgery and back-injuries were among the toughest of them. Becoming a father, bouncing around jam spaces and trying to find the right record label AGAIN after Smallman decided they'd had enough of the game...man, now that you're mentioning all this, I can't believe the record even got made. Excuse me while i give ourselves a standing ovation, will you? Haha. no, but seriously, I really hadn't considered it all until now. Yikes. Good for us! Haha.

**AU: How was tracking? Bill Stevenson set a lofty bar with Supporting Cast(e)...**

JHC: It was really good. We worked with John Paul Peters here in Winnipeg. It was relaxed compared to most recordings we've done, with JP willing to let things unfold in a manner that suited us. Bill and Jason at the blasting room are incredible and the experience of recording with them can be a total whirlwind. Both very different vibes, but I would suggest that bands experience both, really. There are pros and cons to both experiences.

**AU: A Propagandhi record has always tread a respectable collaborative balance...**

JHC: Has it? Haha.

**AU: Is this the full on speed metal record we've (I've) been waiting for?**

JHC: Haha, no. Sorry Charley! I mean, my first love was and is metal. It's what got me into music back in 1983. Before I stumbled upon Venom and Raven, I thought I wasn't interested in music at all. So you know everything we do will have a metallic undercurrent to it, but I wouldn't call what we're doing metal. Nor punk. Just heavy, perhaps metallic, rock.

**AU: Punk. Punk. Metal. Metal. ...You must fucking hate those words by now (at least one of them, eh?)**

JHC: I hate one of those words, yes. haha.

**AU: Does your material still challenge you as musicians (or is it Nietzschean effortlessness?)**

JHC: Unfortunately, yes! I struggle constantly to keep up with the material. Whether this means the songs are actually difficult or that I am a half-baked musician, I will leave to the listener.

**AU: Lyrically, we all expect the usual lucid onslaught of raging yet effectively poetic antagonism - maybe dissect a choice track of the upcoming album for us?**

JHC: Hmm. This is hard. I really have a tough time explaining or talking about our songs for some reason. Maybe it's because trying to explain them makes it painfully obvious that the act of us writing lyrics for others to "learn" anything about the world from seems totally absurd? Haha. I don't know. I will say that the words "lucid" and "poetic" have never come to mind when I think of our lyrics, so thanks Charley!

**AU: Care to comment on the new label? High hopes? Was there an ethical component to signing with Epitaph?**

JHC: Well, as was the case for the last record we made, we wanted an independent label who could do as good a job at letting the world know about the record -- the record we worked so hard on -- as Fat Wreck Chords did in the past for us. Smallman (RIP) did a great job for us on a smaller scale, but also with less structural independence - Smallman had a corporate production and distribution deal in Canada whereas Epitaph and Fat Wreck Chords are/were truly independent entities. I understand that people perceive a disconnect between our band and some of the younger bands with swoopy hair on Epitaph, but that has very little to do with us. Really, it came down to consumer reports from bands that we felt we had something in common with: I talked to John from the Weakerthans, Kurt from Converge and Ben from Heartsounds (I should add that Matt from Shai Hulud was the first person to strongly suggest Epitaph as an option) and they all had nothing but positive things to say about their experiences with Epitaph. In my experience, it is unusual for a record label to sustain that much positive feedback from the artists that they work with. I mean, we talked about going a very "downsized" route and/or crowd-sourcing a completely independent recording and letting the band become essentially a hobby, but I don't think we were ready to roll the dice and each take on more work at this very convoluted point in the band's life and our personal lives. It's very possible, if not probable, that we could have made more money through crowd-sourcing Failed States, but getting a bunch of money and being responsible with your music or your art are two very different things. You spoke of the "dynamic road" leading to this album...I mean, especially with all those challenges we were facing, I really don't think we would have done the songs justice if we didn't enlist some serious, competent help from an experienced independent record label. The fact of the matter is that, despite how things unravelled with both labels, Fat Wreck Chords and Smallman Records set the bar high for us in terms of treating our music with a modicum of respect and we weren't ready to just roll the dice on how Failed States was going to be treated. And really, people have been crying since 1993 about the labels we've worked with, so any choice we made would have been "controversial" to someone. We even had people complaining when we did our records through G7 for Pete's sake.

**AU: How are 2012 Propagandhi fans? Do they still 'ignore the message' (or was that high handed sarcasm this entire time!)**

JHC: In 2012, the people who come out to see us play are much less likely to want to fight us after the show than in 1993. I consider that progress. Haha.

**AU: OK, enough rock - let's talk politics...**

**SEE PART 2: POLITICS in the next issue...**



AS: Confused, Silly, Brooding, Obscure, Awkward, Unpredictable, Bubblegum and Candy.

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

AS: Classic animations like the old Warner Brothers, Ren and Stimpy, MTV animated shorts from the nineties, MTV "Oddities" Spike and Mike's twisted animation festival, Anime, Graffiti, Vinyl toys, comic books and real life.

**AU: Did you go to art school or are you self taught?**

AS: Self taught.

**AU: What are some of the cooler art projects you've been involved with recently?**

AS: The Absolute Underground

# Ahmed Sidky

By Ira Hunter

**AU: Who are we talking to and what are you best known for?**

AS: Hey readers this is Ahmed Sidky and some may know me for my illustrations and fancy footwork.

**AU: What's the art scene like in Victoria, BC?**

AS: It's mighty healthy. There are just too many talented artists to start name dropping. I see people attending to get inspired not just for beers and that's great. It's nice to see art incorporated with other events like live shows and festivals etc.

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

AS: Since I started coloring the Cookie Monster on the walls at my house with my crayons. My older brother Sheriff got me hooked on pen and ink forever ago. He has always been a driving force for me as an artist because he has a very unique and rad style.

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



front cover, obviously!

Also, Olio Artist and Workers Cooperative has invited me to create a poster for Artlandia which is a visual arts festival exhibiting dozens of local artists, original installations and art throughout Victoria. I'm also excited to be one of the artists for this years Live!Stock poster exhibition – featuring 15 original screen printed posters, and Headspace – a series of 10 interactive face-cutout installations. Keep eyes peeled art fans.

**AU: What are some of the more subversive art projects you have been involved with?**

AS: If by subversive you mean personal projects then my answer is that I've been painting and sketching some rather gloomy and doomy material. I do it because it's a good balance to the rather cheerful persona of my commercial stuff and that I believe it's good to experiment with a variety of subject matter. Naw mean?

**AU: What mediums do you work in?**

AS: I work with acrylics, spray



paint, pen and ink, krink, stenciling, and digital. I plan jumping into some character sculpting soon when I get some money and time.

**AU: Does most of your work tend to lean to the side of good or evil?**

AS: Evil art? Is that like those creepy paintings that stare at you as you walk by in haunted houses? If so, I want to learn that technique.

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

AS: I love comics! Here's a few classics that I will probably reread many times over not because I have poor reading comprehension but because they kill.

Batman: The Dark Knight Returns

Batman: The Killing Joke

Batman: Year One

Hellboy

Tank Girl

Transmetropolitan

Maus

Usagi Yojimbo

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

AS: I bounce around from genre

**MR. SUICIDAL**  
by Ahmed Sidky



to genre while doing art. Like a music hoe!

**AU: Take us through a day in your life as an artist.**

AS: I'm going to pretend this is the weekend or something. I wake up, drink a bucket of coffee and go outside. I draw my inspiration from observing people, buildings, conversations, fashion, music and the list goes on. I tend to notice the obscurities and awkward moments in life as a source of material for my art. Than I put beer and pizza in my belly and laugh a lot till it's my bedtime.

**AU: What was the theme and technique used to create this issue's cover?**

AS: The theme was "Punk Rock vs. Metal" for this years "Rising

Scumfest". My technique this time around was "5 Animal Shaolin Kung Fu"

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

AS: Millionaire Playboy Bruce Wayne? Honestly, I would probably be perusing music if I wasn't madly in love with art.

**AU: When will you consider yourself a successful artist?**

AS: Tough question. If I can

# ARTIST PROFILE



induce an emotional reaction or provoke a thought than I guess that's all I am really going for really. I'm doing art as self expression and if nobody gets anything out of it than why bother exhibiting it?

**AU: Upcoming projects/art shows?**

AS: I'm pondering on a solo exhibition in the coming months but I'd like

it to remain a surprise. All I can say at this time is that it will be of a personal nature.



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# SHRED SESSION

## Graffiti at Vic West Skatepark?

Introduction by Jimmy Miller

Victoria's Nathan Gillespie (VeeDub) skatepark has been a political hotbed lately. There are various levels of the population weighing in on key issues affecting the park, primarily the abundance

of graffiti. While this isn't a new scenario, the pressure of urban densification is making the topic more widely known and debated. The desire to keep the downtown core and the surrounding areas tourist friendly (and pretty) is certainly fanning the flames of scrutiny as well.

I am a Victorian, born and raised. I feel proud of my roots. Being a skateboarder who

learned to skate when the sport was leaner and more obnoxious (perhaps more pure), I feel even more proud. It may be hard to imagine, but there was a time when the amount of skateparks on Vancouver Island could be counted on one hand. As a young teenager, I remember pleading with my Mom to go see the rumored Tofino skatepark which seemed so far away (not the one you may know now, the original asphalt one). Aside from the smaller original VeeDub park of the 90's, and later the Nanaimo snakerun, there wasn't much non-street to ride aside from private ramps.

Fast forward five years or so, I was a high school grad at this point and a keen young skater who spent many days at OG VeeDub. Modeled after Benicia California's, our park was tight, fun and challenging. The installation was achieved through the hard fought political petitioning of the Victoria Street Surf Association with Cherry Price and Jake Warren at the lead circa 91/92. This said, the small size of the park was quickly overrun by our sizable skate population and skateboarding was headed towards booming commercially. The sheer

volume of riders validated the creation of another skatepark somewhere in the greater Victoria area. With a lot of sweat and energy I along with other ISSPY members, most notably Lynn Maple, created the Gordon Head skatepark late 1996. While it was far from the downtown core, we were all content with this new satellite park for a spell. The news of a park in Sidney being built also staved our unease.

Around this time I was a sponsored aspiring amateur skateboarder who also worked at the hot shop of the time; Coastline Surf & Sport. OG VeeDub was still a busy place but the downtown core was still getting skated heavily also. It seems the City finally realized that something more was needed closer by. With my coworkers I was approached during a slacking shop shift by an idealistic Community Development Planner named Gail Price-Douglas. She and I got along famously and it seemed patience and

perseverance was mostly in order with regards to getting a facility going. Between Gail, Joe Daly (City Parks Manager), Kim Leask (Child and Youth Recreation Programmer), Talitha Cummins (a youth advocate) and Dustin Abram (a rollerblade dude) we had a well-rounded dedicated team to tackle all issues.

In May 2002, the park as you know it was created with the help of Newline Skateparks. Ten years had passed since the original park. Ten years!

Patience had paid off. The City of Vic kicked down money as did the municipality of Esquimalt as did the province (a BC2000 grant extension). Hell even local Basketball star Steve Nash kicked down some for the basketball court (10G). All in all the park creation was viewed as a triumph of bureaucratic partnerships and youth outreach. From these city connections, the sense of comradery and my skate-industry connections, the VeeDub contest series

was formed.

Even from the onset, the skatepark has always been a target for graffiti. The larger than normal size of the park makes it an appealing canvas for amazing artists and shitty taggers just the same. When the park was getting finalized the concern

was known of and worried about. Local business and property owners voiced their concerns openly. Contrary to popular belief, graffiti has never been permitted at the park though. Year by year graffiti has been tolerated, ignored or painted over in a tactful tame way. Unfortunately, this low key stance gave many people the impression graffiti was permitted. Sadly, for the sake of harmony and lack of conflict, it's not.

As my amateur skater tenure wound down and the graffiti issue wound up, I became Victoria's first 'skatepark host'. It was an experimental idea of mentoring youth, fulfilling their stoke and doing so by advocating safe active living. Only a few other cities had the funding and vision to implement such a program at that time. Carver-Don Hartley (R.I.P.) was the first host I ever heard of -but it was back in the '80s at Vancouver's

China Creek Bowls. Calgary had something brewing elsewhere. With Kim Brown (nee Leask) the program was structured and implemented. One of my duties was mild graffiti removal. The task itself suited me fine as being at the park for extended summer hours required some off-board time for rest (and sanity). Some graffiti, however amusing, needed removal as soon as possible. IE: It's hard to host skate-lessons beside a huge explicit vagina image with gnarly wording taunting newbie riders, know what I'm sayin'?

As the park stands present day, the park host program still exists and the City seems poised to claim a stronger stance on the graffiti situation. Honestly, I

can't blame the desire to do so. Regardless of how many volunteer hours (years) I've logged, the park is their property as much as it's ours. I understand the frustration and confusion of the bureaucracy just the same though -especially when smooth surfaces are being made rougher due to power washing. Hell, that was one of the best attributes

of having the park painted out; the multiple layers of paint made things better, coating wise.

In summation, I've always seen the wisdom of having a free facility for skaters to use and having a non-confrontational socially receptive staff member on site. Now that I'm a father I understand this even more. I think the currently employed hosts will be a crucial buffer to the City's heavy handed efforts as of late. Let's hope all the locals can see the benefits. Let's not lose sight that there once was no such park, there once was a much smaller park and there was a time when no one listened to us.

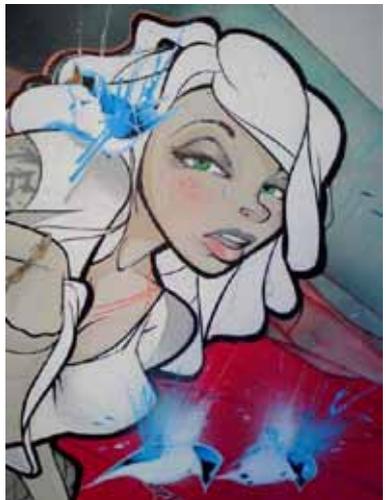
"Jemzo" a celebrated painter/skateboarder interviewed by Matt Gordon

**AU: What do you think of the city trying to keep up with the cover up of graffiti at the park? Who will win the battle?**

J: I think the city did it right this time, with restoring the park to its natural concrete. It seems they have won with their new process, but there will always be graffiti, it is wild and you can't rid the city of wild behavior.

**AU: Is there anything that will stop graffiti at the park?**

J: Nothing will stop graffiti at the park; it feels good to draw or mess around with paint on stuff, especially somewhere that a lot of people will see it. Graffiti or other [depraved] acts make the city more interesting and that's a healthy part of life. I've seen towns with absolutely no trace of



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## Mistress Nagini and Misero

By Ryan D

### AU: What is your stage name, and showbiz history?

Nagini: My stage name is Mistress Nagini, which is a Hindi word that means "female snake" and yes, I love snakes! I have been performing belly dance at cultural events, celebrations and as a busker for the past few years. I feel my experience at street-level has been really helpful as part of the Sideshow with The New Jacobin Club – you are able to improvise with changes in the venue and the mood of the audience. Stepping out of a strict choreographic prison allows me to really connect with the audience, which is so important in the strange stuff we do in the sideshow.

Misero: My stage name for our last tour was Misero. The name comes from the first card of the Tarochi de Mantegna, a Renaissance tarot style deck. It parallels the fool card, roughly. I have almost no showbiz history- I started performing in October 2011, with no training as a dancer or actor.

### AU: What do you specialize in on stage?

Misero: My focus is on mythology as a technology

for transformation. Mythology seems to act as a switchboard for psychology. That is to say, we can use archetypal stories to effect change in our selves and in our environment. I like to work with transgressive themes and sexuality, because I love the feeling of becoming comfortable with things that my culture or myself are repulsed by. I wish to be free of repulsions and attractions, so I can see the truth more clearly.

Nagini: Much of the props you saw at the May 25th show: fire breathing, fire contact, sharp syringes and power tools are new to me, and so couldn't really be called a specialization. I would say that what I bring to the sideshow is my belly dance background, and dancing with double swords and two snakes, but not all at the same time! Like Misero, I am attracted to those non-normative subjects that cause a reaction in myself and the audience in turn. The audience that comes to these shows is supportive of our activities on stage which is really surprising and gratifying!

### AU: When and how did you join up with The New Jacobin Club?

Misero: My girlfriend, Mistress Nagini, had been working with NJC for about a year when I got involved. Her and I had been performing together for a few months, so it was a natural progression.

Nagini: I had known of The Horde and the New Jacobin Club for years, but hadn't worked with them until I started solo dance projects working with snakes and swords. They felt my dances meshed well with their narrative and asked me to perform between their acts. I have been involved with pretty much all of their shows since then. The Alberta tour marked my one year anniversary with the New Jacobin Club! When they asked me to join as part of their sideshow for the May Alberta tour, I knew my partner Misero would be a great fit with the show. Rima the Bird Girl from Saskatoon is my mentor for the fire breathing, fire contact, fire eating and power tool manipulation, and I would like to give her much respect for trusting me with her Craft during the tour.

### AU: There are a few skits that you and your partner do on stage that are conceptually based and require some acting chops. How is

### each one planned out specifically?

Misero: We use a few different approaches to coming up with acts. We draw a lot of inspiration from ancient mythology. We try to tell a story that is engaging and touches on underlying archetypes in the unconscious. Most of our more theatrical work is ritualistic in nature, with intent to cause personal transformation.

Nagini: The dances that we do are direct reflections of our own negotiation through this crazy life and the evolution of our psycho-spiritual selves. I would hope that what we present may be thought-provoking as well as entertaining! We do draw heavily from mythology and occult teachings as inspirations for what we wish to convey in a context the viewers can relate to. I would add that our work outside of The New Jacobin Club lends itself well to the strong narrative that the band weaves through every show. The whole show is meant to be a self-contained story so that the audience feels like they are watching a play or witnessing a story rather than a group of songs. I really respect that level of showmanship and respect for the audience that The New Jacobin Club demonstrates.

### AU: What are some of your influences in this regard? Do you do theatre as well?

Misero: Influences include occult literature and film, tantra, psychedelics, eastern philosophy, alchemy, meditation, all that hippy shit. I've never done theatre outside of my own personal work.

Nagini: I also have not done theatre before, but does a dramatic personality count? Heh. My influences also include tantra, mythology, occult literature and film, specifically tales of personal alchemy and initiation that weave through every culture. I would add David Lynch, Carl Jung and Monty Python to Misero's mix.

### AU: Is performing difficult with so many members on stage? Do you ever bump into them? How about traveling with a group this size, do you find you have a traveling circus mentality?

Misero: Not many problems. Sometimes the stage is too small to accommodate all of us, so we have to abridge our performance, or leave someone out. We do have to be mindful. Partying and traveling with The New Jacobin Club is seriously fun. On the Alberta tour I fulfilled my dream of getting hammered with a rock band in a sleazy hotel. It was kickass.

Nagini: I agree that the only problems come with a small stage – we have grand ideas that may not be practical. We talk with the band to negotiate what we do and when, as the timing is tight. That multi-tasking Xerxes Horde has to communicate with us and the band and play music at the same time! We appreciate the freedom The New Jacobin Club gives us in coming up with new ideas to play with in the show, even though the main focus is the music. Traveling with the New Jacobin Club has been a straight-up treat. They are humor-filled, easy going, care about their music and respect each other. Definitely a traveling-circus mentality and I love that - what more could a sideshow freak need?

### AU: Has there ever been any mishaps involving the swords, sparks, fire or other props?

Misero: Not with me or Mistress Nagini (yet). Some of the other Angry Teeth Freakshow members have injured themselves though - one time Rima the Bird Girl cut her thigh with the angle grinder (instantly cauterized I hear), as well as lighting her face on fire plenty of times.

Nagini: Perhaps the sideshow Gods are still smiling on us that we haven't had any mishaps. We do have the occasional minor burn or contusion; par for the course of what we do. Our props are real and the danger of injury or accident is also real and so deserve respect. We practice strict safety of the equipment, accident preparedness and communicate with the venue owner what we wish to do. A safe sideshow is an enjoyable one for the whole family!

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## PSYCHOSTICK

By Mr. Plow

### AU: Who are you?

Josh Key: Psychostick: I am Josh "The J" Key, guitarist of the ridiculous metal band Psychostick. I have had my hand in this band... like, starting it, engineering our records, and occasionally playing a show or 500.

**AU: Describe Psychostick for those who have never heard of you?**



JK: Psychostick is metal for who don't take everything so seriously. Psychostick = Metal + LOLZ.

### AU: What is humorcore??

JK: Humorcore is our self-invented genre that pokes fun at all the different "cores" out there. Ya know, metalcore, grindcore, deathcore, hardcore, post-hardcore, groovecore, rapcore... etc.

**AU: Psychostick is a touring juggernaut, do you have a place you call home? Or do you live like a gypsy??**

JK: Our tour van has a sticker on the outside that says, "Welcome to our house." We have friends,

family, and girlfriends we stay with while off the road. We rehearse in Kansas City, MO... but still, the van is very much home.

**AU: "The Beer Song" became a viral video on the youtube machine. Did you notice a change in attendance at your shows when this happened? And do fans request that song all the time?**

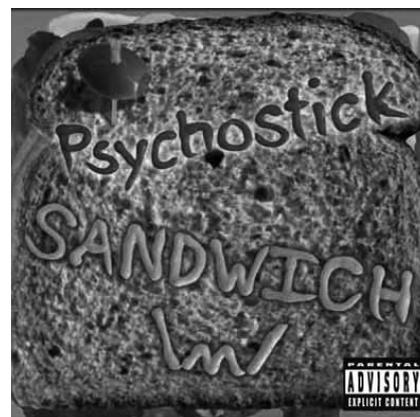
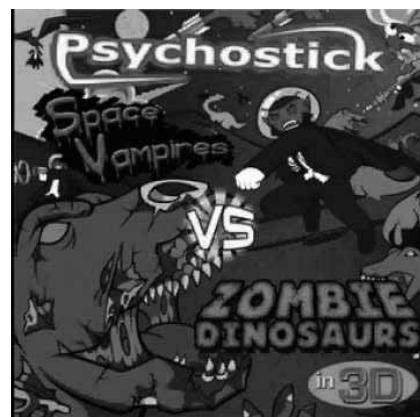
JK: Technical correction: When it first started getting out there, it actually first popped up on Ebaumsworld on the internet. After that, we noticed that we started getting dozens of CD orders a week. Our attendance in our home town went up a little, but we ended up in a position that we got signed and could started touring the USA. Now we're playing our first international show, YAAAAAY!

**AU: Your latest CD is entitled Space Vampires Vs Zombie Dinosaurs in 3-D. Are you on team vampires or team dinosaurs?**

JK: Zombie dinosaurs all the way. I would be a zombie ankylosaurus. They have this bad ass club-tail that could really fuck some shit up.

**AU: How do metal bands feel about Psychostick?? Do they think you are making fun of metal? Or do they see the humor in it?**

JK: Most metal bands totally get it... of course, there's always a few that don't. When we first started doing this, I thought most people would hate, our first show I was afraid we would get



booed off the stage. Instead, they applauded very loudly. Of course, if we get murdered at the Noctis V Metalfest, then for the record, I stand corrected.

**AU: What do you know about Canada?? Has Psychostick ever played in Canada before??**

JK: I've been to Vancouver before, I loved it. The first time I ever had the green was during that stay! It was a good vacation, as you would imagine.

Psychostick has never played Canada, we're looking forward to taking our stupid brand of metal to our continental neighbors.

**AU: Are you stoked to be taking part in the Noctis V Metalfest and Conference??**

JK: Two words: NUNSLAUGHTER. We came across their CD at a record store when we first started this band. If I went back in time, to that exact moment when I was first holding that CD and said, "Dude, you're gonna be playing with those guys in Canada someday!" I would be like, "SHOW ME SOME CREDENTIALS, ME FROM

THE FUTURE, FOR I DOUBT YOUR CLAIM!"

**AU: Shamelessly promote whatever you want.....and go!**

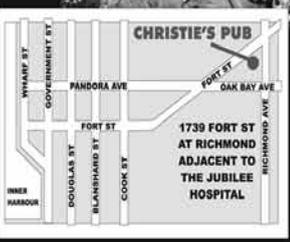
JK: \*Cracks knuckles\* WEBSITE: <http://www.psychostick.com> YOUTUBE CHANNEL: <http://www.youtube.com/robopsychostick> FACEBOOK: <http://www.facebook.com/psychostick>

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# SCYTHIA

By Allison Drinnan

BC's own Scythia made up of guitarist/vocalist Dave Kahn, bassist Terry Savage, oboe player Morgan Zentner, and drummer/vocalist Celine Derval, will be making their first appearance at this year's Noctis and bringing with them costumes, make-up, theatrics, and of course their wonderfully imaginative brand of progressive/neo metal.

"It's heavily influenced by classic and progressive metal overlain with classical/folk influences," explains Kahn in an e-mail interview with Absolute Underground, "The latter influences are due primarily to the subject matter given that it is about nature, medieval warfare and epic quests we felt that it needed to have textures that would draw the listeners into that world."

Theatrics and fantasy are something that is forever linked to metal and its history whether all metal-heads will admit it or not. Kahn explains the importance of this to Scythia's style of music.

"I think it depends on the artist's perception of the music and how they see that influencing the music. Bands such as Manowar, Rhapsody, Nightwish, and Iron Maiden really make use of direct theatrics and do it so well that tongue-in-cheek becomes pure awesomeness in their execution. Other bands prefer a more indirect approach, in that they may wear modest clothing but put the theatrics into their instrument playing and body language/stage antics. Black metal is another example of the first category of theatrics where costumes are worn, but instead of treating it as a fun, lighthearted experience, they seem to use the costumes in conjunction with the music to express their spiritual/philosophical beliefs"



Even with some of the biggest and most influential bands in metal making an appearance at the festival Kahn points to some of his local counterparts as the highlights of the fest for him.

"I think it's an interesting contrast of black/death metal and heavy metal/power metal. If the crowd reacts favorably to all the bands then I will say it was a great success. Personally, I'm looking forward to seeing

Vancouver's Archspire and the Ancients (two of my favorite local bands on the bill) as well as international acts Grand Magus and Manilla Road."

Kahn goes on to discuss the divergence between the two provincial neighbors in terms of Scythia's experience with metal.

"I think that both provinces have a strong base of fans and bands. We have found that Alberta has more venues and a stronger economy to house live music than BC. In our experience, it's been easier to set-up shows in Alberta than in BC and I attribute it to this," explains Kahn going on to describe the festival's importance in the scene, "Noctis brings a professional edge to the metal world and it demonstrates how serious and committed fans are to seeing their metal live: locally, regionally and internationally."

Although Scythia may hail from Vancouver and admire their metal counterparts there, they do recognize that on the surface their sound and image may not reflect their current location. It is not to often you see Oboe's making an appearance at metal shows on the West coast. "Scythia's sound is not really consistent with our regional contemporaries. You'd figure we'd be from South America or Northern Europe with a sound like ours. However, I think that flavors of our sound are influenced by some of the bands we've grown up with. I think we get groove and technical thrash elements from playing Vancouver. And I think that a band needs to be adaptive (to a degree) in order to satisfy the palette of their home town crowds."

# Jon Asher

By Allison Drinnan

Chances are if you have heard about or read something in your local metal mag about a Canadian band, Jon Asher has helped make it happen. Asher is the P.R. guru of Asher Media Relations and has made a strong and respected name for himself within the metal music industry of Canada and beyond.



"As I tell people, bands etc that I work with and for, I'm the guy that makes sure you get the attention needed from promotion of your music. My job is to get a band read and heard and to develop the fan base through media. You read, you hear and get music fans interested," explains Asher in an e-mail interview with Absolute.

Asher has spoken at the Noctis metal conference previously and was asked once again to join the panel of speakers at this year's conference to share some of his wisdom and experiences from the metal music industry.

"My first experience at Noctis was just incredible! I was amazed by the metal community that came together for this event, everyone was there to network and better their musical careers," Asher states, "You're surrounded by talented and serious individuals who truly want to push forward Canadian metal and push it across this large piece of rock and beyond its borders. I really enjoyed speaking from experience to those seeking to be educated on the music industry along with myself being educated by the Calgary and West coast scene. Really looking forward to this year's event."

Although the main attraction of the event to the majority of those attending may be the music, mania and metal during the evening performances at the different venues, Asher explains the importance of the conference aspect of the whole event.

"This conference is extremely important to the Canadian Metal scene, networking is a huge part

of the music industry and this conference and fest brings a large amount of creative minds together in one room to communicate how to further their careers and work

together. Alone you carry the weight, but as a team you can build an empire. That is what Noctis is to me, it helps bring the metal heads together to further the genre and the scene. Be informed! You must educate yourself on the behind the scenes of the industry no matter what genre of music you play. It's great that a good amount of bands can create killer music, but it's also important to get into the right hands of the industry to publicist such as myself, media, booking agents, publishers, licensing, management, etc. Honest truth -- get your mind set in a diplomatic setting. Developing relationships, as I say it's like planting a tree, you plant the seed and watch the branches grow."

Hailing from Montreal, but representing bands from all sides of our fair land, Asher has experienced and dealt with many of the different scenes that make up Canadian metal.

"I think there are many similarities but also different vibes. I find my home town of Montreal is the Canadian capital of metal! Just an incredible pool of talent here and support at the local shows," Asher explains, "What I truly find difference is maybe the professionalism between the East and the West. Every band wants to hit the road, develop their craft and get their music out there. But I truly find from my experience that the West coast takes more initiative on all those fronts, they seem to take more control of their careers and get out there, they hit the road and push themselves as far as they can along with making sure they get their creations on the radar of industry."

# MIDNIGHT

By Allison Drinnan

You can tell a lot about a band by the list of lyrical themes included on their description's on internet metal forums such as Wikimetal, Encyclopedia Metallum, or simply Facebook. If you look up Ohio's own Midnight you will find simply this; Hell, Satan, Sex, Metal. When you think about a great metal band, is there really anything else you need?

Midnight has become a highlight of the Noctis metal festival and conference with attendees at their appearances of the last few years always speaking of their performances as gritty, loud, and unforgettable.

Once again the band is bringing their hooded circus of antagonism, fortitude, and grimy black-thrash majesty to this year's festival and if you've never experienced the band before, and you love hell, Satan, sex, and metal (and really who doesn't), it is a must see at the fest.

"It's best not to describe it," explains Midnight founder Jamie Walters (Aka: Athenar) when asked about the live show, "I hate to talk shit up then people will be bummed out. I'd rather keep expectations low. That's how I live my life too. I'm really lazy."

Midnight released their first full length album last year entitled Satanic Royalty. The album is seen as reinvigorating the black/thrash metal scene in the States and has managed to capture



the energy and spirit of Midnight's live shows in a recording.

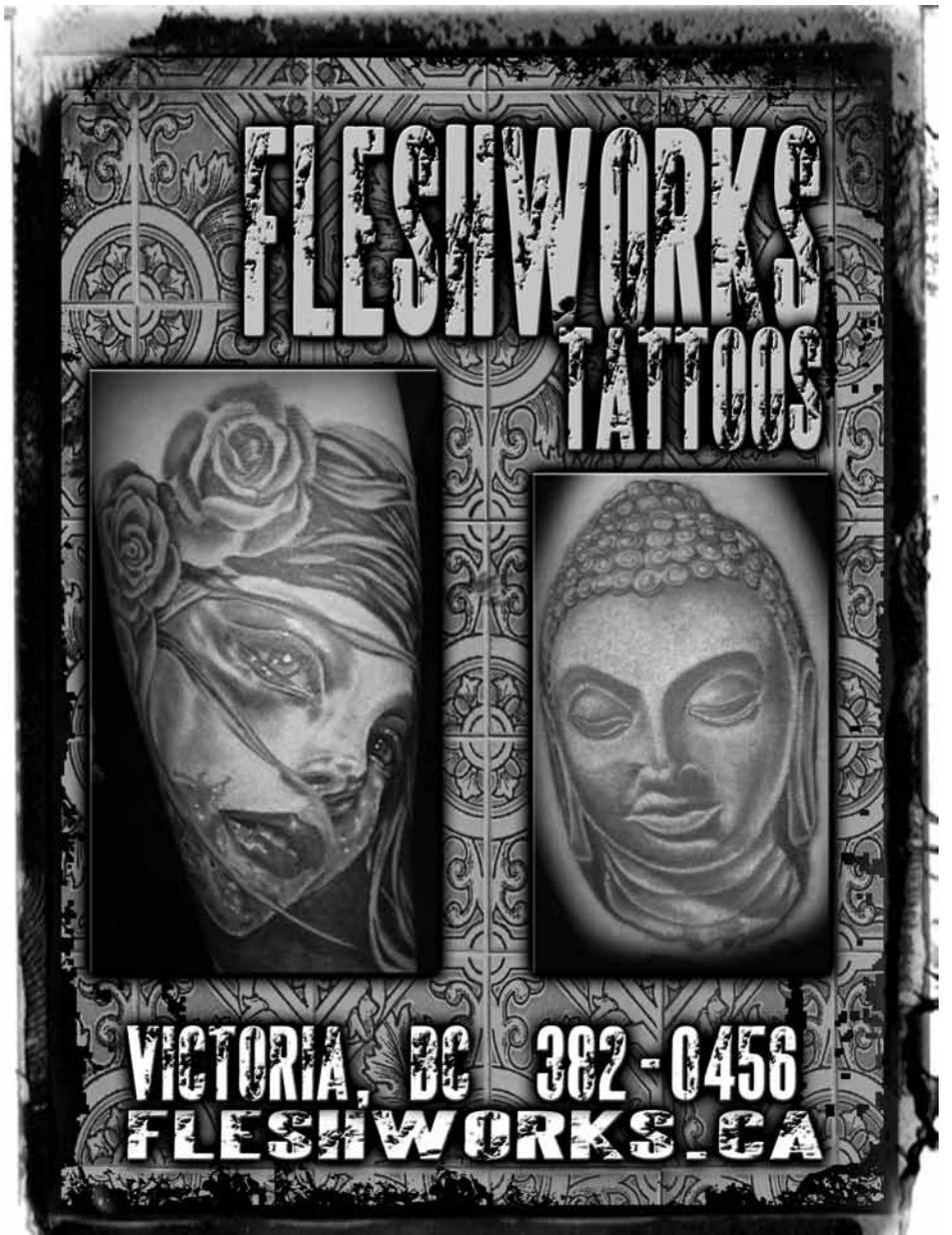
"They can expect to put it on the turntable and play the thing into oblivion until they are forced to buy another copy to help support my prescription cough syrup habit. Or they can expect to play the thing until the neighbors get sick of hearing such trash and come over and drown them in a toilet full of diarrhea."

Although the band has been around for nearly a decade, Satanic Royalty was their first full length, having only released splits and EPs in the past.

"That's just the way it happened," explains Walters on the choice to release a full length, "There's no master plan. Besides you can't just release your full length right away, it'll scare people at the grand size!"

After performing at the Noctis festival two previous times, fans were shocked and delighted to see the band would be returning to bring their show to Calgary audiences once again.

"Terese keeps asking us, even though we're total assholes," explains Walters as to why they have chosen to return to the festival, going on to describe who they are excited to see. "Venom of course even though it's just Cronos. Manilla Road cuz I ain't never seen them before, hopefully they play early stuffs. Excrementory Grindfuckers cuz the name is wonderful! Also Nun Slaughter cuz I hear those guys are real jerks like us as well."



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By Willy Jak

Sometime around 2009 one of my all-time favourite bands Bunchofuckingoofs went out in a blaze of glory at the Cathedral in Toronto. Out of the ashes rose Go Die Scum. The first time I saw these guys I thought "Jesus Christ this is some of the punk rockest shit I've heard in a long ass time! The rest of the country needs to hear this." Every one here at Absolute Underground was pretty stoked to hear they were planning a cross Canada tour. Keep en eye out in August and don't miss this show.

**AU: BRIEF HISTORY OF THE BAND:**

GDS: We formed in 2010, ex-members of Slave Class, Cheers to Beers, Whiskey Shits, Fucknuckles and Bunchofuckingoofs.

**AU: HOW DID YOU COME UP WITH THE NAME GO DIE SCUM??**

GDS: It comes from a lyric in our song "Asset Trip". We thought it went pretty well with the general message of the band. That being; there are people out there benefiting from fucking with people's lives and that it's not something we can prevent with hugs and petitions.

**AU: WHAT ARE YOUR SONGS ABOUT?**

GDS: We pretty much write about things we don't

like, so everything, from reality TV to fluoride to breeders to posers to idiots, gentrification, lazy fat people on scooters, using cops as a solution to the world's food shortage problems...stuff like that.

**AU: ARE YOU GUYS STOKED FOR THE TOUR?**

GDS: FUCK YEAH!!! This is our first tour west. Most of the shows we have played have been the Quebec and southern Ontario circuit. We are STOKED about the BC bud. Smoking it with our buds. We are stoked to smell each others shitty smells in our shitty van. we are stoked to be touring with our friends in The Sofistfucks. We are stoked to make new friends and new enemies.

**AU: WHO IS ON THE TOUR WITH YOU GUYS?**

GDS: They are the Sofistfucks. A few jerk-offs our dengerate singer decided to play music with. Not bad guys if you don't mind laughing, having fun and good music.

**AU: HOW'S YOUR MOM/GRANDMA LIKE THE BAND?**

GDS: Apparently our grandma likes the band, since she plays the bass in it! That chick Katy is OOOOOLD....

**AU: OUT HERE IN VICTORIA WE'VE BEEN PLAYIN YOUR CD A LOT WHILE DRINKING BEER.**

**WHAT ABOUT IT?**

GDS: We recorded it in our jam space and in Wil's bathroom in a rush when (some of us) were shitty drunk. It's pretty raw and DIY but it's super punx maaaaan...

**AU: WHAT DO YOU GUYS GOT GOIN ON IN TORONTO? IS PUNK ROCK ALIVE AND WELL?**

GDS: The Toronto scene has a lot of really good bands right now and a few cool 19+ venues, but is lacking all ages venues at the moment. We play a lot of shows with local punk bands such as: Sofistfucks, EndProgram, Bacterial Culture, IDNS, Cerebral Scrub?, Thrashards, and a bunch of others.

**AU: HAVE YOU ENOUGH DOG FOOD AND HAIR PRODUCT TO GET TO VICTORIA AND BACK TO TORONTO?**

# TORONTO TRASH

GDS: Fortunately we style our hair and live on a strict diet of dog food, snot, and jenikum. We have stock piled what we believe to be an appropriate of each to make it to Victoria and back. Thanks for asking by the way..

**AU: WHERE CAN READERS HEAR YOUR MUSIC?**

GDS: A basic internet search will lead you to them. You can find a copy of our full-length on there somewhere. Rip it. Share it. Party with it. Come out to our gigs and check us out and party with US!



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**NOCTIS V**  
**Metal Festival & Conference**  
**Sept. 27-29, Calgary, AB**

By Allison Drinnan

If there is one thing you can say about us Albertans, it is that we are a determined and tenacious people. We set our sites on something and we must saddle up and go for it. You may judge us based on history, stereotype and misunderstanding, but we consistently prove customary opinions wrong and surprise the quick to judge on-looker. The rest of the country thinks of us as "old fashioned and out of touch" and while they're making fun of us hicks from the West, we elected the first Muslim mayor of a major Canadian city and a female premier. Outsiders may think all we do is sit in our suburban basements counting our cash along with days until the stampede, where we can become wild west heathen, foaming at the mouth while drinking a warm Budweiser and dancing on a dirty table complete with over priced cowboy boots and over-sized white cowboy hat. Little did they think that Calgary would actually be named the cultural capital of Canada for 2012 based on our booming arts and culture scene complete with an ever-growing city of art galleries, music events, literature, and theater. A perfect example of Calgary's growing standing in cultural capital is found in a place often ignored by mainstream media or political figures when discussing the newly named cultural capital of Canada. That place is the growing and impressive metal community found within the province and there is no better beacon of this strength and innovation than the Noctis metal fest and conference that is put on in the city. This year's Noctis V: Baphomiss, put on by Scarab Productions, is beacon of what happens when a community comes together to support one another through education, discussion, and of course some amazing music.

"Every once in awhile when I read some of the metal forums from the East and there is a comment like 'That's happening in Calgary??' It makes me smile a little, and I think, 'Ah.. We've made it!'" Explains Noctis founder and organizer Terese Fleming in an e-mail interview with Absolute Underground. "But what really

caused me some emotion was a picture posted on Facebook by an Edmonton metalhead, who travelled all the European fests and had a picture of her wrist with all her wristbands from, Wacken, Hellfest, Bloodstock etc. And right there in the middle, was a Noctis wristband. That, most of all, made me realize that Noctis was definitely on the metal map."

The festival has been held annually since 2007 and this year is expected to be the most successful year to date. The music portion of the event is held over three days from September 27-29th at Calgary's Macewan Hall and also the city's metal music headquarters the Distillery. This year's line-up is an impressive one with headliners including the elusive grinders Pig Destroyer, festival favourites Midnight, and the god-fathers of black metal, Venom -- just to name a few.

"The biggest highlight is that metal legends Venom will be playing this show. This is a band who not only influenced a generation of metal musicians, but whose legacy of blackened speed metal is re-surging with bands like Midnight and Speedwolf, who are also playing the festival. It's been 27 years since Venom was in Canada so I'm thrilled we managed to get them for all the Venom fans in Canada. Also, after five years of trying, we also managed to get Pig Destroyer and Agalloch to come to Calgary, who are two hugely influential bands of the last decade. One band that was a bit hard to snag was the elusive underground heavy metal favorites, Manilla Road. They have rabidly loyal fans that will trek across mountains to see them so I was really pleased they agreed to come. But there is a lot to love about this show; Grand Magus, one of the top heavy metal bands in Europe right now, Nun Slaughter, Black Witchery, Excrementory Grindfuckers, Psychostick, Blood Ceremony."

Scarab productions has also been sure to put some local Canadian talent on the bill including Ancients (Vancouver), Phantom Limb (Calgary), Kataplexis (Calgary), and The Order of Chaos (Edmonton).

"Including local/regional acts has always been a tradition for Noctis. I had many reasons for doing this, but plain and simple, I wanted to get some more attention on them, because we have some really awesomely talented bands. Beyond the metal bands on both coasts, metal on the prairies had been horribly overlooked. I've used

a variety a methods to pick local and regional bands to play Noctis in the past, but the bar has really risen cause there are so many great bands out there. In short, to get on the bill, you need to have done the work; have something recorded, have hustled and gotten the band on the road. If your band is good, the buzz will follow and there will be evidence of that on social media, the metal forums and by word of mouth."

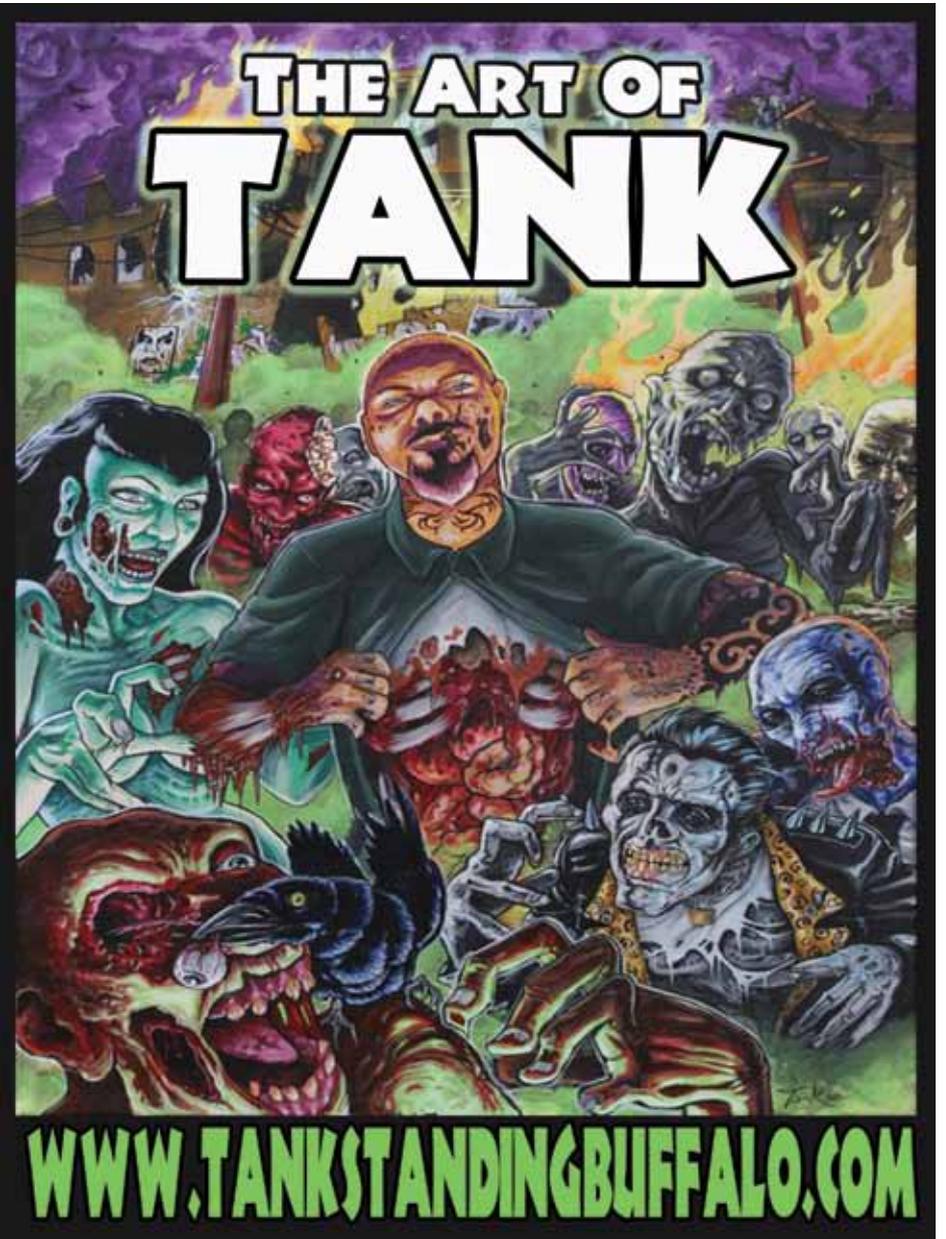
One of the highlights of the festival for many who attend is the conference aspect. Scarab productions have managed to get amazing journalists, record industry figures, musicians, and academics to speak almost every year. This year's speakers include author/journalist Martin Popoff, Profound Lore label head Chris Bruni, publicist Jon Asher of Asher Media, and Calgary's own journalist extraordinaire Sarah Kitteringham.

"I'm an educator at heart and I saw many bands struggle with how to maneuver themselves through the music industry, so I thought adding a music conference, much like some of the larger festivals like SXSW and NXNE have done, would

be interesting," explains Fleming. "The difference is, our music conference is exclusively metal, with musicians, promoters, journalists, label heads and managers, all from the metal industry. The conference adds something other than just the music to come for. They always say that learning should be fun, and what could be more fun than talking about metal all day and then listening to metal all night, I ask? That's some people's idea of heaven! Oh yeah, and did I mention beer?"

With every year topping the last, Noctis V is sure to be the highlight of the year for metal fans from not just Calgary, but all over the world coming to catch bands that don't regularly make the festival route. Although each year is a success their have been rumors that this could be Scarab Productions last year putting on Noctis, Fleming responds to the questions with a simple and enticing answer.

"If I can land Bolt Thrower for Noctis VI, it's a whole new year!"



# \$WINGIN' UTTERS\$

Swingin' Utters and Jamie Mcmann.

**AU: What are some of songs about? Is there a main theme running through the album?**

JB: No theme but a lot of the songs I wrote with Jack are heavily influenced by Velvet Underground and reggae (without actually playing reggae).

JB: No theme but a lot of the songs I wrote with Jack are heavily influenced by Velvet Underground and reggae (without actually playing reggae).

**AU: Tour plans? Are you stoked to be playing Rising Scum Fest in Victoria on Aug 19th?**

JB: Of course we are! I'm excited about all touring. We have a European tour in September.

**AU: What can the people expect from your live show?**

JB: We don't like showing off, so you might see us get wrapped up in the music and lose it a little. I might look pissed off, but that's my idea of fun!

**AU: What can you tell us about the album Untitled 21: A Juvenile Tribute to the Swingin' Utters? What bands are on it?**

JB: It was put together by Matt Grayson (guitarist for Druglords of the Avenues) and Toby Jeg (Red Scare) and really blew me away. I had no idea all these bands were listening to us. It's a very humbling experience. Dropkick Murphys, Cobra Skulls, La Plebe, Fucked Up, Teenage Bottlerocket, Off With Their Heads, Street Dogs, Jonny Two Bags (Social Distortion), Blag Jesus (Dwarves), Joe Coffee (Sheer Terror), Russ Rankin (Good Riddance), Teen Idols to name a few.

**AU: What do you miss most about the olden days?**

JB: Being spry and able to drink tall buildings in a single bound.

**AU: Is it best to get drunk or stoned before taking in your show, or is straight-edge the way to go?**

JB: All three is the way to go. To each their own!

**AU: If you were going to start a cover band, what band would you choose?**

JB: Velvet Underground, but we would be terrible.

**AU: Secret to success?**

JB: I think people have different ideas of success, but my secret to happiness is marry someone like Sara (my wife) and have two daughters like Jerry and Billie.

**AU: Any big announcements to share?**

JB: Just putting the finishing touches on our new album that should be out early next year!

**AU: What is your favourite Swingin' Utters song?**

JB: "Brand New Lungs."

**AU: You personally print all the shirts and stickers for the Swingin' Utters correct? Is that done out of your garage/home or do you work out of someone else's studio space?**

JB: I don't do stickers, but I print shirts, sweatshirts, patches in my basement at home.

**AU: Best Punk Rock Bowling story?**

JB: Had too much whiskey and barged into Fat

Mike's room and don't remember doing it.

**AU: Will the popularity of the Swingin' Utters ever allow you guys to quit your day jobs? Or are you just happy the way things have worked out after all these years?**

JB: No, it will not allow me to quit my day job and I am happy the way things have worked out. Don't

get me wrong, I would love to make a living off Swingin' Utters, but if it hasn't happened yet...

**AU: Final words for Swingin' Utters fans?**

JB: We really appreciate everything you have done for us and thank you for not giving up on us!

www.swinginutters.com

## Interview with John Bonnel

By Ira Hunter, Chuck Wurley

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

John Bonnel: Hi, I'm John and I sing for Swingin' Utters, Filthy Thieving Bastards and Druglords of the Avenues.

**AU: Who else is in the band? From any previous bands of note?**

JB: Darius Koski (guitar, vocals) is in Filthy Thieving Bastards and was in Re-volts. Jack Dalrymple (guitar, vocals) is in One Man Army, Re-volts and was in Dead To Me. Greg McEntee (drums) is in Viva Hate and Lowdowns. Miles Peck (bass) is in The Sore Thumbs.

**AU: Give us a band history.**

JB: We started in 1988 as a cover band (Johnny Peebucks and the Swingin' Utters). Started writing originals in early 90's and had releases on Quality of Life, New Red Archives, BYO and Fat Wreck Chords. Currently on Fat and we love it! Me, Darius and Greg have been the main stays in the band. Eric McKenna, Joel Dison (RIP) and Max Huber have been our friends and guitar players over the years. Kevin Wickersham and Spike Slawson have been our friends and bass players over the years.

**AU: What's the meaning behind the band's name?**

JB: In the mid to late '80s my friend, Paul Roitz, had a room mate with a cat that had large nursing teats with the nickname Swingin' Ud. I misspelled it because I'm dumb and been stuck with Swingin' Utters ever since.

**AU: How did you first get hooked up with Fat Wreck Chords?**

JB: Max Huber became friends with Fat Mike and convinced him to release a full length even though he just wanted a single.

**AU: What is the current state of California punk scene?**

JB: Any other deadly bands we should know about? I don't get out much, but keep an eye out for Digital Skillet and Toy Guitar! They are below underground if you know what I mean.

**AU: Describe your sound if at all possible.**

JB: Sounds like The Ramones with hints of Bob Dylan, Velvet Underground, Big Youth and Roger Miller.

**AU: How many albums have you released? Who produced last album?**

JB: I can't keep track of that shit, sorry! I counted 11, going on 12. Last album was produced by



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# PARADISE LOST

## PARADISE LOST - 13TH CHAPTER FEELS LIKE THE 1ST

By Ryan Dyer

"Coming up with good ideas is difficult," says Paradise Lost vocalist Nick Holmes when thinking about the creative process of his band's 13th album *Tragic Idol*. It seems an peculiar statement to make when referring to a band that has many.

And those many ideas have been utilized to perfection on their twelve previous albums. Starting in 1988, the Halifax, England based band have since been a cornerstone and influential entity within the gothic and doom metal undercurrent.

You might think some would run out of steam by album thirteen, but it has been a lucky number with bands in these past five years. Anvil released *This is Thirteen* with their famed documentary on its coat tails, smashing them back into the world's collective conscious. Megadeth has just released *13*, an album that many are saying is the definitive Deth album of their latter years. With *Paradise Lost*, *Tragic Idol* marks a "back-to-the-roots" Draconian Times/Icon era style album, though with new, good ideas.

Lead guitarist Greg Mackintosh agrees, but thinks the term "going back to your roots" is a horrible term, especially for a band as broad as *Paradise Lost*. "The core of the sound on *Tragic Idol* has an essence of *Draconian Times* and *Icon*, and I think that's what people are picking up on. I do think that you can draw lines between a few of the tracks on the new record and *Draconian Times* or *Icon*, but when we were writing the music for *Tragic Idol*, I deliberately made a choice to strip everything back down to the bare bones."

"As far as I'm concerned our sound is constantly moving forward," says Holmes, "At least people are comparing us to our own music rather than another band. We've never stopped so we've never really had any retrospect. I think maybe there's an influence on *Tragic Idol* from the same kind of stuff on our early albums that we perhaps put away in a drawer for a few years, like the doom elements."

The band is still referred to as "gothic metal," a term they coined, but the meaning of the term has since been muddled and is usually used to describe the latest symphonic, operatic, female aided fantasy group. Still, *Paradise Lost* wears the label while being more in tune with traditional,

doom and progressive metal outfits. "We had a certain style when we coined the term, but it's been taken out of our hands and turned into something else. I don't know what it is now, really (laughs)," says Mackintosh.

Holmes elaborates further, "We had that gothic metal banner so long ago that the new generation of fans of what they think is gothic rock or gothic metal is a completely different thing. It's very much like *Venom* coining the term black metal versus what's

annoying, says Mackintosh, "When we started making *Tragic Idol*, Nick and I were talking about how you need to go back 30 years to find something refreshing in metal these days."

But Holmes reiterates the trouble of coming up with fresh ideas for the band, "With every album we do, I just don't think there's another one in us. You can come up with ideas, but. The number of ideas we had for this album was insane – we had so many – and the majority of them were crap, but

how we did things on this new record, and we tried to take it as far as we could."

As far as lyrical subjects go, Holmes stresses that it's the same old same old, though age has given him retrospect on these topics, "I wrote about the same stuff I've been writing about for 20 years. I just write them from a different age perspective, because when I was 21 I looked at things much differently than I do now."



considered black metal nowadays; the new generation has no concept of that."

Not entirely impressed with the production on modern day metal albums, *Tragic Idol* itself takes a more traditional approach to the actual sound and recording of the album, while retaining the elements *Paradise Lost* is known for.

"I think some of this new album is a backlash against the modern metal scene, because a lot of it these days all sounds the same, which is really quite

eventually you find one that works."

Musically, Mackintosh says they wanted the songs to sound like they do when we play them in the rehearsal room. The dual guitar work being a key component to their sound, just how are they approaching it for *Tragic Idol*?

"I think one of the key things of the sound that people associate with *Paradise Lost* is that Aaron (Aedy/guitars) and I don't really play the same things. We do the same thing *The Cult* used to do in the early days, which is something I was influenced by. That's

Twenty years. Thirteen albums. Holmes sings the importance of the quality of music the band creates while keeping a working man state of mind to being a musician, "We're professional musicians, we're not week-enders, and being full time with this I think we work harder to make things as good as they can possibly be, because it's going to be dictating what we do for the next couple of years. If we were a garage band with only the odd gig here and there, I honestly don't think we'd put much effort into it."

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Ted Bundy  
 Interview with Ted Bundy (band)  
 By Ryan Dyer

**AU: There are a lot of infamous killers out there in history. Why Ted Bundy?**

TB: Well we started off with a bunch of different names, starting with Richard Ramirez. changed it to Ted Bundy because it was easier to chant and more our style.  
**AU: I'd like to recommend the book Ted Bundy: Conversations with a Killer, if none of you have read it. It is all hypothetical situations Bundy talks about before he actually admits to any of the murders. It shows how great of a liar he is. Do you guys read true crime often for inspiration?**

TB: Yea. Definitely do. News media and cold cases. Don't really read books. Except Hustler. Murder and death are part of life as far as we are



concerned. And are into anything involving such.  
**AU: What are some of your songs about? What is the one with the sickest subject matter?**

TB: There are two that come to mind, one being about a true story of a six year old found beheaded and sexually assaulted.

Another being "River Foetus", which is a hypothetical situation: it's an island where all the sickest people flock to, were all taboo pleasures are welcome. The main attraction being a river full of foetuses of all races.

Where one can "take his pick" so to speak, and have his way with it

**AU: You have a very old school death metal sound. Bands like Autopsy, Blasphemy, Possessed look to be an influence. What else?**

TB: DISCIPLES OF POWER, Casket, Deicide, Rotting, ArchGoat. As well as being influenced by these bands, liquor and other vices also, influence us greatly.

**AU: I like the line "So I slam the slut's head one more time. See the**

**fluid drain from her cuntly spine" in "Kike Kunts". What is the story behind this one?**

TB: This is a personal story, written by our bass player/vocalist FOREST WARLOCK. It is about killing a house full of chicks who have denied him..  
**AU: Since the band formed in 2010, your shows have been advertised as rituals. Starting with Massacre in the Coulee, with Bundy's face on the ad, with the most recent being Assisted Sodomy Ritual, with two obese women feeding each other. I think my favorite is the Elderly Ass Gape Ritual. Could you comment on some of these, and what rituals are next?**

TB: Basically, our rituals are spawned through astrological charts and full moons. Our rituals are near and dear to our cold hearts and we don't just ritual for no reason. As for what rituals are next, we would have too consult our star charts. The names of the rituals mean too express a certain type of emotion we might have been feeling at the time; it was a title that struck a chord within us.

**AU: Any Medicine Hat horror stories to tell us about?**

TB: Horror stories? Except for the murders of the Richardson family a few years ago, and a few stabbings here and there, Medicine Hat doesn't offer us enough to go off. But we do enjoy the hilarity. And wish for more murders.

**AU: Macabre has an entire album about Dahmer, and a few songs about Bundy. Are you going to write the full Ted Bundy story for an album?**

TB: We have tossed the idea around, but would like to steer clear of this for the exact reason that the greats have already done this. We prefer hatred and pain that is close to us and real to

# MEDICINE HAT



us. We are big fans though, and appreciate their music greatly.

**AU: A sick joke to leave us with?**

TB: What is the best thing about twenty two year olds??

There is twenty of them..

Thank you for supporting our musickkk. Ted Bundy Praises you.

## Spread the Metal

On July 5th and 6th the first annual Spread the Metal festival (hosted by Spread the Metal Records and its founder Matt Day) took over the Halifax Forum. A licensed, all ages gig hosting 16 bands, the festival saw a total of 400 people in attendance over its two-day run. The line-up included some legendary acts – with Blackguard opening for fellow Montreal veterans Kataklysm on the first night, and



Cryptopsy opening for the Morbid Angel on night number two.

While most of the festival headliners played some variation on the death metal genre, traditional heavy metal acts like Black Moor and Answer With Metal, black metal from Blasphemy Reborn, progressive from Last Call Chernobyl and heavy southern metal from Death Valley Driver were also included, with a scattering of more melodic stuff throughout. In short, there was something to suit every metalhead's preference.

Literally every single band that played was phenomenal and the general consensus from the crowd was that this festival was one of the greatest metal events of their lives. Bands like Descend

from Sweden and Fallen Joy of France travelled thousands of kilometres to Halifax, giving the festival a solid international presence. Of course the usual antics occurred with some clueless fans asking Morbid Angel to autograph some vinyl that wasn't by Morbid Angel, tour vans breaking down and needing new engines in the middle of New Brunswick, and hard-working festival organizer Matt Day progressively losing his voice throughout the weekend to the extent



that Morbid Angel's Evil D pretty much had to tell him to stop talking.

What you aren't expecting to read next is that this heavy hitting festival was held as a fundraiser for the Heart and Stroke foundation, with 100% of net ticket sales being donated to charity. Day fully believes that 'that helping those without the ability to help themselves is one of the only worthwhile things that a person can do'. In support of his belief that helping others is more important than money, Day eventually plans to morph Spread the Metal into a non-profit organization that spends as little as possible on administrative and as much as possible on improving lives.

While next year's festival will likely be scaled back a bit, Day hopes to include bigger names like Bullet for my Valentine and Dark Tranquillity, as well as smaller bands deserving of

## HELLIFAX



more attention like Unleash the Archers and Edge of Attack. Eventually Day sees the festival going on tour – hitting up major cities throughout North America including New York and L.A., with each stop hosted in support of various local charities. So if you're unfortunate enough that you won't make it to Halifax for Spread the Metal next year, keep your eyes peeled because one of these

days it might just be coming to you!

- Catastrophe C.

**Pictures:**

(Photo credit to Evan Pooley)

**No.1 – Cryptopsy**

**No.2 – Fallen Joy**

**No.3 – Blackguard**

**No.4 – Black Moor**



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## Evil Dead: The Musical Experience

A Deeper Look into the Show

By Ed Sum

Ever since *Evil Dead: The Musical* exploded onto stage and landed on Broadway, it has evolved to become a unique experience to be enjoyed by all. Some people, producers included, see it as more than just a show. It is a night where the love for film and the performing arts work very well together to entertain.

"We evolve the show every time," said Chance Newman, director of Last Chance Productions, "We've never done the show the same way. And when we see something that is not working, we throw in something else."

Newman's academic background in film and years spent in musical theatre proves to be a perfect synthesis of how genres can cross over. With more than thirty years in both disciplines and also in him hosting haunted attractions during Halloween, he says that it was just a natural fit for him to produce this show. Also, he can tell audiences which numbers are what when it was first performed.

"'Bit Part Demon' is based on 'Mr. Cellophane' from Chicago, and 'Cabin in the Woods' is based off of Grease," revealed this very well versed director.

He has also been to enough other *Evil Dead: The Musical* shows to see what other groups are doing. But given his diverse background, he is able to inject more than just his vision. The performers not doubt have their own interpretations as well. Newman's version plays around the Pacific Northwest. But for fans in Calgary, the Hit & Myth Theatre Company will stage their version at the Pumphouse Theatre beginning August 14th, and that only proves this show's lasting appeal.

Chris Bond, the lead writer of the original production, only affirms this fact; "Evil Dead the Musical is presented by amateurs and professionals alike, so the shows will vary, a lot."

With Newman and the cast he works with being film enthusiasts, what audiences observe is a culmination of other in-jokes, cartoon references and parody. This director loves Monty Python, and will insert as much camp as he can into his production. That also includes one angry squirrel that needs to be seen to be believed.

"Whether it's in the characters or with the props. We all have our own favourite moments," said Newman, "Some of us are *Evil Dead*, *Evil Dead 2: Dead by Dawn* or *Army of Darkness* fans. And so we really try to bring whatever we can into that and then make it an overall fun experience for the fans."

That can also include a few Scooby Doo moments when everyone is lined up, afraid to open the door. But there are also a few traditional staples like playing homage to the man who is Ash, with one particular book, *If Chins Could Kill*, by Bruce Campbell. Even with repeated viewings, the jokes do not wear

*Dead* and *Rocky Horror* since both products are high up there as cult products.

"In the opening number, we thought it'd be fun to have Dr. Frank n Furter sing 'Sweet Transvestite,' and have Ash come out to shoot him," laughed Newman.

This cross pollination should come to be no surprise to those audiences familiar with the horror musical and comedy tradition. Last Chance Productions show has an opening act: The comedy-horror styling of Gerald Geraldson worked the audiences with his stand-up



out. But there is more this show than just simply showing up to get a white shirt bloodied up.

Newman knows how to set up the Splatzone, the area of the theatre set up and protected so attendees can get soaked with fake blood. He hinted at how the effects behind stage are very hard to coordinate. "You have to dance on stage with a lot of blood," warned this director, "Slipping can be a hazard."

He also reveals that seven types of blood are used in his show. Other productions can be very elaborate, using a sprinkler system, or very simple, like having a lone individual with a squirt gun. In terms of advice in how to get painted with it, he finds some fans are far too enthusiastic for it and they forget the point of the show. He talked about how he witnessed a show where one fan literally jumped on stage when the blood came a-squirting!

In Newman's version, he adds to the product by putting some other ideas to the fore. He plays up the rivalry between Evil

comedy and his rendition of Frank Sinatra's 'My Way.' This comedian was quite honoured to have the chance to open for this show. He even had a cameo as the ghost of Doctor Knowby.

The cast welcomed him with open arms, and altogether, both performances were very spirited. Newman describes his production as a horror variety show and he personally believes that it just adds to the overall fun of the night. Those feelings are what get audiences talking about after wards, and that enthusiasm is bringing this particular show back to Portland, Oregon. It played on the weekend of July 13th and 14th.

"Producers are always clamoring to get young audiences into the theater," noted Bond, "And the minute you have a hilarious horror comedy, you have a work that will continue to interest that audience and future generations."



## Necro - The Murder Murder, Kill Kill Interview

By Ryan Dyer

**AU: You just released The Murder Murder, Kill Kill two disc EP. Conceptually, how did you approach this album?**

Necro: Most of the songs were half recorded or done and just needed to be mixed. This EP was meant to give the fans something fast while I work on my new solo albums and The Godfathers, but once I start something I want it perfect, and although I am pushing it like an album, it's mainly meant as an EP thing. Topic wise I liked that there was different flavors because it allows me to show diverse styles. Once I drop a full album of Death Rap for example, the fans won't have "Jewish Gangsters" type shit on that record, so this was my chance to drop some original shit. What will happen is once I drop the style everyone loves, they will look back on the catalog of music and say wow, this guy is next level. I got so many styles that any true Necro fan will appreciate me going to work creatively. I shock the world constantly with every move I make.

**AU: "Sharon's Fetus" follows "Creepy Crawl" as another chapter in the Charles Manson/Necro legacy. What to you is continually fascinating about the case?**

Necro: I'm not fascinated by it, it's just something that happened that is classic, that was brutal, that was intriguing; but trust me, I don't sit around thinking about Charles Manson. I am more focused on my career and my cult thing. I never heard anyone do what I have done with those subjects in hip-hop form, maybe a rapper here and there mentioned Manson, but I don't listen to them. I just come up with original concepts that are good for the Necro brand, and these are subjects and ideas which I feel hold weight in the hip-hop genre.

**AU: "Howard Stern" is a great commentary about recent tabloid whores. What do you want to say about this track?**

Necro: I have always had the style of tabloid update, where I destroy all the people in the tabloids and I plan to make an entire album at one point that has 10 Tabloid reports (tracks) per album. I have the first cover done for this art wise and it's awesome. I came up with the idea when I saw Mac Miller do that Donald Trump thing, and Trump co-signed him. For years I have tried to get on Howard Stern with no luck, and I pretty much gave up on it. Gary is a faggot, he has no clue, so when I saw the Donald Trump thing, I was like wow, this emo rapper got Trump to pay notice and catapult him into the next level, how could I as Necro do something similar, but my style? And boom, the idea of making the first rap song called, "Howard Stern" came to mind. I figured there is no way he won't show me love once I do this, same way Trump showed Mac Miller love, but it hasn't worked out that way (laughs). Howard did acknowledge the song and played like 20 seconds, but he did not play my verses which had me crucifying the tabloid world, and he wouldn't let me on his show - it was treated like I am some dime a dozen rapper. I take offense to that and feel they can go fuck themselves. Howard doesn't realize the privilege it was for me to make that for him, even though my goal was really just to get noticed (laughs). I do respect Howard, which is why I even used him for the song, obviously he fits Necro perfect in the foul angle, and that's

why I used his name for the song. But the reality is, that song is my tabloid style and the style lives on with or without him.

**AU: "Raw Talent" brings to mind your Sexorcist days. Is this track a taste of thing come; will there be a sequel to that album?**

Necro: As much as I don't feel like it's been that long since I did some sex shit, I guess it might feel like that. The reason I don't feel its been so long is because I did drop "The Kink Panther" on DIE!, and I had dropped the "Who's Ya Daddy?" video like three years after the album dropped and that got four million views on Worldstar. "Who's Ya Daddy?" was such a hit for me - so many girls getting naked on stage all over the world, that I was just riding the wave of that. I only started touring in 2006, really doing it from '07 to '09 - so that song was still holding weight, and it still does. So I just wasn't ready to attack another full sex album yet - also after Sexorcist I dropped Death Rap which was genre defining and I had so much invested in that record. By the time DIE! came out I needed to hit the fans with a lot of brutal shit but I didn't want them to forget about the Sexorcist so I dropped "The Kink Panther", and now three new porn tracks on MMKK. The fact is it's about time the fans get a full sex album start to finish. I have most of the beats ready and just need to record it, so it's coming for sure, and it will be monumental like the first record.

**AU: Can you talk a little about "Jewish Gangsters"? Why was now was the time to produce these songs?**

Necro: Well I am all about doing original things and showing that I am not just a death rapper, but I am a well rounded artist. Blacks always rap about their heritage, same for Irish, and everyone wants to be an Italian mobster, but when Jews get mentioned it's always some lawyer comment, or that sheisty Jew, and me being a Jew (not religious at all), just that's my culture and family heritage, I always felt like we are not being repped right, at least the street Jews. When I decided to make MMKK, and went through all the unreleased songs, these tracks came to light, and I said what better than dropping these now?

I felt that people were sleeping on the fact that Murder Inc. was legendary Jews and if you look up 1920's/1940's gangsters half of them were Jews that would have icepicked ya neck. I feel that's enough to pay homage to, and I do what I

feel and I wouldn't release anything I didn't back. Sadly enough, I got no support from the Jewish community because they are against gangster shit (laughs). They are like the Amish community, and when I rep "Jewish Gangsters" it's not me being religious, or a Zionist, or some political thing, or against any culture. I don't even relate with most Jews, it's just what my family heritage is, and it would make me fake if I didn't embrace what I am. I would never self hate what I am because it's not popular in today's culture. Being a white rapper was never popular for me in the hip-hop world, so being hated for being a Jew is nothing new to me. I am so used to hate that it's like taking a shit - everyday business, but there is a science behind the JG's concept. Anyone that is gangster and keeps it real, and has had a friend that was Jewish that is street will get it. Do your history and look up the Jewish mafia and it might make more sense to you, not to mention, Israel as a military country, as a Jewish army, are one of the illest armies in the world - super rugged and on point, and this is where my father came from. So I have history in that angle as well, and this is me sharing it with the world like blacks, Latinos, and the Irish have done.

**AU: As far as marketing yourself, you have built yourself into a true self made cult icon. You don't have a publicist, you do all of this work yourself. Can you comment on the "do it yourself" ethic?**

Necro: I found publicists to be full of shit so I built my own newsletter and that seems to reach out to all of the blogs. You can't rely on some dumb cunt that wants to judge my music, take \$3k in advance and won't guarantee shit, then she says after the fact that no one wanted to review or interview me. Fuck that shit, these dumb hoes are out partying with these editorial people, and you can't get me some press? That's because they are all PC and won't take a risk or push Necro. Things have changed. Back in the day I would have sold a million records, but the days of NWA and Geto Boys are over. I still have my cult fan base and I

use anything I can to reach them, and I do this all without spending a lot of money. If I was a new jack, I would have to spend way more and work harder to get noticed. The fact is I am established and most know the name Necro, whether they like me or not they check to see what I am doing. So now it's just about pimping my situation as best as possible, and that's not done by giving all my money to other people. Better to do 90% of this myself and have the rest of the tasks done by others, which is why I have some "associates" that work for PLR, and it's all part time but it's all real work. They get paid, and they are loyal to my brand. I work within that unit, for now, until I make myself bigger through more moves.

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## Sleez In The City

### Size Matters

by CJ SLEEZ

I made my boyfriend wait for three months before we had sex. One night after having what should have been too many drinks to enjoy while working at the bar, I was feeling exceptionally confident and decided that would be the night. At two in the morning he came to pick me up and we walked the three blocks to my bachelor apartment. Once in the door, I started undressing. As he stepped forward to kiss me, I reached into the desk drawer beside me and pulled out a condom. I expected this action to be met with either enthusiasm or relief. Instead he just looked at me with disappointment in his eyes then shook his head, leaving me feeling confused and instantly self-conscious.

"I don't think this is going to happen tonight," he said, "I can't fit into regular size condoms and I didn't think to bring any magnums". I was speechless, elated, excited, nervous and intimidated all at once. This was an issue I'd never encountered before. We're still together having amazing sex and I'm pretty sure I'm not going anywhere. This is obviously not solely due to the size of his cock... but it definitely helps.

We live in a modern culture where the mentality is generally, "the bigger the better" and I tend to agree; well, at least when it comes to penis size. Now, don't get me wrong; I am not so naïve as to suggest that all men with plus size packages are automatically better lovers than those without. I'm sure that some men with smaller dicks are amazing in bed. I'm merely pondering the possibility that perhaps because well-endowed guys have more to work with, less effort and skill are required to impress and satisfy their sexual partners. Having a big cock could literally leave a narrower margin for possible disappointment. Every woman wants to feel young, tight and firm and most ladies value a large penis much in the same way that most men prefer larger breasts.

I believe the most likely reason why the topic is still somewhat taboo or debated at all, is that no

person of even the slightest human compassion wants to emotionally wound those men who are close to them by pointing out their shortcomings and making them feel insufficient. We all know how sensitive men can be when it comes to their junk. In my opinion, anyone who claims that size is insignificant, is most likely doing so because either their lover or they themselves possesses a small package. Realistically, I think that most guys already know it matters and if anything, they might over-estimate just how much. There's an entire industry built around their self-conscious concerns. I've seen late-night infomercials for both penis-enlarging pills and pumps. Apparently men can become quite obsessed with it and a few have actually become so stressed out, that it's led to sexual dysfunction and/or impotence.

Just type "penis size" into your browser and you'll find links to everything from a "Visualizer" (which instructs men on the proper way to measure themselves, then creates an image of their virtual cock), to

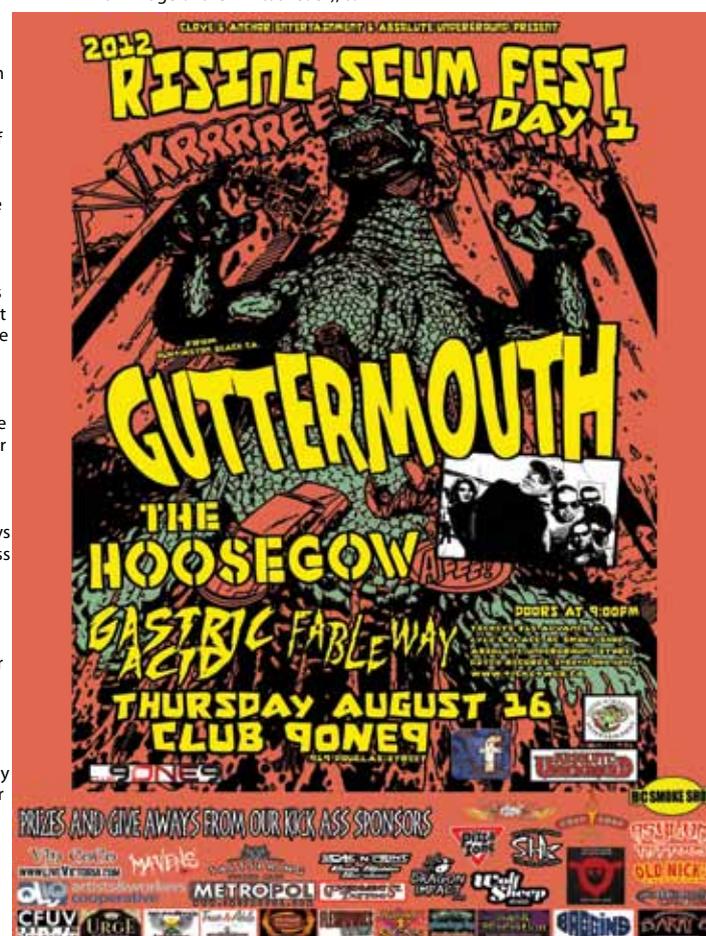
an "Authentic Women's Penis Size Preference Chart", (which puts the ideal size roughly between 7" & 8" long and 6 1/2" in circumference). According to research however, this preference chart's so-called "ideal size" is unrealistic for most. In fact, recent studies have shown that the average man's penis is not as large as previously thought. For the past few decades medical literature has stated that the average penile length was about 6 1/2", however those statistics were actually calculated by combining measurements that men had reported after taking them by themselves in private (go figure, eh?). Within the past few years, scientists have obtained much more reliable numbers by having the measurements taken by a trained medical staff member (Now there's a job, lol). These new results have proven the average erect length to be more like 5 3/4", almost a full inch of difference from the previous reports. So there you go guys, feel better about yourselves. Ladies - Sorry to be the bearer of bad news.

#### My advice?

For the ladies- NEVER tell your man he has a small cock (especially if he does) and never laugh at him naked. As I mentioned earlier, he'll be deeply hurt and might not EVER get over it. A big dick is a luxury yes, but it's not a necessity. If your guy sucks in bed, make him better. Show him what he's doing right instead of telling him what he's doing wrong. For the men- Don't stress over the size of your cock. Keep in mind that because of the visual foreshortening obtained from looking down, many guys believe themselves to be smaller compared to other men than they actually are. Plus, men that measure smaller when flaccid will actually expand a larger percentage once erect to help compensate. So don't worry about it. Other than having a risky and expensive enlargement surgery done, all you can do is make the most of whatever it is you've got. Be confident in your cock. Good self-esteem is extremely sexy. Whatever you don't have, you can always make up for with other talents. After all, you've still got fingers and a tongue, don't you?

#### Have a question for CJ Sleez?

Email them to [CJ@SleezRecords.com](mailto:CJ@SleezRecords.com). If your question is used or printed, she'll send you a free copy of her latest CD "Valley Of The Shadow". For more info on CJ, check out her band site @ [www.CJSLEEZ.com](http://www.CJSLEEZ.com)



  
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## Interview with Andrew Hulme

**AU: In all your years in New Zealand did you try out lots of vocalists? Or were you just happy being instrumental at the time?**

AH: The search was extensive, including postering, putting up a billboard at the freeway on ramp, and a lot of word of mouth and leg work. The band never intended to be an instrumental act. Finding the right vocalist in New Zealand, someone that fit the band, proved to be a hefty challenge. Many tried out, but failed.

**AU: Of all the places in the world to move to, what made you choose Vancouver?**

AH: Realizing that reaching bigger markets was not going to happen in New Zealand, the band needed to move to north America. Canada being part of the commonwealth was a natural choice and Jordan Kemp had ties in Vancouver.

**AU: Did it take a lot of work to get Chris Valagao to join the band or was it obvious to everyone that you guys fit great together?**

AH: Val's vocals are a seamless fit with the music and a couple jams and a few boxes of beer sealed the deal.

**AU: Then you got an award-winning producer and made a great album, have you been getting a good response so far?**

AH: The buzz the band is generating is growing at an exponential rate and is charting well globally. Rob Shallcross is pain in the ass, but ultimately got great performances out of all of us.

**AU: You're at the end of a recent tour. Did this tour go better than your last bunch of shows?**

AH: This Canadian tour has been a great success, with the album being released during the beginning of the tour momentum seems to be gathering.

**AU: Any fun/shitty stories from this last tour?**

AH: We were in Montreal standing outside the Super Sex strip club. Val was trying to find a sandwich or some item of food they only have in Montreal (can't remember what?). So there was this good looking girl standing not too far away. We bowled over to ask if she knew where to find these things, when out of nowhere this guy starts getting all weird like "you want to rent her!? You want to fuck her!?" and we're like "Arrrr no?!

So dude keeps on at us getting closer and more uptight, we keep telling him to get lost. Then bam he sucker punches our sound man who's not paying any attention and has no clue what's going on. The next thing Jordy starts following this guy up the street and gets in his face about it and before you know it it's a big ball of arms and legs bouncing around off the pavement which basically was four members of WOH kicking the shit out of this guy up the street for about half a block. The guy must have been high or something because he just keeps getting up looking for more. So Jordy tells him one more time to fuck off before casually giving him a heavy jab and lays the guy out in the gutter. Montreal.....Good times.

We ate chicken burgers that we fired up on the BBQ, in a park in Edmonton. Everything was going good till about 12.30 that night when things took a turn for the worst. Within a couple hours

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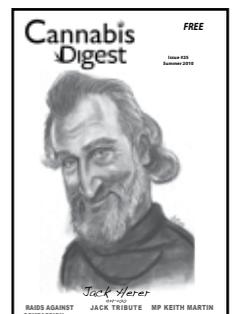
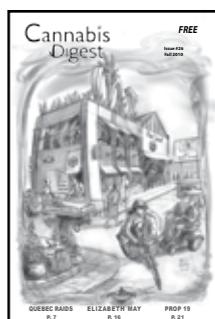


three of us were racing each other to the washroom, having turns spewing in the kitchen sink and all turned a deathly shade of pail green/off white. Food poisoning is a bitch! Especially when it lasts for 12 hours and takes another couple of days to completely go away. A couple of us were still throwing-up after we came of stage a day or two later!

-Michael F. Carnage

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# Absolute Film Reviews

## 42nd Street Forever - Blu Ray

### Synapse Films

Synapse Films presents another round of extreme trailer madness. Clocking in at three hours and 46 minutes, this is by far the biggest instalment of the 42nd Street Forever series and let me tell you, it's not to be missed. The multitude of coming attractions on this release is amazing and it expands all different genres from exploitation to campy comedies and everything in between. The marathon begins with a few 70's blacksploitation trailers like Sugar Hill and Black Samson and gently leads into an hours worth of sexploitation trailers from the '60s and '70s. Titles include Delinquent Schoolgirls, The Centerfold Girls, The 3 Dimensions of Greta and Teenage Mother. I'd never seen anything like this before in my life, and that was just the beginning.

After the boob bonanza comes a few scifi trailers from directors like Luigi Cozzi (Starcash) and Kinji Fukasaku (Green Slime) which happen to be some of my favourites on the entire disk. These cheesy but classic films should be a nice trip down memory lane for anyone who loves "real" scifi cinema. Next we move onto the horror section which includes some great stuff like The Deadly Spawn and Doctor Butcher M.D. In fact every film picked for this part of the movie is worth the price of admission. There are a select few Japanese and Asian films thrown in throughout like Shogun Assassin and Crippled Masters and most of the films so far were somewhat easy going but nothing prepared me for what was to come next. Secret Africa and Shocking Asia, two documentary films that were so hardcore I had trouble watching them. And these were only the previews, I couldn't imagine what the full length films would be like? Genital operations, animal killings, blood drinking, this stuff was insane! Don't get me wrong I love gore and sleaze, just not when it's real. The final portion of the almost 4 hours of movie madness starts with some outrageous XXX films including a trailer with none other than John Holmes. Next we get some really over the top cheese dick comedies and a nice group of Biker films including The Pink Angels rounding out the whole experience. There are a few others that I should mention like The Italian Stallion starring Sylvester Stallone, They Call Her One Eye aka Thriller and the double billed I Dismember Mama/Blood Spattered Bride. Also there are some nice extras included on the disk like a great commentary track by Edwin Samuelson (Avmanicas.com) Michael Gingold (Fangoria Magazine) and Chris Poggiali (Temple Of Schlock). Overall the

whole thing is worth checking out especially if you love watching trailers from, in my opinion, the best time in cinema. I dare any cinephile to sit down and watch all three hours and 45 minutes in one go. It will test your mind while at the same time blow it!

-Cody No Teeth

## Abraham Lincoln vs. Zombies

### The Asylum

A sendup of Abraham Lincoln: Vampire Hunter, the film here has been created to potentially capitalize on its looming success. However, the film here has been made for a fraction of the price of its bigger budgeted cousin. That lack of financial backing means that Richard Schenkman's feature must be innovative. There is creativity here. And Schenkman gets many film elements right, but Abraham Lincoln vs. Zombies comes across as a tepid Civil War action piece.

As a boy, Abraham Lincoln (Bill Oberst Jr.) had to watch his mother infected with a zombie virus. As a man, he must watch Mary (Baby Norman), his former sweetheart, also fall ill to this disease. The Union is fracturing under an epidemic. But, America will not go down without a fight! And so, Abraham picks up his scythe to do battle with the undead. He must gather some fighters, as well. So a few friends come along for the ride including: Stonewall Jackson (Don McGraw), Pat Garrett (Christopher Marrone), Theodore Roosevelt (Canon Kuipers), and John Wilkes Booth (Jason Vail). Booth sets himself up as the antagonist and so do all of the roaming dead. Will the Union and Abraham survive?

This reviewer lost interest in the answer to this question. However, it was fun trying to categorize Abraham Lincoln vs. Zombies by genre. Is this a period piece? The costumes, settings and dialogue make the film seem accurate historically. Although, diehard historians will realize that many of the characters in this film would not be the ages portrayed here. Many characters would be much younger. Is this an action film? The assorted battles between the undead and Abraham with his Secret Service men create for some enjoyable confrontations. Yet, the many lumbering zombies seem like speed bumps rather than actual foes. Is this a horror film? The only element that makes this film seem terrifying are the creatures on the screen. The makeup from Renonda Anderson is gruesome (even though some necks go unpainted), but there are few scares to be found here. Really, Abraham Lincoln vs. Zombies is an average thriller with only a few scenes creating for true excitement. Unfortunately, this outing was not one of The Asylum's best. While

the film does not resort to cliches, Abraham Lincoln vs. Zombies fails to reach its full paradoxical potential. Surely there are a few more laughs to be found here. This is Abraham Lincoln fighting zombies after all. As well, there is very little tension between warring groups. The zombies seem to act like pylons when they needed to be more threatening. There are some awkward moments of dialogue that seem overextended. The change in pacing was welcomed, but the film slows down too much in a few spots. The music is well done by Chris Ridnehour. It is especially compelling during the many action scenes. The settings are great, while the plot is a little sparse. There are many night shoots that are poorly lit; day shoots are lively and bright. All of these elements create for a fairly average, or slightly above average film.

-Michael Allen

## Beyond the Black Rainbow

### Magnet Releasing

Imagine 2001 - A Space Odyssey directed by David Lynch. THX 1138 but by Andrei Tarkovsky. Or Dune directed by Alejandro Jodorosky. Oh wait...that was going to happen.. Beyond the Black Rainbow is what Tron might have been on a miniscule Canadian budget and with all of the people involved high on LSD while filming. Are these comparisons working for you? Because they did for me.

Beyond is a throwback to psychedelic, existential sci fi films that relied heavily on atmosphere, while being also reminiscent of splatterpunk films such as 964 Pinocchio or Rubber's Lover, with a soundtrack by Jeremy Schmidt, reminiscent of Wendy Carlos' A Clockwork Orange. Based in 1983 in the quasi futuristic facility known as Arboria, looking like it was designed by Andy Warhol, which describes itself pre-credits as an energy sculpting institute designed to build a new, better, you.

The founder is on his death bed and his successor is performing experiments on a young girl, Elena (Eva Allan). These experiments, in true pyramid symbolism/ MK ULTRA fashion, are designed to bring upon a new era of human evolution. Has she evolved? When a maid's head explodes in true Scanners fashion when dealing with Elena, we can be rest assured that guessing which card you have in your hand isn't the height of her abilities.

Beyond is a simple story coddled with dense atmosphere, slow dialogue and scenes of highly stylized institute protocol, including the successor, Bobby (Michael Rogers), taking a trip into a black and white multiverse after placing something on his tongue. Like Elena, Bobby has

some secrets for us as well. Elena tries to escape Arboria, and it is through this that we realize that the institute is not on another planet or plain, when "normal" human beings are confronted and snap us out of the surreal state that the film coils us into. And this is what makes Beyond the Black Rainbow a winner in my opinion.

-Ryan Dyer

### Cell Count

#### Polluted Pictures

Plenty of Portland, Oregon talent can be found in Cell Count, a film by Todd E. Freeman. Not only does the movie feature cast members who appeared in NBC's Grimm, but it also showcases this director's other talents like penning a very thoughtful screenplay.

The movie tugs at the heartstring with a powerful moment that many viewers can relate to: the potential loss of a loved one. The drama comes from the fact that Russell Carpenter (Robert McKeehen) really loves his wife, Sadie (Haley Talbot). She's dying of some unknown disease, presumably cancer, and he will not let her go. Russell will climb the highest mountains in search for a cure. And when Doctor Victor Brandt (Christopher Toyne) approaches him to say he has it, Russell is intrigued.

The physician does say his treatment is experimental. There is an implication that the procedure is also not FDA approved. At times, this movie moves like a twisted wray version of Riddley Scott's Alien, but minus all the dirt and grime. During other times, this movie acts like a rallying cry to say all of humanity will not succumb to the ravaging nature of any disease. But, eventually, this mysterious virus will spread.

Brandt may seem like the model physician in the hospital wards, but he has an agenda. Toyne's performance is what sells this product. His passionate zeal for the greater good is understated. Some viewers may want to fill in the blanks themselves by suggesting Brandt was one of those mad Nazi scientists who fled Germany. After successfully immigrating, he took up medicine in order to find patients to continue his experiments on. Although his accent is not distinct, that does not affect how wonderfully secretive this antagonist is.

When Brandt tells Russell that he can join Sadie in the testing of his new medicine, the movie takes on an ominous turn. The incidental music used only deepens the chills and it is a well-orchestrated mix of styles to tune viewers to the emotions being expressed at the time.

Sometimes, when a film takes place in one huge set, there might be a small chance of losing a few viewer's interest. In this

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case, the generic military facility the patients are in is modeled to represent a safe sterile environment. "The Facility," as it is called, takes on a greater meaning. The obligatory sex scene is quickly dispensed with and that may be the reason why Sadie's recovery is not being wrought with side effects. Adjusting hormonal control can do amazing things to the physiology of many a human. Russell is excited in more ways than one.

He has hope. Now united, both he and Sadie extend their faith to their fellow man, those other patients they meet in the facility. At first, there was some animosity, but it slowly fades away in favour for some team building moments.

Although Billy (John Breen), one of their fellow in-mates, does not easily take to the couple right away, he does find companionship with a dog. Breen shines in his role when playing with the mutt. And as other characters are introduced, Doctor Brandt does not get conveniently forgotten. He is observing the group while another kind of disease manifests, the sudden sense of isolation.

Freeman nicely introduces it when all hell breaks loose. But when there is the voice of a complacent Stewardess (Laura Duyn) from the public announcement system to insure everything is safe, some viewers may have to smirk when she announces that the facility will not be held responsible for injuries incurred while in unsecured areas.

The moments of uncertainty are wonderfully manic and interestingly unexpected. To say any more about where this film goes will give away its greatest secret. Based on the trailers and poster design though, this movie brings about a monster and sense of body horror that is very cryptic in a Cronenberg kind of way; the humanoid being encased by its own lung lining makes for an interesting effect, but there's more than light gore to cause some audiences to lose their popcorn!

Plenty of mystery and subtext can be found in

this film and that makes for a great film. But as for what will happen next, after the world premiere, will depend on who will survive this mystery plague. Freeman has confirmed that there will be sequel; it will no doubt continue from where Cell Count left off.

-Ed Sum

### Deadly Renovations

#### Midnight Releasing

Deadly Renovations was initially titled the simpler Renovation. It has been given a name change, perhaps, to make it sound more dangerous. The film does host a dangerous killer who seeks two million dollars of stolen cash from the Hotel del Sol. To release on DVD August 21 through Midnight Releasing, Deadly Renovations is an indie thriller with some adequate tension built during the finale. You will just need to be patient to get there. The film begins with several friends and a new project. They hope to

renovate the Hotel del Sol and flip it for profit. Unfortunately for them, there are a group of thieves working in the darkness. The thieves want to find some hidden money from a bank job gone wrong. But, where is the money? That question is revealed in the ending. In the meantime, the thieves and friends lock horns over who has the right to be there. One person, armed with a hand axe and hell bent on murder, emerges as the victor.

That victor is also an escaped psychiatric patient who is ill tempered. Perhaps his/her murderous mom turned him/her into a killer. Whatever the reason, a hooded figure stalks the halls of the Hotel del Sol in search of victims. And that killer is played well by an unnamed actor. You will have to see the film to find out who he/she is. That mystery is not revealed until late in the film. To get there, fans of thrillers will have to be patient for the big reveal. Writer Charles Pisaeno and

director Robert H. Gwinn build the film at an even keel. However, this reviewer did wonder at the 30 minute mark: where is the conflict? The antagonisms come at their own pace. This slow build to a climax allows the characters to become acquainted with the viewer. Some film fans will like this slower pacing while others will be looking at their watches. Deadly Renovations will be released shortly through Midnight Releasing and this reviewer would recommend the film to indie thriller fans. As long as you know the pitfalls of indie filmmaking, then you will find some charm within this picture. Others, looking for high brow cinema will most likely be disappointed. This reviewer enjoyed the picture despite the hamperings of a small budget. Others will see the quality here in a money heist picture that offers bloodshed at almost every turn.

-Michael Allen

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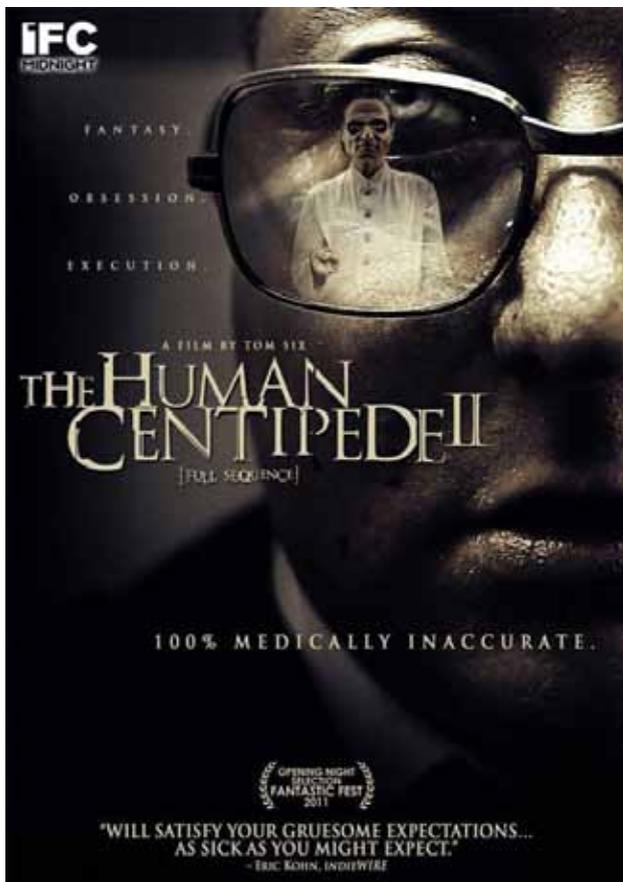
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## The Human Centipede 2 (Full Sequence)

Interview with Laurence Harvey

By Ryan Dyer

It's been a year since the release of Tom Six's controversial sequel to The Human Centipede. Filmed in black and white and with certain sandpaper related scenes cut in Britain, the film immediately caused a stir within the film world, beating the subversive content of the first with vivid grisliness. Not since A Serbian Film or Martyrs has a film sparked such discussion. At this time, as a third film enters production, Laurence Harvey, the star of Full Sequence, talks to me about some of the undisclosed details about the film, as well as some of the afterstitch that goes along with it.

**AU: How did the first Human Centipede affect you after seeing it?**

LH: I spent the first half hour wondering whether it was a good film, or a bad film, or an intentionally bad film - and if it was the latter case then to what purpose? Was it simply a spoof? Or was a more political/social satirical element at play? Or did it miss its purpose entirely? And at around the 40 minute mark you realise that the film has already got you in its clutches.

By the end of the film I knew I had pretty big shoes to fill. Dieter is an amazing actor who had totally made the film his, with a performance that is knowingly hammy and scenery-chewing, but also has this thread of calm, quiet steel running through it.

Also Tom had managed to pull off a film that had the feel of an old '70s Euro thriller, but there was also something of The Black Cat, and Pasolini's Salo. And although it was very controlled and clean, with very little nudity or blood, it also

managed to feel like a sleazy Hong Kong Cat III film, partly because of Dieter's performance, and partly because of the atmosphere and some of the angles of the shots in the film.

Then I had an hour and a half to cross London, grab a sandwich, and prepare myself for my audition.

**AU: What were the similarities, if any, between your character in The Human Centipede 2 (Full Sequence) and obtaining the role in real life?**

LH: There weren't any similarities between Martin as a character and my obtaining the role through the usual casting process with Tom and Ilona. Except for the fact that I am living at my parents' at the moment (and when the initial casting took place).

**AU: How long did the 12 person scene take to film? How long they were together like that in between takes?**

LH: Well, there were only all twelve in the shots that all twelve were going to be seen in. It took so long to get everyone in position, if Tom could do a shot with just two, three or four

segments in, then he'd do that whilst they were prepping some of the other actors. All twelve people were never in position for more than 12-15 minutes.

**AU: Were you in character the whole time like Dieter in the first?**

LH: No, not really, although I used my own social discomfort as part of Martin's character, so I would keep myself on the edge of a conversation, rather than in the middle of a group of people.

**AU: You have no dialogue in the film, did you take any cues from silent film actors?**



LH: Yes, of course. I thought that would help the audience sympathise with Martin, if we played the violence at the beginning of the film as slapstick, and I have been very influenced in my performance art career by an essay by Gary Stevens on Laurel and Hardy as 'thinking objects', also there's a remarkable essay by Mack Sennett called How To Throw A Custard Pie which discusses the flan-flinging in terms of 'puncturing the social animal'. And I think splatter and gore films, are at their best when they actually use their visual explicitness to do something, upset the natural order that we apathetically accept.

**AU: The film series undoubtedly attracts some strange admirers. What are some of the strangest fans you've come across? Do you know of any role players or copycats?**

LH: Here are a top five of strange messages from a few fans obsessed with the Martin character in the film (names withheld):

1: "Look at it this way, sandpaper won't treat you to a roast dinner but I will buddy. I'm 110% on your side hun, you have an awesome body Martin. I love your belly. Your belly makes you a man. I can't stand skinny men and won't consider them real men. Big bellies for the blokes and skinny for the girls. I'm a big guy myself"

2: "We call it nature's pillow. Because it can be slept on. I have a version of you in my mind. He's darker, more evil. Yet around me he's like you. So yes I found another man And he role played you. Damn it was fun, he even dressed in the exact clothes and all. Put on the film first, show him how you reacted. A belly rub, tell him (you) what you wanted to hear in the film if you had a person under you. A feeder. Your fetish, Martin isn't uncommon. Your character was a coprophagous top. If the right woman or guy was there I'm certain you had the warm offering"

3: "One thing I noticed about Martin in one dream is that he LOVES ham and cheese toasted sandwiches. I was on two computers with the plate next to me and I seen your hand take the sandwich, a "thank you". And the crunching as you ate."

4: "You were right when you said "nobody will ever want you." "BUT ME". The scene where you juggled the infant was priceless. Jiggled. Not juggled. With a shh shh shh showing your lovely lips and mouth. You have a sweet kiss like peaches. Asthma? With diabetes it's strawberries"

5: "We so have to meet one day. Don't worry about your mother, my mother and her can go off for girl talk. While you and I buddy up. And with me mate, you will get that hug. Tummy to tummy. Don't worry mate, I'm hardly going to pat you like a dog. It's more like a loving rub. You make me so happy. And the way you stroked Heiter's picture. It's clear you wanted a hug from him. But hun he won't want you. Not like I do. With him you get good with me you next a giant leap forwards. Think of me as your gun, partner, son and friend all in one because I would be PROUD to have you as my dad, not a biological one of course. Dads can be non family linked. So yes buddy you're a handsome chubby and a father figure in one. Your belly is beautiful and your belly really arouses me like that video did for you. You do it with sandpaper. I love your belly between the layers and belly love is my scene, under your belly. I won't jab you, its along your tummy buddy. I told you I'm kinky Martin, equally as you."

**AU: Will you be making an appearance in the third film?**

## Absolute Horror



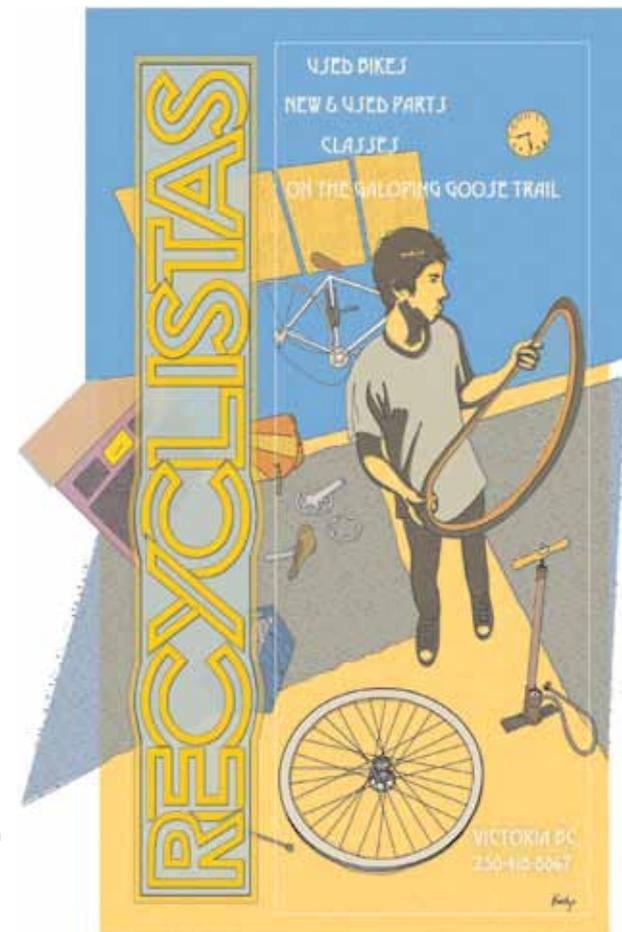
LH: Yes. Part III will start with the end of Part II.

**AU: Do people recognize you on the streets?**

LH: Yes, usually school children.

**AU: How do you feel about the porn parodies of The Human Centipede? If one were made of part 2 and an actor were to play your part, who would you want to see?**

LH: Well, it'd have to be Ron Jeremy!





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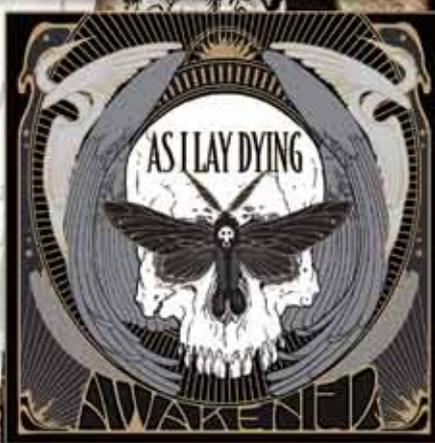
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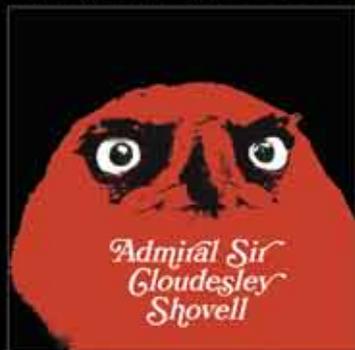


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# Absolute Album Reviews

## Battlecross – Pursuit of Honour Metal Blade

Battlecross's Metal Blade debut and second album is starting to get some notice due to a lot of touring and hard work from the band. They call themselves "blue-collar thrash" probably in the way some punk bands call themselves DIY. The first track is kind of a mellow minute long intro, and that's the last mellow thing until the last track. Mellowness to start and end the album is pretty cool, like bookends to brutality. The second song is "Pull Push Destroy". Over a million people have watched this video on youtube and it gives you a pretty good idea what the rest of it will sound like. It's got the machine gun drumming and new-school thrash vocals that are on every song. The twin guitars play really well of each other and there's some good soloing at the end of "Deception". Most of the songs aren't much past three and a half minutes so there's not a lot of extra or wasted space on these songs. If you're a fan of the new-wave of American metal bands that all started with Lamb of God and Shadows Fall you'll probably really like this. If you think of yourself as a "purist" or "elitist" it might not be your thing. You're probably going to be hearing a lot more about these guys in the future. It looks like their touring schedule is going to be pretty heavy for the foreseeable future and they've got Metal Blade marketing them as well.

- Michael Carnage

## Church of Misery- Second Coming Rise Above Records

Church of Misery are one of stoner metal's most psychotically stoned bands. Most of their songs on this album start with sound bites related to various acts of brutality committed under the stars and stripes. But they aren't overtly political, I think they just like depravity, chaos and insanity...oh and Sabbath! "Candy Man" is armed with a classic riff and the shotgun blast swallowing vocalist does it justice with his Phil Anselmo like bottomless growl. There are bong shattering grooves a plenty on this release, as all the tracks are based on the golden age of riff rock. Actually I bet at one time or another all of these guys were kicked out of a 70s inspired cover band, probably for being too dark and strange. What makes this album so cool is really right where you want it, in the vocals. There is such a satanic Elvis like swagger relentlessly slurred out that you may be forgiven for thinking the King has returned as a vengeful zombie. Meanwhile the hippie insanity takes a turn for the worse with an ode to El Topo. This track has the power to make any square follow its lurching sinister groove out into the desert and search for partially buried corpses to have Opiate induced communion with.

-Dan Potter

## D.O.A. - The Lost Tapes

A great CD to reference early Vancouver punk legends D.O.A. - The Lost Tapes contains 17 tracks, 15 of which were never released before. One is a wiped out track called "They Saved Hitler's Brain" that only goes for 20 seconds and ends abruptly because most of it was recorded over! But don't worry the other 16 tracks are complete and the sound quality is excellent. There's also one track from 1979 which appeared on a rare compilation: Vancouver Complication. These songs cover the first five years of D.O.A.'s ruckus history. On Sudden Death Records this is Canada's premiere political punk band still going strong today. Definitely for the diehard D.O.A. fan as well as anyone just getting into the scene. Crucial early Vancouver punk.

- Scott Lalonde

## Dog Shredder- Brass Tactics Good to Die

Do the math; mutated dissonant noise coupled with flame thrower grooves and the tormented ghost of your choice of indie wailer. The correct answer is Dog Shredder, one of the most out of control groups in operation today. Furious muscular sonic beat downs are the norm on this 3 song EP and they shape a listening experience best described as like bouncing off of walls in a padded cell. A full length could seriously do some damage; perhaps even challenge the mighty Botch for the throne of the Pacific Northwest's most brutal Punk-Metal mathematicians. The stellar musicianship is rooted in the Freak- Prog tradition where octopus armed drumming meets jittery shards of metallic guitar shronk. Although just under 30 minutes in length, this second release is chalk full of complex brainy aggression that somehow through the magic of insanity manages to stay tuneful. After the blitzkrieg of the first two tracks the outro shows an extreme dynamic shift towards mournful pipe organ complete with cabaret vocals filled with squeaky despair. Hopefully this eerie serenade isn't the end; I can't wait for a longer shredding.

-Dan Potter

## Fear Factory - The Industrialist Candlelight Records

Just as Mechanize was similar to their (official) debut Soul of a New Machine, The Industrialist takes another stab at an industrial metal album in the vein of Demanufacture, while also enlisting genre legend Rhys Fulber of Front Line Assembly to produce. Being one of the forefathers of this movement (straying from heavy sample use in later albums), the band has always been a respectable representation of dystopian science fiction though the cyberpunk lyrical style of Bell mixed with mechanized sounding riffs and sampling. Through anguished wails

and shouts, Bell again is the voice of the last shred of humanity in a constant struggle between man and machine. In The Industrialist, his Philip K. Dick lite lyrics are reliable, as is his trademark voice, and he is again accompanied by benevolent keyboards to contrast with the armor piercing onslaught. Back to make the album more "industrial" than previous ones are computer blips and bleeps as well as. Otherwise, it still sounds like a five ton typewriter being smashed by a giant. What is pivotal for a Fear Factory album to succeed, of course, is the song writing. Borrowing the drill sound from Ministry's "Thieves", "Depraved Mind Eater" is a typical chunk of jackhammer riffage and sing-scream vocals. Herein the problem lies with many Fear Factory songs - often they feel like melody is added to make the band appear more musically sophisticated, when they could have simply jackhammered the whole way through. As the "FF" logo on their album covers is constantly reworked, the formula of the band is still essentially the same, so when comparing this album to Demanufacture, which is what they probably want fans to do, it is not a long shot. The trouble is in deciding if you really want to hear another reproduction on a worn out and hardly altered design.

-Dyrracula

## Horse Back- Half Blood Relapse

On Half Blood, this post- metal group sounds like they share a kinship with both the Mississippi Delta and the high snowy peaks associated with Norwegian ancestry. "Ahriman" is based on a minor blues but the startling difference is that over top the melodic, even gospel like rock groove is a larynx grinding, perpetual rage spewing voice that crackles words born from some other much darker realm. This kind of low raspy and quite authoritative growl is usually heard amongst the hail of reverberated sonic maelstrom commonly associated with black metal comes off as even more menacing do to the strange disconnect. Things get switched up again as a closing three track series based on ambient drone's proceeds to melt away any reservations associated with what shouldn't be mixed together in a musical context. It all peaks with the closing drone-scape "The Emerald Tablet" which I imagine sounds like it would feel to have blood coming out of slit wrists. Overall, Horseback offer up an intriguing and dynamic album full of a vast array of sounds and textures all fronted by that creature who inspired all those rituals used to get rid of evil spirits.

-Dan Potter

## Incoming Cerebral Overdrive - Le Stelle: A Voyage A Drift Supernatural Cat

With the release of their third

album, this Italy based psychedelic metal group attempts to musically capture a frustrating journey into desolation and oblivion. Building mega structures out of particle charged guitar riffs I.C.O puts its own unique spin on confrontational heavy metal. A sense of general uneasiness permeates the entire length of the album; what's around the next sonic corner becomes incredibly tantalizing. The furious brutality is reminiscent of early Converge but sudden unexpected flashes of electronic disturbance keep your fists pointed towards a galaxy far away. In fact the track "Sirus" makes the theory of heavy metal existing on other planets even more believable. Never a tech-headed journey, the great musicality is rooted in the emotional weirdness that some how never dissipates. The juxtaposition of primal- guttural vocals with a kind of by-speckled Algebra obsessed back up band really is an intriguing combination. It transmits a discombobulating cerebral rage like a Rubik's Cube Championship gone terribly awry.

- Dan Potter

## Kings of Asgard – To North Metal Blade

Upon first listen all I could think was that I was really liking this. It has a lot of really galloping riffs that make your head move. Solid storytelling vocals with some good chant along choruses. Has you thinking of northern forests and viking warriors. The folksy blackness mixed in with the Norse legends make this a really easy and enjoyable listen. Just four Swedes passing on stories of the old times along with some pretty decent guitars. It's only their second album and I'm already hoping for a third. I hate to gush this much but this is want to hear from a band of this genre. These guys have obviously listened to an Ophthalamia album a few times over. Wait, that's a pretty vague reference but if you get it you will like this album for sure. And then after you listen to it you need to check out some Ophthalamia. The one song that I think is the best example of the album is "Nordvegr". "Up On the Mountain" would be a close second if only just because it has the best main riff. Check out those two songs and if you like them you'll likely love this whole album. In my totally made up rating system I'll give this one five hammers held high.

- Michael Carnage

## The Poor Choices - Girl Crimes Independent

The Poor Choices, hmm Victoria's all female punk band. Could I give them an honest review? They were number one on my show not long ago and they came in to perform live on it last June 1st. I had also thought that if I were on a deserted island, which band would I choose to have with me? Yep it may be a poor choice...but I don't think so. Their new CD Girl Crimes has already sold out from Shake! Records, a local Victoria label. So don't just take my biased opinion, these four woman

have recorded a classic punk rock record that definitely got a lot of attention on different shows at CFUV. Breaking into the station's Top 30 and topping the RealityAttak Top 10, The Poor Choices were given lots of air play and if you pick up their new disk Girl Crimes you'll be giving it lots of play too.

- Scott Lalonde

## Saint Vitus-Lillie:F-65 Season of Mist

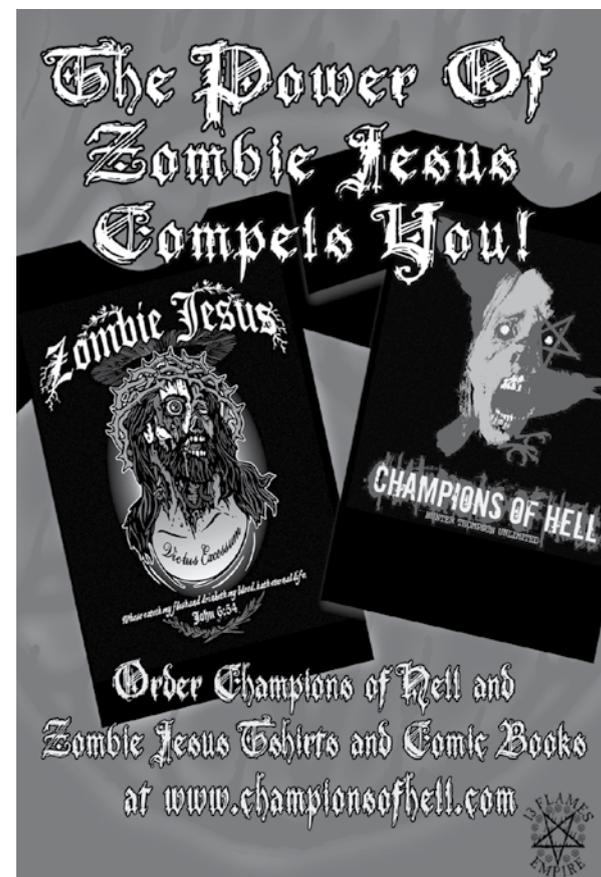
The wise man of heavy metal has returned to the fold in Saint Vitus. Wino is at his best when he's at his wits end. On Lillie: F-65 his homecoming is full of alienated abandon which rumbles the depths beneath a rich bluesy doom. Saint Vitus are masters at leaving the listener gasping for air; they are after all legends amongst those who call themselves children of the grave. But as the songs start to pass you get the feeling they are actually anthems of independence, testaments if you will about meeting adversity head on and never flinching. Wino's definitely seen some downers and well the upside is he's still around to point a metallic staff towards the sky and shout "Bring it on"! And what about that backup band? Well they kick out some of the most grim funeral music ever mourned. On many occasions the guitars sound like a pit full of hissing snakes. But don't be afraid, as long as you can grip the handlebars of a Harley, Wino will give you safe passage through the gauntlet of darkened days.

- Dan Potter

## Witchsorrow - God Curse Us All Rise Above Records

Witchsorrow's second album came out a little more than a month ago on Rise Above Records. If you know anything about Rise Above you know you're in for a doom album. Witchsorrow is about as traditional a doom band as you can get. Makes sense with them being a three piece from Hampshire UK. That and I think they might have spent a lot of time in a basement listening to the first three Cathedral albums over and over. Five out of the seven songs on this one are getting close to or over the ten minute mark but it doesn't get boring. The pacing of most of these songs is pretty low and slow. You might think you're in for a monotonous hour but it works for what it is. "God Curse Us" and "Masters of Nothing" have a serious old Sabbath feel going on. There's a few parts where they pick up the speed like "Breaking the Lore" and that's the only song that doesn't have the crushing, gloomy feel to it. Then you'll get a few guitar solos... well doom guitar solos followed by solid but slow riffing. Nekroskull's vocals have a slow raspy delivery to them that fit with bass and drums that are almost seamless together. Generally I'm not a huge doom fan but most of this made me smile. I know doom isn't supposed to make you smile so I guess I'm weird like that. Must be the Sabbath sound. This will work well for anyone who wants to drink red wine and stare at gravestones.

- Michael Carnage



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# Absolute Live Reviews

## Hennesy/Farler's Fury/Royal Red Brigade

June 3, DV8 Edmonton AB

This was a Sunday show but went over pretty well. Royal Red Brigade are kind of one of Kroovy Rookers's brother / sister bands when we hit Saskatoon (as well as other brilliant bands such as Savage Henry, The New Jacobin Club and Kleins 96) so it's always awesome when I book them. I have managed to localize them here at DV8 so these days when Royal Red Rolls in a lot of the crowd already has their CDs or shirts and are fans of what they do. It's a great fast n' loud band with some ass whoopin' rock n' roll in the mix. They played a bit of new stuff this time, and it sounded pretty good to me. There was a little bit of a lineup change so now they have Dylan from Kleins 96 playing second guitar and he usually shows up with RRB anyway so it's a good fit...same after party so to speak. Farler's Fury from Quebec was great too - this was our second time having them at DV8. They do kind of a Celtic punk thing, bagpipes backing up the tunes and such - but it's more about the music than flying flags and such - that stuff gets old really quick (or it should) for some bands in the genre...if Alberta was cool enough, maybe there would be a few bands out there trying to be EXTRA Albertan! I think The Smalls were the only guys that could were able to work that gimmick. (And they ruled!) Back to Farler's Fury, they are pretty captivating as a live act and their album "Purgatory, Quebec" is worth a listen. It was our first time having Ontario's Hennesy at DV8 and they were another rockin' band. I have a habit of not researching a lot of stuff before hand (band wise) so I can see them from Scratch without an opinion and Hennesy was one of the ones where you tell yourself "yep, I knew they would be good." Some bands I have had like The Stockers, The Belushis, and The DGB ya just meet them and you know by the way they interact that they are fellow rockers and are going to deliver the goods. Sadly Kroovy Rookers was going to do a couple of dates in Saskatchewan with this lineup but we were too busy to get out there. I booked Royal Red and Farler's for a boomerang show on the way back so I will be seeing them again pretty quick.

- Rod Rookers

## Forbidden Dimension/The Preying Saints/Snakebite

June 9, DV8 Edmonton AB

This was my first show with Forbidden Dimension at DV8, and a good one it was... I put on a show for them in Red Deer years ago and it was a hit so I was looking forward to trying them here in Edmonton. With a 24 year history, give or take FD has been on of the most popular bands to come out of the Calgary area and one of the longest running. I had no trouble finding opening acts, which can be a scramble at the best of times - Preying Saints and Snakebite enquired about the show right away. People were showing up early fearing they might not get in if they were late and were chomping at the bit to get their hands on some Forbidden Dimension Vinyl or a T-Shirt and they had both on

hand. Snakebite opened the show and got things off to a great start, former members of Edmonton's Hellpreacher, The Vrolox and one of Edmonton's heaviest drummers, Fritz - who also plays with the great Edmonton psychobilly outfit Hellfire Special. Snakebite's front man / bass player / vocalist Brian is a big Forbidden Dimension fan, and this was the first time he was able to share the stage with his long time favorites. The Preying Saints were up after Snakebite and they never disappoint... The Saints have been tearing it up in Edmonton for quite some time and I believe this was also their first opportunity to share a bill with FD. The Preying Saints are another Edmonton band that I have followed closer then most being friends of mine and it's been cool to be around for the demo, the first CD, the new album and a few of these monumental shows with heavy hitters when they come to town. Forbidden Dimension played a lengthy set and the crowd was really digging it, it was one for the DV8 record books and got a lot of people that I don't see as often as I would like to out of the woodwork to catch them live. My fiend Chris who had recently moved here from Victoria was outside the show earlier and told me he was moving back but hadn't seen Forbidden Dimension in ages, so it was cool we had a good send off show for him if I don't see him in a while. A couple of nights later I discovered that my new Forbidden Dimension t-shirt glows in the dark, which is pretty rad. Much like the band itself, the more ya discover about them the cooler it gets, we are hoping to book them again sometime near Halloween for another killer show.

-Rod Rookers

## SNFU/Zero Cool

June 26, DV8 Edmonton AB

## SNFU/Kroovy Rookers/No More Moments

June 30, DV8 Edmonton AB

Both of these shows were ones for the record books, and landmarks in the three years of my involvement with DV8 tavern. In Edmonton especially, SNFU will always be the revered and respected for the most part and holds an important place in the hearts of many punks and used to be punks older than myself who were around in the early '80s heyday of this phenomenal band, when punk seemed to have all the answers and being a part of this underground empire was as exciting as it was dangerous and not just a flavor of the month... I was beside myself when I got a call from long time promoter and organizer of cool stuff Cameron Noyes, who asked me if I had room on my calendar for an SNFU show. I had put them on in Red Deer years ago and that was a hit, so my credentials were in good standing with the current lineup, and there was no fucking around, before we hung up the phone I was given to go ahead to start advertising the show. I was glad it was Cam setting it up - because the last time around it was more or less a bidding war to try and secure SNFU in Edmonton and being a loser in the previous roundabout there was no way I would be throwing my hat in the ring again for another loss.

The first date I had booked SNFU for was June 30th, and before that I

had Calgary's No More Moments who are a fairly new band, and I was having a heck of a time trying to find support for their show...of course once SNFU was advertised the hunter became the hunted and decided to say fuck it, throw his band in for free and keep the band I had given the date to originally on the bill. They played a great set and with a full room it was a good thing to see - sitting through so many awesome bands in the last three years with the DV8 staff and a few of our regulars being the only other souls in the place (plus being in a band that has played a few crap shows for nobody) I was happy to see the opposite of what probably would have been going down had SNFU not come into picture...it's a real kick in the balls to drive hours to get anywhere hoping the show isn't going to suck, and having it really suck. The more people you have in the room, the more fun everybody is going to have. My band slugged through a mediocre set (in our books) and SNFU took the stage around midnight. On a sold out show like this one, security can be a real bitch - we don't have a very high stage so the most a guy in my position can do is take the foot of the stage and try and keep the blurry line between people having a raging good time and people infringing on the band's space, the band's safety and the band's equipment in check...everything was hunky dory until the second encore when I was called to the stage to hold a cowbell for John Card (there wasn't one on the drum kit) and some "Chooch Bag" flew onto the stage barreling through Dennis Noahbody and knocking over his bass amp...lovely. That was it for the show (SNFU did play for well over an hour, weathering quite a storm by this time to begin with) but Chi made me feel a bit better about the whole thing saying he had seen much worse in 30 years of touring on and off with SNFU and other projects.

The show we had for them the Tuesday before the weekend show was kind of last minute but worth doing by all accounts, I knew they had a few days off during the week and that people would go so after a quick mix up (I had planned on doing the Thursday, but they were booked elsewhere) I put out the word for Tuesday and enlisted Zero Cool to share the stage with them. I give the highest praise to Zero Cool - and from day one they have always been dependable, a crowd pleasing band with a decent draw and a band that has saved the day for me on many occasions when I had a little known touring band booked from abroad and couldn't even round up my own band to play. I got plenty of thank you's from people who weren't going to be able to make the Saturday show, people who wanted to see the band without getting squashed, and people who were gladly going to both shows. Aside from the shows which were great to say the least, the rare opportunity to hang out with SNFU for a few days was quite a treat. They brought up a great fella named Gord from East Van (a marksman with a plastic Pepsi bottle) and I had a lot of laughs being part of this somewhat dysfunctional family, driving Mr. Chi

## Sled Island

### - Pamela Ouellette's

### Highlights Ramblin' Ambassadors

The Ramblin' Ambassadors, hailing from Calgary, AB, played to a full house at The Ship N Anchor Pub on Friday, June 22. Their style of instrumental rockabilly-surf music had even the most inconspicuous music fan swaying and bobbing. Their set was packed with wicked melodies and rifts on both the guitars and stand-up bass. Between songs the lead guitarist kept an open dialogue with the crowd, joking and quipping about song inspirations and his band mates.

### Bash Brothers

These broads from Nanaimo, B.C. played at Twisted Element on Friday, June 22 and The Blues Can Saturday, June 23. Bearing war paint and shrieking and growling through stop and start rhythms, the Bash Brothers are an unusual mix feminist pranksters and self-mocking party monsters.

Pig around town hearing stories about when and where he penned some of SNFU's most memorable tunes and random funny stuff about growing up in Edmonton back in the day. I got to hang out with Jon Card quite a bit and being a big fan of his it was quite an honor, I have never met a real Knight before, but I imagine if I did Card would probably be a lot like one... somebody who has led an incredible life on the road with a few of Canada's most prolific punk bands through thick and thin and lived to tell the tale, yet is undoubtedly one of the most mild mannered, humble and polite folks I have met over the years working with bands. There ya go - two SNFU shows in one week, in a small venue, which I am sure hasn't happened around here for a hell of a long time - SHA ZAM!!

- Rod Rookers

### Melvins Lite/ Retox

July 12, The Republik, Calgary AB

I know a few Melvins fanatics who make sure that every time the band comes though, the experience is soaked of every last possibility of awesome that could be ingested. From the pre-game, to the show, to the post game, it's full on Melvins mode, and when you are in that mode, anything can happen - no one sleeps, shirts will be ripped off, you might get thrown in a trunk, and much like their Lysol album riffs, an endless cycle of glorious drink will go into and out of your body, and the chunks that expel will refuse to drain into the sink. The opposite of the cleaning agent that it was named after, it all remains on the bottom of the barrel that is your brain. Lite, like when used with any alcoholic beverage, is a word that really doesn't mean much here, especially when considering the Gluey Porch Treatments and Ozma material that the band is covering here. Rather, the name refers to the stripped down band compared to the former two drummer variations/stand up bass utilization for this tour. Leave it to openers Retox to re-iterate the non-lite sensibility of this term. The wizard cloaked King



### The Ballantynes

The Ballantynes' unique style of garage gospel has loads of attitude. I saw them play to a fervent crowd downstairs at the Legion on Friday, June 22. Touches of old school soul are big-band reminiscing, and includes an organ and maracas. They are a seven piece outfit from East Vancouver and are presently touring the U.S. West Coast. Their self proclaimed common goal is that of, "dancing and drinking and revelling in each other's company."

Buzzo, joined by Trevor Dunn and Dale Crover, continues the artistic crusade started some 20 years ago without losing an inch of credibility in the experimental nature of the art work and musical ideas of Melvins arsenal. Over an hour of playing with no small talk to the rabid Melvins addicted audience. Even Crover gives the "shh" symbol to fans as he steps off stage to let some drum-less dissonance partake. These are artists, not rock stars, though maybe another 10,000 points of street cred will help Buzzo buy that house.

-Mr. Dyer

### 3 Inches of Blood/Bison BC/ Ancients/Vicious Cycles July 20, Vogue Theater, Vancouver BC

Metal on the streets of Granville, this was the same night as Snoop Dogg at the Commodore and the cops and douchebags were out in full force. Got to the Vogue apparently not early enough as we missed Vicious Cycle and Ancients. Thought the Vogue was an odd setting for a metal show and they obviously had no idea how much beer metal fans drink as lineups made many people miss most of the show with long waits. The good news was I was able to see a full Bison BC set, and this one was very heavy with new material. With a third album in almost three years these guys are always seemingly touring or in the studio. Bison BC is one of the local bands that is doing it right. After purchasing mules to stand in line and acquire my beer for me with a small price, it was well worth it, and I made my way to stage right, just as 3 inches of Blood made their final equipment adjustments. For a band I don't really listen to, I seem to know alot of 3IOB's material. Credit that to good songwriting, and the crowd was totally into it. New songs such as "Metal Woman" and classics like "Deadly Sinner" kept their hometown fans on their feet and very energetic. Although the venue needs to clue in when it comes to bands that have a hard drinking fan-base, this was an excellent excuse to make it to Granville street on a

### The Mandates (above)

The Mandates played upstairs at the Legion on Friday, June 22. They are described in the Sled Island guide as power pop, but I found, live they had a garage, pop-punk edge. The crowd was rowdy and several people were moshing and jumping around like maniacs. It was loud and fun. The Mandates, who call Calgary home, credit loud construction sites and over priced pizza as influences on their facebook and Myspace pages.

Friday night.

- Chad Dimera

### Begrime Exemious/Savage Streets/Ominosity/The Whore House Massacre

July 21, Verns, Calgary AB

Vancouver's Lovecraftian death metal troupe Auroch were initially supposed to headline this show, but a throat problem with the drummer forced them to cancel. Too bad for them, for they could have been in this review more-so than this small blip. Instead, Edmonton's satanic darlings Begrime Exemious headlined this small but enjoyable sacrificial blood spilling at Verns tavern. Judging by the amount of short skirts and fishnets in the venue, The Whore House Massacre's name proved right, bringing many from the streets into the basement killing room of Verns. Ominosity forced the few people up front to lurch through the thick swampy riffs with them, grabbing and making stagnant bodies move to their slow tempoed carnage. The chain mail wifebeaters came out with Savage Streets, one of the on the rise thrash bands in the city. No one I have talked to yet has even seen the nudity filled Linda Blair film that they are named after, but I'm never really surprised with this. These guys have a sound that makes one think of Possessed, Sodom and Destruction, and so far have done no wrong. Begrime Exemious, making their return from last month's Metal Fest, demanded virgins from the crowd. If one of The Whore House Massacre's leftovers was impregnated by Satan this night, there would have been one if the demon child makes a quick release like in Alien. A sacrificial satanic virgin. Well, this didn't happen tonight, but drinks and good ideas were indeed sacrificed in full.

-Ry-Animator





## END POINT TERMINUS REVIEW

By Ryan Dyer

End Point Terminus, starting off its inaugural run with over 15 acts from various countries made a deep dented impression on Canada Day weekend, like an Orwellian boot stomping on your convictions as outlawed, hyper dangerous electronic music blared from the speakers of Dickens Pub. The three day Albertan EBM/industrial/new wave festival to rival Montreal's Kinetik Festival came off the reins



of this year's Sled Island, making for the proverbial sled to be still rode on, just decked out with a latex interior, a platform bottom, bells made of plastic and caution tape wrapped around it for no particular reason.

**DAY ONE** – Individuals who may have been in a comatose state of being were jolted out of it by Comaduster, who have the dubious pleasure of being the first band to perform Terminus. Those who value the noisiest, crunchiest beats possible with rough, distorted, garbled vocals to accompany them found a lot to like in BlackOpz, the only mo-hawk aided performer of the fest I can remember, and [X]-RX.

This German two man duo, covered in grease paint and looking ready for battle, performed the most energetic set of the night. I almost think they should have been on for the third day, with Mannequin Depressives taking this slot, though with touring bands being a part of the festival, you can't complain. Aesthetic Perfection made their return bout to Calgary dressed in Clockwork Orange style garb. Now here is a an industrial showman if I have ever witnessed one. "Spit It Out" had people here on this first day screaming the lyrics as they spit their ice cubes out from their finished drinks and danced hard on the floor. I felt the anguish and heart ache in the set of Decoded Feedback, who ended the night

with a very professional and emotional performance.

**DAY TWO** – The locals today included Calgary's Tekhnotron, who made use of their opening slot with 101 Soviet proof hard beats and genuine enthusiasm. Psykkle continued the steadfast pace with an aggressive smash of the buttons and flicking of the switches and levers. Twitch the Ripper took the stage with a look and banter straight out of Ian Curtis's hotel room. The talent was noted but the originality was not. Those looking for a genuine ear fucking were soundamized by Dismantled, who were both sex appeal and musical wrecking force. The trend of females

on keyboards continued with Tza Drone smashing the black and whites like they were pieces of meat that needed to be tenderized. The horror industrial band God Module was the theatrical, shock filled act I was looking for. As part of their Seance tour, the band brought out the sadistic props. Two ghoulish dummies stood menacingly on either side of the stage while a torso was waltzed around by the massive front man Jasyng Bangert as psychotic beats blasted through the amps. It was a paranormal nightmare that stayed within the conscious until well past the next morning.

**DAY THREE** – On my way to the festival on the Sunday, the streets were an open sore. "You're lucky you're pregnant, bitch! Want me to show you my knife?" This is what one friendly girl said to another. A drunk looking man with no shirt on scuffled with someone beside the bar, and then skittered off into a dark corner, as I tried to move past his line of movement. This action outside of the bar would rival it on the inside on the Sunday. The industrial/intellectual/noise act Pandemik9 performed a challenging set where the music I would find to be befitting to a film such as Tetsuo: The Iron Man or even something by Andrey Iskanov. It isn't for dancing, it's for pondering. The post apocalyptic outfits were out in full force for the extremely noisy Virtual Terrorist. These cyber punks realize the importance of each beat being like a grenade going off and using that as their starting point in song structure. Such powerful grenades, in fact, that the sound cut out a few times due to the shrapnel. The Mannequin Depressives, while being a talented act, were the odd band out this night, slowing down the pace with their brand of doomed romance aided new wave (is there any other kind?). Soon the caution tape was uncoiled and Canada's honorary industrial opening act, Left Spine Down, took the stage with cliches firing on all cylinders. But hey, I love Revolting Cocks, I like guitar driven industrial rock (you can even put the word "cock" before rock) and I liked this drug aided performance. Their cover of Joy Division's "She's Lost Control" was the highlight, with tape ripped off the stage and the audience ripped out of their minds. The headliners, Imperative Reaction would play at a perfect time. The band is well known to Calgary, making an appearance four years ago at the former Underground bar. Following the self destructive excess of Left Spine Down, their tactful and thriving set was imperative to end the festival with. See you next year at Re:Fueled.

# HOROSCOPES

AUGUST/SEPTEMBER 2012

## ARIES

Around the August 1st Full Moon the new perspectives, new people, and new ideas coming into your life are especially positive. At the same time you can have meaningful communication with the tried and true folks with whom you are close. It maybe best to not respond to the emotional challenges of Aug. 15th and 16th and let tensions subside. With the New Moon August 17th forge ahead and leave problems behind. The last week of August to the last week of September is your work focus time. A lot may be accomplished towards efficiency and grabbing influence.



## TAURUS

The Full Moon August 1st may see you doing overtime because immersing yourself in career is a good way to hide from home and family obligations. This month holds opportunities for things to go your way with family arrangements so make decisions. Come late August and most of September you can plunge into fun, romance, the arts and, if you have kids, creative parenting. Flag September 18-20 to watch out for shit hitting the fan at work. Maintain honesty and transparency. There may also be a resurfacing of a hidden health concern. These issues are apparent by the Full Moon Sept. 29th.



## GEMINI

Through the first week of August positive feedback from friends and flirtations makes a lasting impression. Mid-August sees you fly into a flurry of creative, romantic and social activity. It is better to obsess about money, work and career than relationships. End of August and beginning of September hold big stuff to be accomplished for your career. The New Moon September 15th focuses your energy upon family and domestic issues. This is not the time to be taking on too much at once. By the end of September you have a vision of what you want to do creatively.



## CANCER

The beginning of August holds opportunities for you to steady fluctuating finances and business. Home and family will take care of themselves until Mid-August, when they need attention again. To September 7th, Venus in Cancer is attracting attention and opportunities to you, but August 15/16th you may want to say, "No, thank you." Leading up to the Blue Moon August 30th is a blissful romantic spiritual fun time. The 2nd week of September is just practice. Connections don't happen. This is just a spur to get organized with the New Moon September 15th. Take charge of people around the Full Moon September 29th.



## LEO

Around the Full Moon August 1st is time of opportunity for connecting to a larger audience. The bigger pond beckons. Your original ideas strike a chord in others. The New Moon August 17th provides the initiative to have a serious talk and really get your meaning across. The Blue Moon August 31st brings attention to your finances. There are opportunities to boost your credit. Networks may lead to a new job in early September, when practical matters are favored, but emotions are confusing. By the New Moon September 15th opportunities to be productive keep you hopping. Keep feelings light late September.



## VIRGO

You are beginning a transition into being a fresh new version of you. A part of this process is adjusting your habits of living to be healthier, both physically and mentally. The first Full Moon in August is about integrating new knowledge into the attitudes that you bring into daily life. Feedback at work is a mirror to the progress that you are making. With the New Moon August 17th you lock on to a positive core belief that will serve you well. With your birthday you get a boost of physical, emotional and spiritual energy.



## LIBRA

You are entering into very determined phase that requires doing things differently. You have the first 3 weeks of August to be bold and confident. In other words: fake it until you make it. You are connecting to unique people, who inspire you. From August 23rd when the Sun enters Virgo you are in a period of personal research and change. The Blue Moon August 31 illuminates practical methods for improving your well-being. Look for that Libra balance between comfort and excitement as you create new patterns of living. The end of September pushes you into decisions about love and money.



## SCORPIO

August holds a career oriented phase. Improve your business, credit and position through the first couple weeks, but recognize that you may be committing for the long haul. In mid-August payments and promises come due. With the Blue Moon August 31st you are out in your community organizing people and conveying your vision. Be chill and nice, while your methods are challenged particularly when on the job. Being surrounded by people in agreement does not give you a wide perspective. The Full Moon September 29th asks for more flexibility of your opinions.



## SAGITTARIUS

You are feeling the Sagittarian wanderlust, so hopefully you have the opportunity to get away and explore. Even if you can't get away geographically, take in some local culture that is not your usual cup of tea. Stretch your interests and stretch your mind. This summer is bringing fun and excitement into your life. After the New Moon August 17th romance and business both get more serious. The Blue Moon August 31st brings your attention to career challenges. You have to adjust your communication style if you want to fit in and make progress. September holds fun with new people, but caution with money.



## CAPRICORN

Through the first week of August cooperation is at hand to boost your career. Financial and business prospects benefit. In mid-August, be the stable one to enhance personal relationships. Accumulating influence with the New Moon August 17th is best served by being discrete. With the Blue Moon August 31st you are connecting to a larger and more inspired group of like minded people. Judgment calls at work have ethical implications through the first 2 weeks of September. A forceful drive to develop your career may better wait until next year. Personal and family issues are the priority this summer.



## AQUARIUS

It has got to be all about romance, creativity and fun for you around the Full Moon August 1st. Prepare to refine a creative project for public consumption. Mid-August work and money matters require caution. Then close relationships provide excitement and new ideas. As the Blue Moon of August 31st nears your energy is poured into money, career and business growth. This practical theme carries well into September, but becomes risky if you take chances. Later in September you begin to create new directions for creativity and discovery. If we are not growing, we will wither and fade.



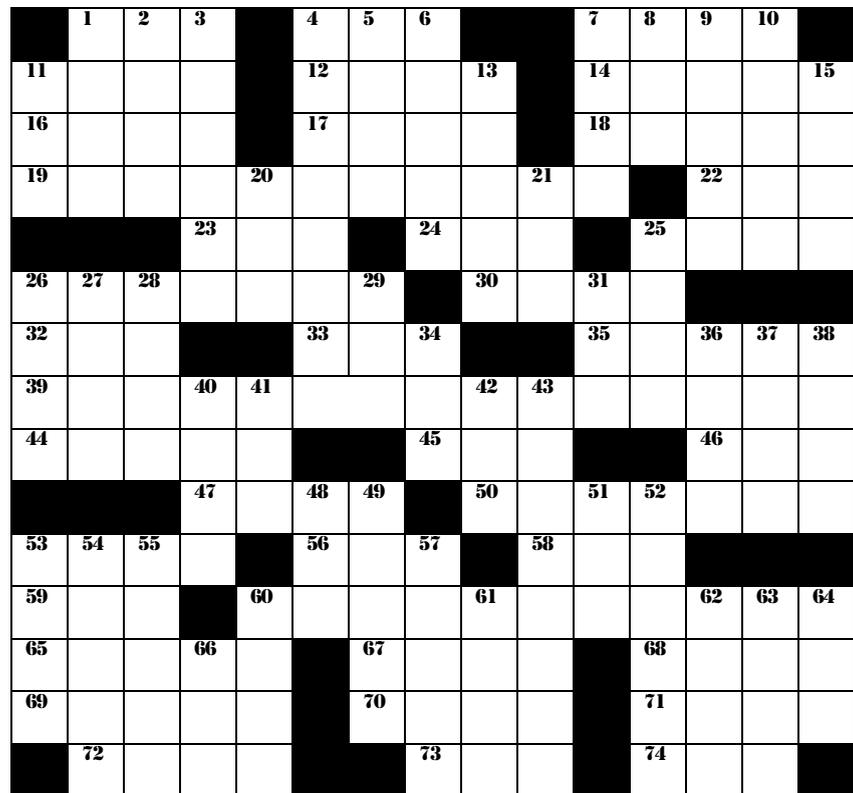
## PISCES

The predominant planetary tone these two months in Fire and Air signs puts the emphasis upon practical progress. The Full Moon August 1st brings unexpected financial opportunities. Your skills gain recognition. Into August your spiritual inspiration promotes significant creativity. The Blue Moon August 31st brings you plenty of attention. You may use this to improve your close relationships. Much of September is about you deciding what you want. This will help you to get it. The last days of summer are about getting a handle on business and income. You can work towards a steady flow.



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# Absolute Crossword & Comix

by Dan Scum

**Across**

1. Number on sunscreen bottles
4. Scrooge's expletive
7. Apple's portable media device
11. George Takei to Trekkies
12. Molecule part
14. Things we call people or pets, etc.
16. Popular desktop computer by Apple
17. Tunnel a hole through
18. PMS symptom
19. According to 39 across it's "when your engaged in anal sex and when your about to ejaculate you punch the poor little lady in the back of the head so her anal cavity tightens making the orgasm all that more better (for you of course)"
22. Till the garden
23. One of Santa's sweatshop slaves
24. Addition tally
25. Spartacus: Blood and \_\_\_
26. Where the sex usually happens
30. According to 39 Across it means "to confront or approach someone with the intent of causing trouble"
32. \_\_\_ Kwan Do
33. Boston Bruins #4 Jersey
35. Freed from disease
39. An online resource for slang words and phrases and their hilarious definitions. (and the unofficial theme of this puzzle)
44. Nocturnal Nose Noise
45. The Land Down Under

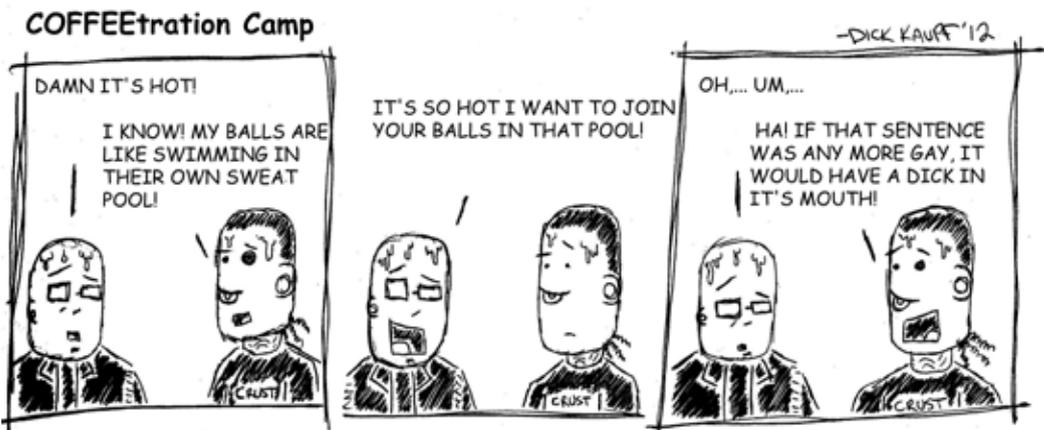
**Down**

1. Japanese national sport
2. Strategize
3. A troublemaker
4. Gerber's e.g.
5. Sitting on
6. Egyptian Jesus
7. Hedwig and the Angry \_\_\_
8. Golfer's number
9. Nebraska's largest city
10. Minion of Satan in Hell
11. Vicious of the Sex Pistols
13. Lists of options or items to choose from
15. Went with haste
20. "Don't Bring Me Down Band" (Brruce!!)
21. Country Channel on TV
25. Movie about meth feat. Mickey Rourke and Brittany Murphy
26. British Thermal Units for short
27. Work for rewards
28. Thug from the Movie "Friday"
29. Fancy X-ray
31. Prefix meaning nature

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34. Manufacturer of TV's VCR's and other electronics
36. Surprise Fuck?
37. Greek God of Love
38. Changes hair color
40. Gaelic version of Butt or Ass
41. Never before seen
42. Yank
43. Cutoff from others
48. Be under the weather
49. "Getting a BJ while taking a dump" says 39A
51. According to 39A it means "Do It Faggot" or "Dirty Indian Fuck"
52. Southpaw
53. Raw raunchy voice
54. Those between Tenors and Sopranos
55. LEGENDARY Iron Maiden tribute band Power \_\_\_
57. Large beams around which the hulls of boats and ships are built
60. Half of a famous Sesame Street duo
61. Stay put
62. A Sith
63. Sexy book section (abbr)
64. Boy - to parents



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### TOP 5 LOUD CHART

1. CRYSTAL SWELLS - HARSHSIDE/  
SLUDGEFREAKS (7-INCH; SELF-RELEASED)
2. WHITE LUNG - SORRY (DERANGED)
3. GRIMSKUNK - SET FIRE! (INDICA)
4. MEASURELESS - MODERN LIFE OF A  
WORKING MAN (SELF-RELEASED)
5. BARONESS - YELLOW AND GREEN (RELAPSE)

### LOUD SHOWS

- DISTORTION ALLEY**  
MONDAYS 2-3PM
- 
- FLYING TEAPOT**  
TUESDAYS 6-8AM
- 
- THE ACTION INDEX**  
THURSDAYS 6:30-8PM
- 
- WE ARE UGLY BUT...**  
THURSDAYS 10:30-MIDNIGHT
- 
- ROCK & ROLL BREAKFAST**  
FRIDAYS 1-3PM
- 
- FORBIDDEN PLANET**  
SATURDAYS 1-2:30PM

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USA

USA

MANILLA ROAD - GRAND MAGUS - NUNSLAUGHTER

USA

SWEDEN

USA

BLACK WITCHERY - EXCREMENTORY GRINDFUCKERS

USA

GERMANY

MIDNIGHT - THE CONTORTIONIST - PSYHOSTICK

USA

USA

USA

BLOOD CEREMONY - ARCHSPIRE - SPEEDWOLF

GERMANY

CANADA

USA

THE ORDER OF CHAOS - EPI-DEMIC - KATAPLEXIS

CANADA

CANADA

CANADA

OH SHIT! - PHANTOM LIMB - ANCIENTS - SCYTHIA

CANADA

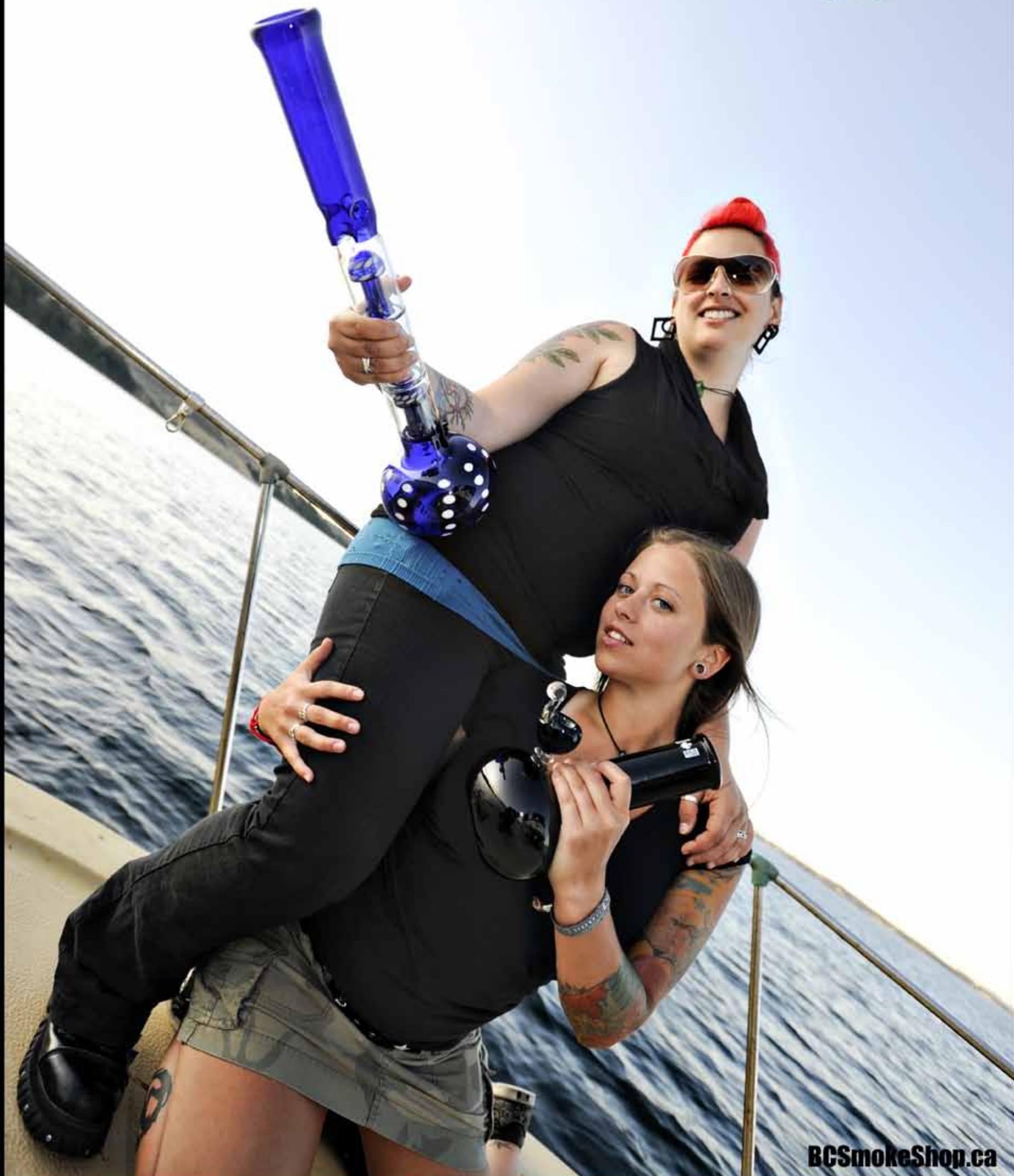
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