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ABSOLUTE UNDERGROUND

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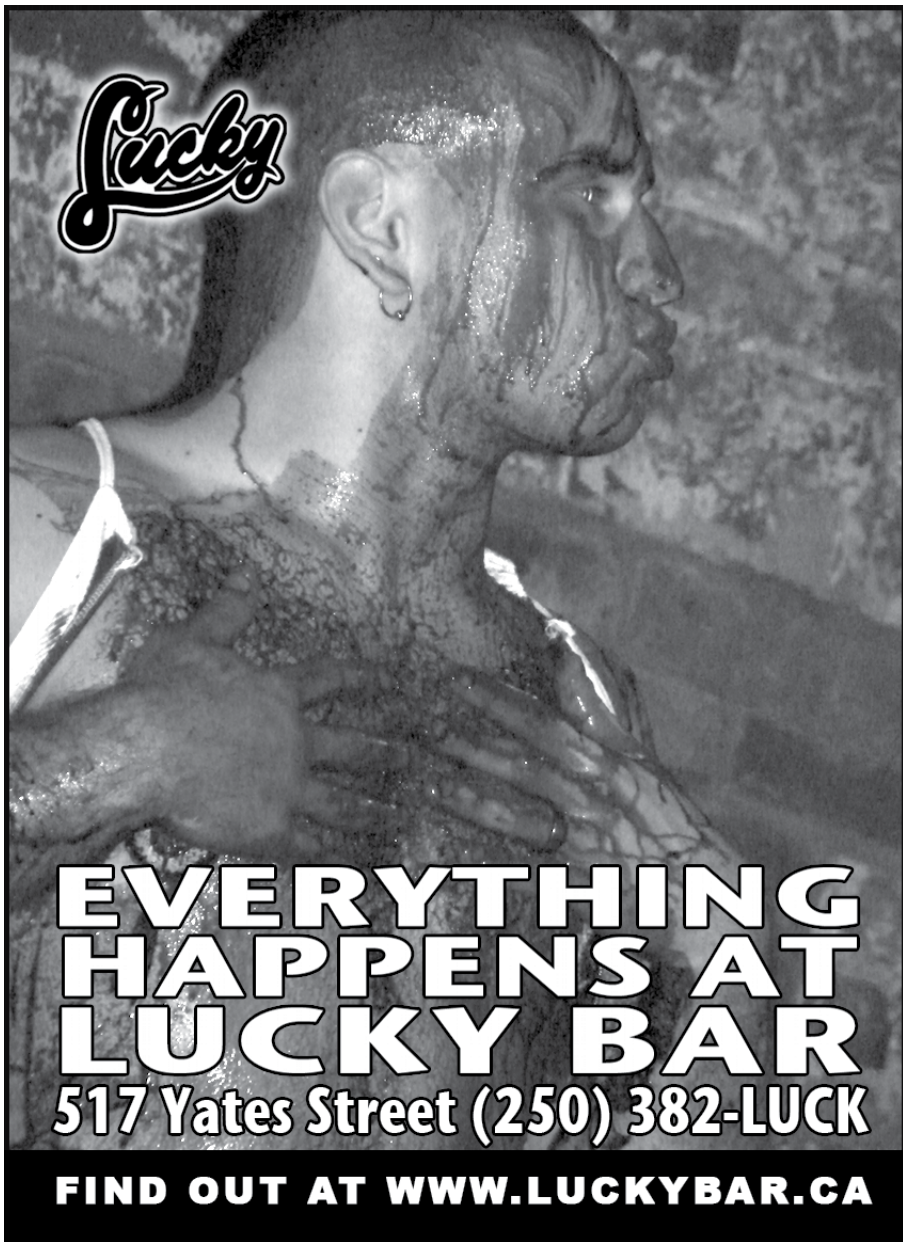
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HERED
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VILLAINS

"Play til your fingers bleed"

Interview with: All of 'em

By Pauly Hardcore.

Photos: Lara Bannister Photography

Villains are a band that loves to party, no doubt. Immediately garnering a following amongst the angst ridden hardcore scene; they filled a gap left by so many defunct Victoria metal-core bands and the kids are ravenous. With an EP ready to unleash on the masses and multiple big shows coming up there is a lot to bring you up to speed on, and the band is ready to deliver their sermon.

Absolute Underground: So who are Villains, members and positions?

Villains: Adam, smashing drums like a dirty ape, James on guitar shredding and all around band dad, Simon on guitar and tom foolery, Mike on vocals and not eating wheat and Jon on bass and murder face murder face murder face.

AU: How long have you been ravaging audiences and how did it all begin?

VI: Villains started with Adam and James in the

fall of 2010 in a grimy basement with an electric kit because we had nowhere to jam and we were coming off the fallout of Spoken by Ghosts, an old project. Our first show was in the summer of 2011 and we played till our fingers bled and they haven't stopped bleeding since.

AU: How would you describe the bands sound to those unfamiliar with you?

Jon: Aggressive and in your face, full force from the first note.

James: We play aggressive heavy music that makes you wanna move.

Mike: If Steven Hawking wants to move his head again before he dies he only needs to listen to VILLAINS.

Adam: Our music is multidimensional, always moving and changing the landscape of emotion

Simon: Metal/hardcore crossover, riffs to make the long hairs and shorts hairs unite

AU: What is the Villains' Manifesto?

VI: To play the music we love and to share it with others

AU: You've got some big shows coming up in the Fall, how do you feel about playing with bands like Protest the Hero and Comeback Kid?

VI: It finally feels like our hard work is paying off, this is the direction we want to be moving in and def a step in the right direction.

Simon: It's an honor to open for some of my favorite bands ever - beyond stoked.

AU: A recording is on the way, fill us in on the creative process.

Jon: Track, argue, beer, track again, argue some more, and then scrap track

Adam: Sooo much weeeeeed

Mike: It was weird to fill in on such short notice being the new front man. We did all vocals in one night.

James: What Jon said plus some more weed.

AU: How do Villains chill?

Jon: I drink and read a lot and play a lot of guitar

cause I'm the bass player

Adam: I like to smoke fine herbs and drink cold frostys with my band mates

James: Beer, weed, books and video games

Mike: Usually naked.

Simon: Beers, green and good friends.

AU: Give us a scene report for Van Isle. What's the scoop here?

VI: The scene has been getting better and better. In the last two yrs things have really shaped up people are starting to come out in droves and love all the bands that are doing some really hard work. feels good man

Simon: We're doing what we can to build this scene back up again. If we can influence anyone to become involved in the scene in some way I see that as a success.

AU: If you guys could play any lineup, anywhere in the world, where would it be and who with?

Adam: We just spent the last 25 mins arguing to what the answer is to that question.

James: At the empress hotel with Simon's dad's jazz band

Simon: Rock in Rio, with '89 Metallica, '71 zeppelin, and George Carlin at any age.

AU: Any plans to take your show to the road and tour?

VI: Yes but not until next year. We have some things to gain like a van and we will have an

VICTORIA'S LOCALS ONLY



album out by then as well to tour on

Jon: We are working towards that as fast as humanly possible.

Simon: We should be hitting the road by winter/spring 2013.

AU: Last words for all the haters?

Jon: Come check us out live you wont regret it, ever seen a 6'6 tall bass player break his knees on stage?

Adam: Men are only as strong as their struggles. KEEP ON HATING!!!

Mike: I'm the most brutal hair stylist you'll meet, suck it

James: This band is my baby.

Simon: Can't we all just get along? I mean Suck It! Comeback Kid / Backtrack / Expire / Measureless & Villains – Friday November 9th – Victoria Event Centre – 19+ w/ ID - 7pm-12 - \$15 tickets available @ Talk's Cheap, BC Smoke Shop, Absolute Underground Store, Chop Shop Hair & from Measureless & Villains



AUROCH

Interview with Seb Montessi vocalist/guitarist

By Michael Carnage

AU: Was the Lovecraft theme something you started the band with or did it develop after the band starting writing?

SM: We've been interested in HPL's writing for a long time, and as with any literary work one becomes vested and interested in, you start to analyze elements of the world in ways that reflect the depth and integrity of the work. We hardly attempt to maintain a Lovecraftian theme, and the lyrics themselves to not deal solely with his fiction, we merely embrace some of his ideologies and comparisons.

AU: It seems you've made a move from a more thrashy sound to straight up death metal. Was it just a progression or did it fit better with the theme of the band?

SM: It was simply a natural progression, both of interest and skill. The old demos are obsolete and do not represent a time of much notoriety for the band; all that matters is thus latest record.

AU: Is it a group writing focus or is one of you kind of take the lead for it?

SM: The writing process between Zack and I for these last eight songs was extremely natural, and more often than not was an alternation of who had a good riff. We have no real formula, and only go off how the next part, and the next transition, should feel. I generally write most of the lyrics with conceptual contribution from Chandler.

AU: Do any of you have any other musical/art projects, or is Auroch your main focus?

SM: P. Ouzounov, the other guitarist/vocalist aside from myself, has a solo, self-titled project of very technical shred guitar. All fans of that genre should check it out immediately!

AU: You've played a few out of town shows, is there plans for a tour after the album comes out?

SM: We've toured 3 times across the country, as far west as Victoria and as far east as Halifax, so the US and beyond is certainly what's in our cross hairs right now.




VANCOUVER VENGEANCE

AU: I know have a new album coming out, do you have anything else you want to plug?

SM: New record, From Forgotten Worlds out late October on Poland's Hellthrasher records! High regards to Absolute Underground. Make peace with your God, for Death is upon you!

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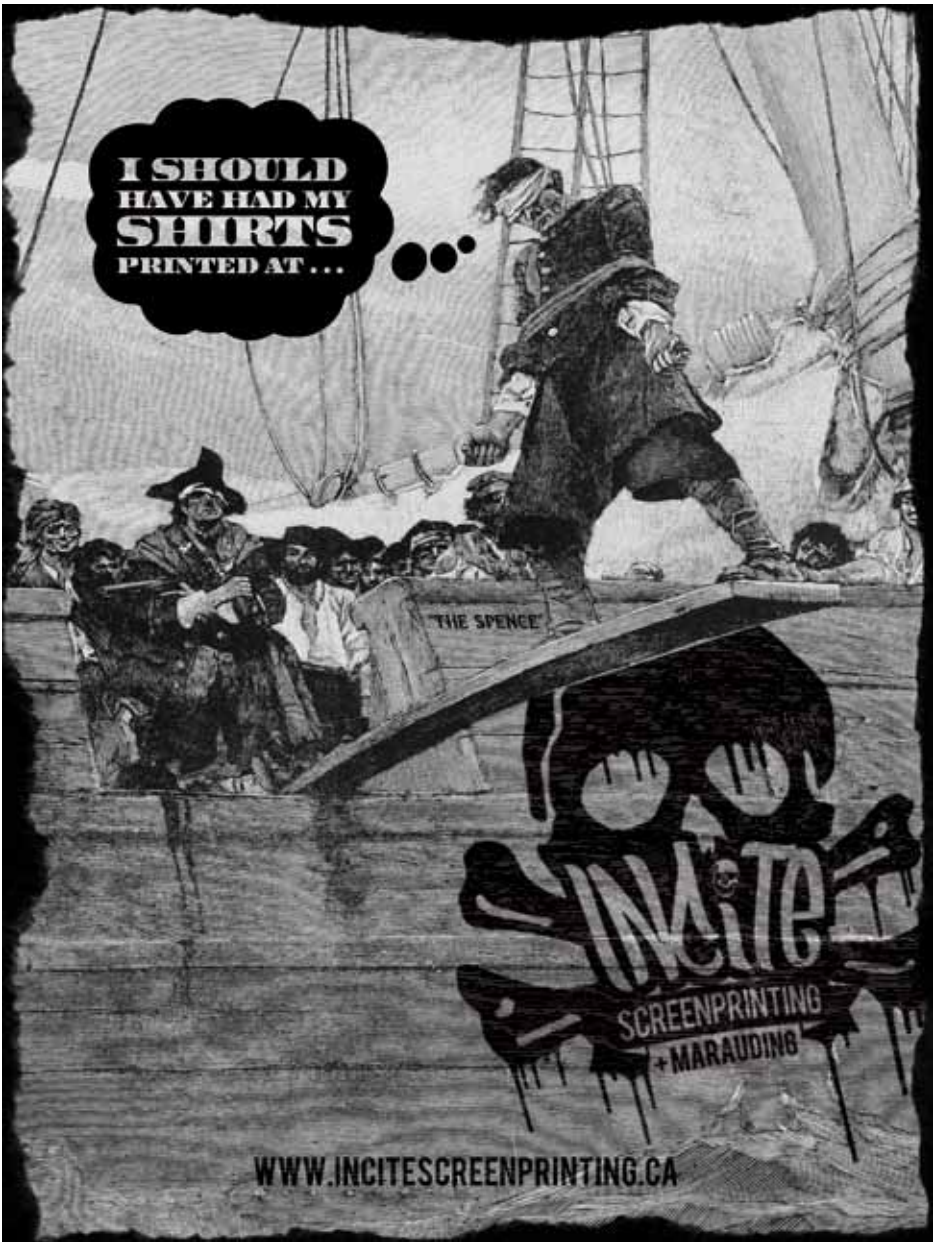
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FRIGHTENSTEIN

AU: Let's start on the name, which brings to mind the Canadian horror variety show starring Billy Van and Vincent Price, The Hilarious House of Frightenstein. Like me, you must have watched reruns of this great show when growing up?

Haunted Corpse: Of course! However, we both grew up in the country without cable. When our families would stay out of town or in the city we would be able to watch the TV show. It was most definitely a privilege/ treat which left a huge impression on us as kids.

AU: Horror and rock have a storied past, stemming from the likes of Screamin Jay Hawkins, The Misfits and Alice Cooper. The combination of both has always been obvious to me. What made you want to put both together for Frightenstein and add to this lineage?

HC: The old saying is that you write what you know and all we know is horror.

"This isn't a costume its a way of life."

AU: What is the basis for your stage names/ personas?

Haunted Corpse: Haunted Corpse is a lovable clown, who will make you laugh or put a axe in

your head. I was named after a carnival ride called "The Haunted Mansion" when in 1980 a corpse was discovered still sitting in one of the carts on route to Calgary, AB. Apparently, the person died of fright, hence the name Haunted Corpse.

Nekro Trioxin: I've always been appealed to the name Necro, meaning death. I figured since my name birth name starts with a "K" I would change the letters. Trioxin came from the movie Return of the Living Dead, the chemical which was

developed to spray marijuana plants from the Darrow Chemical Company in 1966 but its real use was to reanimate dead soldiers. I liked the idea of a zombie that could not be killed, even chopped into pieces and burnt up, the zombie smoke will continue the vicious cycle causing the rain to seep into the cold earth and reanimate the dead. My persona is fairly simple: Nekro is a zombie who was once a wrestler and returned

back from the dead with a powerful lust for blood and the cruel desire to reign in Hell.

Wolffenstein 3D: So, the name actually has a few different sources. My real last name is Wolff and I am known among my friends for being pretty

obsessive when it comes to my video games. My guitar player in Chieftain, Rhys Friesen, habitually comes up with nicknames for me and Wolffenstein ThreeDee happened to fit me rather nicely. The stage persona just kinda grew from there.

AU: You have songs referencing The Evil Dead, The Fly and Return of the Living Dead. With so many horror films out there, how do you know a certain one is the the right one to sing about?

HC: When I'm watching horror movies, if I get an idea for a song I just go with it. Some movies are so inspirational they just lend themselves to having songs written about them.

AU: What are some plans for future songs? Any recent horror films inspire the band?

HC: Some new titles from the new album are Candyman, The Thing, Zombi, Scalps and I Drink Your Blood. Recent films that are inspiring the band are Rec and Rec 2, Human Centipede, Martyrs, House of the Devil, Hobo with a Shotgun and Nekro is working on some K-horror & J-horror stuff too.

AU: What are some of the live theatrics you have employed so far?

HC: We have added more blood to the show, Nekro arm wrestles a monster with a giant arm and rips his guts out. In the near future we are working on a giant chicken to join us on stage.

AU: The band is performing on Halloween; what was your favorite costume growing up and Halloween experience?

Haunted Corpse: My favourite costume was a gorilla that my mom made from scratch. My favourite Halloween experience was the haunted houses that my family use to build during the season for the community we lived in.

Nekro Trioxin: Favourite costume would have been when I was 16, I went as the Devil. Why that?

CALGARY CARNAGE



It was high school and the kids thought they were too cool to celebrate Halloween, the school had a best costume contest. Since I was the only kid to dress up I won everything. For favourite experience, my uncle and I would watch John Carpenter's Halloween before midnight every year.

AU: What are the top three horror films of each band member?

HC: Fright Night, American Werewolf in London and Dawn of the Dead

NT: Halloween, Return of the Living Dead and Nosferatu

W3D: The Shining, The Exorcist and The Thing

AU: What else would you like to plug about Frightenstein at the moment?

HC: New album coming out soon called "Curse of the Devil" writing the third album. Hoping to be doing more out of town shows and getting some travel time in the near future. Working with our roadie/stage extra for more crazy bloody fights and craziness.



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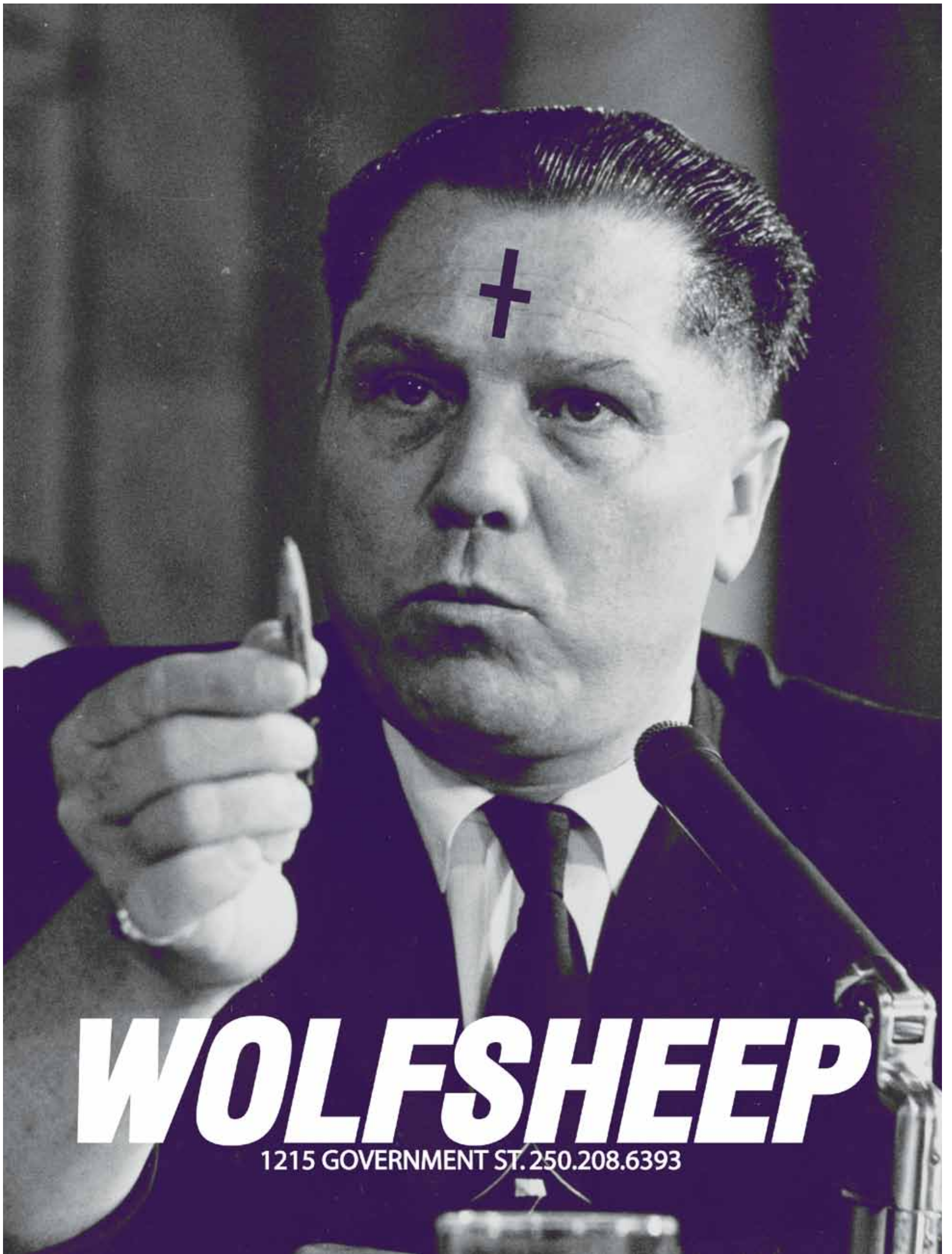
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of shocked and didn't know what to do really. The funny thing is we were criticized at the time for being too fast when really we had slowed down (laughs). To me it was probably the hardest album to make because of the stress"

Diatribes

Diatribes once again saw the band incorporating more groove and dissonant guitar tones into the songs, much like Fear, Emptiness, Despair. But, unlike the previous album, this one takes a big step forward in production. The song writing is still a bit lacking

but nothing that you would call heresy.

Shane says:

"This was another weird time for the band. Barney was upset about the direction and things were really uneasy. To be completely honest, I don't have many fond memories of this time (laughs). Even the songs now when I look back are not what we had hoped for."

Inside The Torn Apart

Still following in the much more mid paced



style from Fear, Emptiness, Despair and Diatribes, Inside The Torn Apart takes a step forward in overall quality of the songwriting. "Breed To Breathe" and "Reflect On Conflict" are both Napalm classics. This may be the most underrated album the band has released to date.

Shane says:

"Things were weird after we finished our Japanese tour for Diatribes. We realized that when we got back things had broken down with

Barney and we decided to part company. The only good thing to come out of it was we were given more time to write Inside The Torn Apart. We realized fairly soon during the recording that the band needed Barney and Barney needed the band.

Words From The Exit Wound



In what would prove to be the band's final curtain call with Earache, the band crafted an album of immense groove and heaviness but one that still strayed from the all out grind assaults of the band's earlier works. W.F.T.E.W. can be seen as the final album of the band's experimental/groove 90's output and might actually be the best of the bunch. Still, it was becoming obvious that the band was now treading water somewhat. This, of course would all change in the following decade...

Shane says:

"Working wise, things were much better during this period and it felt like we were heading back into a more aggressive direction. It also started to feel like things were getting a bit over done on this style we had been working with for the last couple years so that also factored into us going back to a faster sound."

By Jordan Schritt

Last time Absolute Underground took a look at Napalm Death's earlier albums with long time bassist Shane Embury. Now with ND's latest cross Canada tour with Dayglo Abortions and Municipal Waste underway, we continue our conversation with Shane about the band's experimental 90's output and growing inner band turmoil...



Fear, Emptiness, Despair

This would be Napalm's first and last foray into the major label leagues. It's certainly not the band's strongest album either. With sterile production and lack of true classics, it may always be the bastard son of their catalogue...

Shane says:

"Uh that's a very strange record, that one. When Earache got in with Columbia we were all kind

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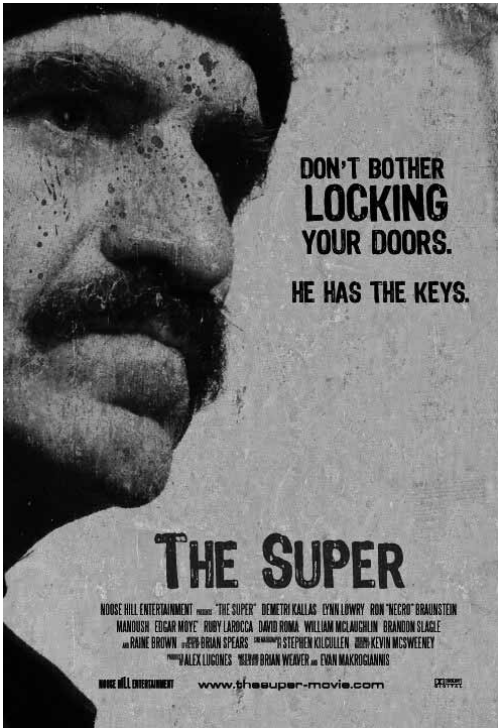

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Interview with director Evan Makragiannis

By Ryan Dyer

AU: The story of The Super centers on a Vietnam vet who owns an apartment building being taken advantage of and eventually getting some get back after his mind deteriorates from the abuse. What influenced the story?

EM: I remember being on the trains when I was a kid and seeing all these Vietnam vets walking through the cars asking for money. Many were homeless, some physically wounded and all mentally wounded. The city and government treated them like shit. Most of these men were drafted, stolen from their lives and families and sent to fight in the jungles of Vietnam. When they

came home their lives would never be the same. One of my father's best friends was a Vietnam Vet. He was haunted by memories of the war and it turned him into a violent and shattered man. Being around this element as I grew up had a profound effect on me and I wanted to incorporate this into a story.

The fact that the character was also a building superintendent came from simple city living. Anyone in New York City or any other big grimy metropolis has experienced interaction with a building super. We trust these guys with a ton of power in our lives, if not for the simple fact that they have the keys to our apartments. So a depraved superintendent just sounded like it could be a lot of fun. The sky was the limit with what we could do with a character like that.

AU: A few horror films are set in apartment buildings. The two that come to mind to me are The Toolbox Murders and Cronenberg's Shivers. What made you want to set it here?

EM: Apartment buildings are like their own little communities. Total strangers separated by a thin wall, sometimes hundreds of them. A lot of times even though they are so close, many people never even really get to know each other. Others do. People of all walks of life crammed in a concrete structure. It's an

interesting social experiment. Where else can you get a cauldron of personalities like in an apartment building? Then you make the guy in charge of it all a lunatic? It could make an interesting story. At least I hope so! Funny that you would mention SHIVERS, because one of the stars of THE SUPER was in SHIVERS as well, that being icon Lynn Lowry.

AU: How did Russian horror director Andrey Iskanov get involved for his portion of the film? He filmed and sent in his own segment, correct?

EM: My partner in crime Brian Weaver, who co-wrote/directed the film with me, and I were fans of Andrey. Andrey's films are brutal, visceral and uncompromising. We got to know Andrey online, just by letting him know how much we liked his films. He's a very cool and humble guy,

very friendly to fans so we got to know him fairly well just through email exchanges. Andrey is also good friends with one of the actresses in THE SUPER, Manoush. In the film, Manoush plays an aging dominatrix who came from the city of Minsk, which is in Belarus, a former part of the Soviet Union. New York City has a lot of people who came over after the Soviet Union dissolved, especially in Brooklyn and Queens. We had written a flash-back scene which gave an insight into Manoush's character's back-round growing up in the Soviet Union. The scene is very brutal and violent and we just thought of asking Andrey to do it because we wanted it as authentic as possible. We thought it would be a sick idea to have the scene actually filmed in Russia, with Russian actors, directed by one of the true sickos of the indie horror scene. So we asked Andrey and he said yes. We wrote the scene and gave him our blessings to expand on it however he wanted and the results were amazing. THE SUPER is filled with some insane scenarios and Andrey's scene is the most intense and violent.

AU: Death rapper Necro has a prominent role as a crooked cop. He comes off on film as a natural. What is your history with him and what motivation, if any, did you give him for the role?

EM: My partner Brian and I were Necro fans. Coming out of Brooklyn and just being the most brutal rapper on the planet, Necro appeals right off the bat to any NYC horror fiends and horror sickos all over the world. So we were fans of his music and it was always clearly obvious how talented Necro was in weaving lyrical worlds of depravity and violence. Plus my man is a huge metal fan like myself and he's a huge horror fan. So we had a lot of respect for the guy, and when we saw that he started to act here and there we jumped on the chance to try and get him involved. First time we met him was at the Chiller Horror Con in New Jersey one year. Brian had started talking to Necro online and had sent him a work print of our first film, THE TURNPIKE KILLER. We wanted Necro to see how we could roll on the brutal level and he was into it. When the time came to cast Detective Sardusky in THE SUPER, Necro was very interested and joined

up. The character is street, totally twisted and sadistic. It was tailor made for him and the result I think is amazing. We gave Necro a lot of room to improvise with lines, hoping he'd get into a flow with his keen sense of brutality and viciousness. He did a great job and was very believable. All Necro needed to know was that he was playing a crooked cop who just wanted money, didn't give a fuck about lives or anything else. He ran with it and in my opinion gave one of the all time villain performances in indie horror.

AU: What are you looking to do next for a film?

EM: Right now I'm involved in a zombie gore film called SURVIVE. I'm co-producing the movie and it stars quite a few of the actors that were in THE SUPER so it should be pretty cool. It's a throwback to the 80's zombie films as far as the gore goes, but it does have modern influences too. Filming starts in mid August. As for the next thing down the road, there's a few stories that I'd love to possibly direct. I'm talking as we speak with Brian again to plan the next move. I can't really say with certainty what the project will be-because there are a few possibilities, but what I can promise the fans is that it will be brutal and grimy, just the way we like it!

I recently caught up with death rapper Necro to ask him about his experience on The Super:

AU: You recently made your film acting debut in the recent grind house throwback The Super, directed by Evan Makragiannis. You have also been in Personal Justice. How was the experience in general for The Super and would you do more horror films if you had the time?

Necro: It was a good experience; those guys were real cool and supportive, so I got nothing but love for them. I wish they handled their business better, because they sold their rights to the movie to some faggot named Alex who refuses to promote the movie and let any of us help get it seen, so the movie is being slept on and it's a good flick and should be seen by my entire fan base. I am currently submitting myself for features so we will see if I get cast in something. I also will start filming my own scenes to movies. I got a lot of sick ideas.

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WHITE TRASH HEAVY METAL

Interview with vocalist 'Old School' Rhodes

By Charley Justice

Metal maintains some very stubborn stereotypes. Beer. Motorcycles. Women. Beer. General extremes and reckless self indulgence. And while the genre has evolved, and will forever be continually evolving and maturing and warping itself into such strange and distant corners as say Ecological Black Metal, Shoegaze, post-this, post-that, post-post-that or that, or some double or triple subgenre of Dethcore.....all the while it can be said that some things never change. Good things at least. Real metal, heavy metal,

old school fucking metal – it is alive, it never died and it never will. And happy to say it still carries with it all the old comforting cliches that helped make it what it was. No one proves this better than Winnipeg's newest addition to the frozen metal cult – White Trash Heavy Metal. And with the imminent release of their debut full length CD Thrash Warriors, we caught up with the one-day-iconic vocalist and front man 'Old School' Rhodes....

AU: Just listened to the new CD. Fucking rips! It goes without saying that you're sound falls somewhere in that well tread land between Judas Priest and Metallica. What are some of the less obvious influences?

OS: Ted Nugent, AC/DC, Jackyl

AU: Nice pipes I must say - Great highs (not thighs). Who inspires you as a vocalist?

OS: Rob Halford, Bruce Dickinson, Bobby Blitz and Phil Anselmo

AU: Halford vs Dickinson?

OS: Halford. Reason, JUDAS PRIEST-PAINKILLER(1990)

AU: I could make an educated guess, but for accuracy purposes better explain the name....

OS: Every time you see a white trash dude on TV hes got on an AC/DC or Iron Maiden shirt, so I said aloud one day "That's WHITE TRASH HEAVY METAL, and here we are.

AU: How long have you guys been White Trash?

OS: The full band has been together since June of 2011, although I've been white trash all my life haha

AU: You guys just recorded Thrash Warriors, the aforementioned debut masterpiece. Pumped for the release! How was tracking? One take wonders??

WRETCHED WINNIPEG

OS: Was fairly good, had'er all wrapped up in roughly 40 hours, Ryan Forsyth (Grymfrykt Media Productions) is very professional and quick.

AU: Favorite song on the record?

OS: "FUCK THE WORLD" of course.

AU: First four Metallica, or first three Metallica?

OS: First three. I still consider Justice to be a great heavy metal record although it just doesn't measure up to the first three.

AU: Leave us with something to piss everybody off!

OS: Judas Priest is more metal than Maiden!

White Trash Heavy Metal wthm@hotmail.ca and on facebook!

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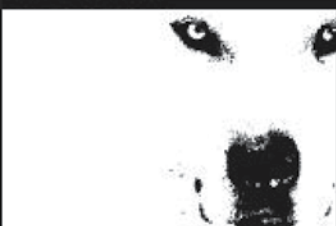
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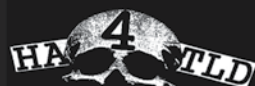
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ZORNOW MUST BE DESTROYED

By Ryan Dyer

AU: What was the first horror movie you watched and which was the first that inspired you to want to do horror artwork?

Jeff Zornow: Well I remember when I first started drawing, around the age of two or three, I was already trying to draw lots of Godzilla, though I don't think of those as horror movies (except for



maybe the first original Gojira). I was taken to see a re-release for Jaws in the theatres when I was five, and that was pretty horrifying. Though I have to attribute my love for horror films to a night when I was 10 or 11 I had a friend sleep over, and

she convinced me to ask my mom to let us rent Friday the 13th: The Final Chapter (which had just debuted on video that week). F13: The Final Chapter destroyed me and my senses! It's not just the best F13 (which really lives up to it's own hype) but it's probably the greatest slasher movie ever made hands down. Very few horror fans can argue this point well. Ironically by then it was



October and Halloween came on cable late one night, I had my parents tape it for me, and the next day after school watched it at home. Was totally freaked out again! But by now I was realizing quickly that I really, really liked horror movies.

AU: Could you talk a little about the comics that you've done? Recently, Demons 3, the official comic book sequel to Demons 1 and 2, Day of the Dead: Desertion?

JZ: Working on Franchise properties has its



own sets of rules and challenges. Stef Hutchinson put it best when he claimed 'just have respect for the property,' and that's basically what we go for. If I'm gonna talk about comics though I would like to mention my book

Tyrannosaurus Rex! Written by my other long-time collaborator Mark Kdiwell, and edited and coloured by Jay Fotos. Its got some of the most brutal dinosaur action in comics, and is a good example of the "other things" I can draw such as nature and wildlife.

AU: How did you get involved with Fright Rags?

JZ: Through mutual fiend Kevin Miller, who runs the awesome site Thehouseofmysterioussecrets.com! Which sells a ton of different horror movie merch and memorabilia. Anyway Kevin hired me to do my very first horror movie t-shirts for The Burning and Tourist Trap. Ben was so impressed, that he bought the designs from Kevin to add to the Fright Rags collection, as well as contacting me to do some "all original" stuff for him like I had done for Kevin. Then Ben just kept coming back for more and well, the rest is history! With the Fright-Rags designs we always strive for original images that you have never seen, but still iconic to the movie itself.



This can be a challenging process. Some movies are easier than others to design.

AU: What is your personal favorite t-shirt design that you have done?

JZ: I have two, the Fright Night design I did for Fright-Rags, as not only is Fright Night one of my all-time fav horror movies, but the design (The Peter Vincent retro TV guide ad) was my idea! A lot

of times Ben will come to me with a movie to design, but this one was all me. And it became a good seller! so I am very proud of that one. My second favorite is the 30th anniversary limited edition Friday the 13th: 30 Years of Fear T-shirt for Creepy-Tees. Friday the 13th is my favorite



horror movie franchise and it was an honour to design a shirt for the 30th anniversary of the original! Also the Fright-Rags design for Frankenhooker should get a high honourable mention, as this one was also my idea. I approached Ben about

doing it and at first he was wary, as he wasn't sure if the fans would really go for a Frankenhooker shirt. Turns out they really, really did!

AU: How do you approach other designs, such as band artwork?

JZ: It depends on the band and the project, usually bands have their own vision on how to project themselves visually. So it's my job to make that happen and do it well. So I take their ideas and try to amplify them. In other cases bands will just tell me to do whatever I think would work. For example I recently started working for one of my all time favorite clas-sick



death metal bands, Mortician! I was told by their guitarist Roger Beaujard that I could pick any song of theirs that didn't already have a t-shirt and just have fun with it! So I chose the song "Worms," which is known as one of their really short, really fast, brutal bloodiness in the pit type songs. They tend to play it live a lot because of this. Not only that, but the lyrics are only a few lines so I could fit them in with the illustration itself too!

AU: Who are some other artists that serve as influences/that you admire?

JZ: Oh wow! Soooooo many! First I'll list off the ones I look at the most now which include Takehiko Inoue the creator of Slam Dunk! and

ARTIST PROFILE

Vagabond. Vagabond is his epic samurai tale of the famous samurai Miyamoto Musashi. Inoue's artwork and storytelling are not only breathtaking, but mindblowing at times.

This artist has reached a point in which I think he could be considered something akin to a "Sword Saint" of comics...I guess that would be a Brush Saint? Also the Japanese artist Junji Ito, creator of Uzumaki and Tomie as well as a ton of other horror comics in Japan. He also can do no wrong by me, as his horror comics were the first ones I ever read that ACTUALLY FREAKED ME OUT!

AU: What is your all time favorite horror movie? Or pick five..

JZ: The Texas Chainsaw Massacre- hands down the scariest movie ever made. Friday the 13th: The Final Chapter- hands down the apex slasher film. Suspiria - hands down the most beautiful horror movie ever made. John Carpenter's The Thing - hands down the most suspenseful and hard-gore monster film ever made, a wonderful combo that really brought the monster film to a higher level. I sometimes lean towards Alien for the same reason, however The Thing is scarier to me as it takes place in the here and now and not in the future in deep space, therefore as an audience we can identify with it just a tad bit more. So I feel that Mr. Carpenter one-upped Ridley Scott's Alien! Any zombie movie by Lucio Fulci. FULCI LIVES!!! GORE FOREVERRR!



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SHRED SESSION



Graffiti at the Skate Park Too,

By Matt Gordon

In the last Shred Sessions, I interviewed Jimmy Miller, Vic West Skate Park's first Skate Park Host, who also played a major roll in getting the park built; and Jemzo, a skilled graffiti artist. The point of the interviews being to find whether graffiti at the Skate Park is right or wrong. Jimmy Miller stated, "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 say'n?" Jemzo says, "People go out of their way to see the art, models and photographers use it as a backdrop, it has a lot of energy behind it that people can feel."

Jimmy's main point being we are lucky we have the extravagant Vic West Skate Park, and he reminds us that in his time there were less Skate

Parks on the Island than fingers on his hand. Jemzo says "there will always be graffiti, it is wild and you can't rid the city of wild behavior."

At the end of the last article I felt I'd only scratched the surface of the issue, so I interviewed a representative of the City of Victoria, Gary Pemberton, Recreation Youth Programmer for the City of Victoria.

AU: Why is Vic West not a graffiti safe place?

Victoria: Contrary to popular belief, the Skate Park has never been a "graffiti safe" place; the City has simply struggled with the ability to maintain it long term. There is some confusion



about graffiti being art that contributes to a vibrant public space. Studies have shown the opposite. Areas in which graffiti has been left unattended have seen a higher rate of other low level law breaking such as littering or theft. There is a need to clarify the reality that graffiti done without permission is not art, it is vandalism. Two summers ago, when the City painted

out the park for the spring/summer season and resurfaced the basketball court, police officers responsible for the area reported the lowest amount of incidents reported in any high season at the Park and it's surrounding neighbourhood.

AU: Does the City know that the majority of the skater and Skate Park goers would prefer the graffiti as opposed to a gray seamless Skate Park?

Victoria: Unfortunately this is not an issue of personal preference, but more so the City taking care of it's own infrastructure. The option of creating a 'free space' or 'free wall', for graffiti artists to display their talents, has been explored (for example the Trackside Art Gallery). This approach has been found to be ineffective in deterring or minimizing graffiti vandalism. These spaces often create a 'bleed out' effect in which graffiti vandalism propagates into the surrounding neighbourhood. These spaces are also practice areas in which an individual will hone their skills in preparation for illicit graffiti vandalism. Free walls give vandals an opportunity to display their 'tag' for indefinite periods, which can seemingly validate their illicit activities. The Da Vinci Centre across the field is an example of this bleed out effect in the Vic West area.

AU: How much money is the city spending on this anti-graffiti initiative?

Victoria: The City of Victoria has developed a comprehensive approach to dealing with graffiti vandalism through the Graffiti Management Program as presented to City council in June 2012. The intent of this program is to enhance the safety and vitality of public places through maintaining a graffiti free public realm. It is recognized that as part of this approach their needs to be some engagement and support for the artistic creativity and talent of some of the individuals that are engaged within the graffiti sub-culture. Thus the City is exploring the idea of a Street Art Competition that will engage the artistic community, identify and obtain permission from property owners and managers, set criteria for artists' selections and award funds to artists appropriate to each piece.

AU: Does the city realize it takes five minutes to retag the park and that it's never going to stop?

Victoria: New signage will be posted at the park that re-iterates the bylaw against vandalism and graffiti in the area; bylaw officers will enforce it via some pretty hefty fines. Parks staff will also be visiting the site on a daily basis and removing any new tags that show up with much greater ease than before, due to the nature of the removal of the previous substances.

If the studies that say graffiti contributes to "a higher rate of other low level law breaking such as littering or theft" are correct, let's get rid of the graffiti. But, I wonder if the graffiti truly contributes to crime, or is it a byproduct in the same area? If graffiti is a crime then it surely leads to the crime of graffiti.

The Skate Park Hosts are a large part of why there have been fewer incidents at Vic West Skate Park. The Skate Park Hosts are representatives of the City, and with the City presents at the Park people are less inclined to illegal activity, I don't think it's the graffiti getting painted over that is deterring illegal activity. I have spent many summer hours at the Vic West, and I've seen with my eyes, the presents of the Skate Park Hosts drive shady characters away. I have never seen anyone say, "Shit, the park is grey, I'm gunna drink somewhere else!"



expire

"I keep my feet to the ground" Interview with: Marcus (drums) and Zach (guitar)

By Pauly Hardcore

Photo Credit: Bridge 9 Records

www.facebook.com/expirehc

Earlier in May I ventured down to Seattle, WA on memorial Day weekend for RainFest @ Neumos. It is a three day who's who of current and past hardcore bands converging with people travelling from all over the country to witness the spectacle. I fondly remember my initial introduction to Expire [Josh Kelting – Vocals / Marcus Boldt – Drums / Zach Dear – Guitar / Caleb Murphy – Bass]; it was the resonating sound coming from the house speakers that perked my ears up, and then I saw the pit exploding I knew it was something special. I wasn't disappointed, it was pure chaos and everyone ate it up faster than the street meat hotdogs outside. I knew it was a band that Victoria would go bananas over, and when the opportunity arose to bring them here, with a couple other amazing hardcore bands in Comeback Kid & Backtrack I couldn't resist. On Friday November 9th at the Victoria Event Centre 1415 Broad st. [19+ sorry kids] If you're into hardcore I hope to see you out supporting some of the hardest working bands in the scene.

Absolute Underground: What are the origins of Expire?

Expire: Pretty much a band that formed under just the right circumstances. Three of us had old bands breaking up and Josh had just moved to town. We all wanted to start a band that focused on touring and being busy, we all knew each other from playing in bands and we met/tried

josh out while we wrote the demo. The perfect storm. Then we hit the ground running.

AU: You guys seemed to do a pile of touring on the back of a couple 7" before you even released your first album, did that help in securing a label to back the LP?

EX: I can't speak for B9 but I can say personally that seeing a band be able to hold its own and tour that heavily without an LP says something. We are proud of our early releases and would have fought to tour and play those festivals either way. The LP was something special to us and we wanted to save it for a label we felt comfortable calling "home" and staying at for good.

AU: Pendulum Swings is probably one of the hardest, angriest records I've heard in a long time. The subject matter within is really quite dark dealing with topics like suicide & betrayal, are these lyrics drawn from personal experiences?

EX: Yeah, I'd say all of Josh's lyrics are very personal. He's a mostly quiet dude but when it comes to his writing he's pretty revealing. I've always admired his writing and am always the most proud of our records because of his lyrics. No matter how personal the words may be I think they're highly relatable as well. Kids seem to really appreciate what he's saying. I know I do.

AU: What was the recording process like for PS, how does Expire approach writing and recording a record and who was behind the board?

EX: The recording was quick and painless. Some of the best vibes we as a band have ever had in that situation. Not because of where we were but just because we had some time off from touring for once and were all relaxed and having fun. Writing was slow but fun, Zach and I write all the music and I think the more focused sound of the LP really flowed out of us easily. We had fun. We recorded in a small studio here in Milwaukee with a guy named Shane. I met him when he recorded my other band's demo and knew he'd be a good choice. Really helpful and easy going, not to mention talented.

AU: I've caught you guys at Rainfest, amazing set by the way. How important is that fest & others to the HC scene in the NW & as a whole?

EX: Thank you, we love Rain Fest. They were actually the first festival to take a chance on us and we will never forget that. This year was amazing, RF is personally my favourite of the fests, I think because I love the location so much. The NW is amazing and treats us really well. We always look forward to playing there on tours. I think they all appreciate RF a lot and it gets better every year.

AU: Tell us about the upcoming tour with Comeback Kid & Backtrack (which you can catch in Victoria on Friday November 9th @ the Victoria Event Centre, how did it come together?

EX: It should be an all around great run. Backtrack are very close friends of ours and we toured the states with them earlier this year so hitting the road with them again is a treat. Comeback Kid has been a band I've always respected so I know everyone is pumped to be playing small clubs with them in their neck of the woods. Should be a solid couple weeks.

AU: What are some pinnacle hardcore[or otherwise] albums that have come out in the last 20 years?

EX: I'm going to let Zach answer this one because I like weirdo music. Man, there are so many to take into consideration but I'll hit you with 10 that were huge for me, in no particular order.

Madball - Set It Off

Terror - One With The Underdogs

Carry On - It's All Our Blood

Leeway - Open Mouth Kiss

Down To Nothing - Splitting Headache

Sick Of It All - Just Look Around

HARDCORE ALLEY



No Warning - Ill Blood/Suffer Survive (both incredible records)

Crown Of Thornz - Mentally Vexed

Rotting Out - Street Prowl

AU: What's your take on the trend of bands, long since broken up, reforming for specific shows/tours?

EX: Torn. Sometimes I'm psyched because I've always wanted to see a band, other times it's just a let down or they write and release a terrible record. Like Zach always says, "support current and hardworking bands." After all, we are the future weird reunions.

AU: Last words for the readers

EX: We're just really proud of Pendulum Swings and are grateful for all the feedback so far. We are about to be everywhere soon and couldn't be more anxious to hit the road. See you soon.

Comeback Kid / Backtrack / Expire / Measureless & Villains – Friday November 9th – Victoria Event Centre – 19+ w/ ID – 7pm-12 – \$15 tickets available @ Talk's Cheap, BC Smoke Shop, Absolute Underground Store, Chop Shop Hair & from Measureless & Villains

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By Ryan Dyer

Alice: The boy, is he dead too?

Cop: Who?

Alice: The boy. Jason.

Cop: Jason?

Alice: In the lake, the one—the one who attacked me, the one who pulled me underneath the water.

Cop: Ma'am, we didn't find any boy.

Alice: But then he's still there..

And he now wields a keychete. That's right, Ari Lehman, the boy you feared from Friday the 13th is now a musical menace, taking the name First Jason for his blend of sing-song reggae/rock/singsong/metal hybrid. Recently signed to THC: Music, Lehman, who is already a familiar face to Friday the 13th fans, is ready to stab some new and unsuspecting eardrums of counsellors and campers alike with his horrific jigs.

But Lehman hadn't been waiting in the lake for all of these years. In 2005, he decided to fully embrace the prestigious spot of being the first ever actor to portray Jason Voorhees in a film after going to horror conventions around the world where he would catch the Voorhees bug.

"I received an email asking if I had autographed the photo the sender had just purchased on E-Bay for \$50? I certainly had not," says Lehman, "it was later revealed that a third party had forged my name. I was then fascinated to learn that there were thousands of horror fans worldwide, and that the fans of Jason Voorhees were perhaps the most numerous and loyal. I attended a Fangoria Magazine/Chiller Theatre convention at The Meadowlands. I saw Tom Savini again for the first time in years, and where I met the great Betsy Palmer for the first time. They both encouraged me to attend more events, and helped me find contacts."

At that time Lehman had just moved to Chicago, with his wife Elaine, to renovate a Victorian house, "I had been touring on the Reggae/World Music circuit for years, originally living in NYC, leading

various bands starting right after leaving NYU to study at The Center for Media Arts."

Of the various styles performed, Ari says he found his real voice leading First Jason, a horror themed band which brought back the themes familiar to him in his early life playing Jason Voorhees in the original Friday the 13th.

The unique musical weaponry of First Jason includes the keychete, an Alesis Micron, which has been attached to an over sized machete-shaped body made by The Brothers Rich FX with a Jason mask in the blade.

"It sounds like a metal guitar and bass, since I use a SansAmp Direct Box, and when we play at a big arena it absolutely shakes the rafters!"

So what are the songs about? Voorhees' perverted fantasies while stalking half naked women? Which looks better, burlap sack or hockey mask? Where the best place to hang a body is?



"Some of the songs, like "JASON IS WATCHING!" are telling the Friday the 13th tale. Others like "YOU BETTER RUN!" speak to Jason's diabolical dilemma, a child trapped in a full-grown man/monster. That song imagines Jason the vengeful protector of neglected and abused children. Others transpose the inner monster's role against the hypocritical machinations of today's society, and shows us our own demons, like "SOUL SELLER's" lyrics, a grisly account of mass murder by greed."

First Jason takes influences from multiple artists and heavy metal styles. Lehman lists Motorhead, Slayer, Lamb of God, Rollins Band, Bad Brains, Soundgarden, Skindred, 311, Devil Driver, Tool and the works of Frank Zappa and Jimi Hendrix as main influences, but Chicago's own Macabre holds a kinship with First Jason.

"Macabre is an amazing inspiration to all metal musicians, especially here in Chicago. We were very fortunate to have Macabre's Nefarious guest on on Jason is Watching! and tour with First Jason on bass."



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Brian McAllister has since joined as a permanent bassist. Since Lehman played both guitar and bass parts for many shows, he says it's a win-win situation giving someone else the duty, "It also helps that he comes recommended by Nefarious himself. The only challenge is that now the expenses increase too. We are a very reasonable act to book, but I always make sure that the musicians are well supplied."

Of the five new songs ready for the new album, Ari says things are going to be less Crystal Lake themed than before. "JASON'S BRIDE" is the only specifically Voorhees-themed song so far. We are going in a new direction lyrically, but not philosophically. Some of the new material will be able to acquire a bit more complexity due to this addition, but the overall streamlined sound will persist. I am very glad to have found a sound in First Jason, and I will be very careful about maintaining it's essential integrity."

But why metal? Why horror? Why Jason? If Lehman hadn't played Jason in the original Friday the 13th, would his musical/life path gone the same direction, or has this been a perfect bloody storm?

"Somehow the juxtaposition of choices the universe has made has led to a keyboardist trained in jazz and classical music to play a very loud heavy metal keytar that looks like a machete and fills stadiums. My feeling here is the limitation creates manifestation. Thinking like Jason Voorhees has empowered me to go in a direction which suits my capabilities."

First Jason are a band who have mainly played horror conventions, so the experience is notably different than a concert setting. "Certain conventions do make an effort to stage concerts with great success. The first one to do this was Rock and Shock. SPOOKY EMPIRE and HORRORHOUND have made great strides in that



area, with many newer events following suit. I firmly believe that the connection between Horror and Metal is strong and sincere, and every time a concert is held it increases the event's draw."

What is Lehman's final word on the fans of Jason Voorhees who are quickly turning into First Jason fans? "They are the most dedicated wonderful fans in the world! I have signed all sorts of body parts and people's babies too! One friend who is a big fan recently asked me to have my autograph tattooed on his arm under his Jason tattoo. I have actually autographed a fan's back with a tattoo needle myself, having never used one before that. Fun stuff!"

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Graspop Metal Meeting 2012

By Frank Wijers

The Graspop Metal Meeting in Belgium was founded when the family festival Graspop and the Midsummer Metal Meeting were combined into one event back in 1996. The first edition had huge headliners, Type O Negative in the tent and Iron Maiden on the main stage. Since then, the organizers made it a habit of getting crowd pleasers. Though not many people agree with the choices before the festival, in general they agree after the festival.

As was the case this year. Having headliners like Guns and Roses and Limp Bizkit, most people didn't know what to expect. But more about that later.

Since the festival is so very big, it's hard to keep track of all bands. There are two big tent stages that play simultaneous, and a small tent stage that has bands the same time as the main stage. It's almost impossible to see every band at the festival.

I arrived a bit late on Friday and missed the first round of bands. Just managed to get a small glimpse of Godsmack, which sounded pretty good, but can't really judge a band based on two songs. After that it was running around the festival to get an overall experience. In Marquee1, Ensiferum, Sacred Reich and Paradise Lost kept fans amused, Marquee2 had Uneath and Devil Driver. Meanwhile on the mainstage, Zakk Wylde and his Black Label Society were getting the most out of the speakers, Slash had a Best Of with his own songs and a number of old GnR songs. Miles Austin did a great job on vocals. Sabaton was crowd favorite this afternoon. To make a comparison, most bands had a signing session of 20-45 minutes, Sabaton had 2 and a half hours and the line was over well over 100 yards.

Back in the tents, there were great performances of Amon Amarth, Sick of it All, Kyuss Lives! and Lamb of God, who did one of their lasts gigs for a while. A few days after the festival, front man

Randy Blythe got arrested in Prague. Two years prior he had pushed a fan off the stage, who fell awkwardly and died. Lamb of God was forced to cancel the tour while this is sorted out.

The smallest tent, the "Metal Dome", had a few great headliners with Obituary and Cannibal Corpse. Unfortunately, they had to compete with Sabaton and Slayer for the time slot.

The main stage closed this evening with Ozzy and friends. Ozzy scared a lot of fans when he canceled a gig in Germany on Wednesday, only two days before GMM, due to voice problems. Since he also canceled the festival in 2011 when he was sick, he couldn't really afford to cancel again. When he came on stage, he looked fit and his voice sounded good. Only problem is that he is way past his due date. After the first block of songs, he got outplayed on all sides of the stage. Rob Nicholson, Slash, Geezer Butler, Gus G, Zakk Wylde and Timmy Clufetos on the drums were all excellent. Unfortunately, the host got worse and worse during the set.

Saturday was another great day. Sunny, warm and a lot of good bands. While Adrenaline Mob (Russel Allen, Mike Portnoy and Mike Orlando) opened the main stage, one of the fan favorites "Heidevolk" had an early slot in the Metal dome. Their traditional metal with dutch vocals about Vikings and regional history are really catchy and



got the tent jumping.

While the main stage had some oldies with Primal Fear and Thin Lizzy, it amazed me how little people were out of the tents enjoying them. Most people seemed to enjoy the shade in the tents better. In there, I saw some good performances of Death Angel, Eluveitie and Exodus. Then there were two disappointments in a row. On the mainstage, Megadeth wasn't what it should have been. Vocals were off, and guitars were hard to hear at times. I left early to go to Marquee2 to see Fear Factory. As soon as the music started, I was disappointed. The sound was way too loud and distorted so much, the music sounded bad. At the end of the first song, it got so loud, they blew the power of the PA system. After waiting about 10 minutes for them to fix it, I decided to go back to the main stage for Twisted Sister. Of course, then the music starts again, when I was just out of the tent.

Back at the main stage, I saw what was probably the best performance of the festival. Even after 40 years, they still know how to please a crowd. With songs like "I Wanna Rock" and "We're not Gonna Take It", they got the 40, 000 people gathered in front of the stage singing, all the way to the back. And they were still singing "We're not gonna take it" long after the band left the stage.

In Marquee1, Dimmu Borgir closed the night, but they didn't really impress me. I went over to Marquee2 where an old favorite was playing. Pennywise had the whole tent packed and singing along. The best part was of course the last song, "Bro Hymne". The whole tent was singing (I even saw Rob Dukes (Exodus) on stage) and a number of fans got to go on stage with them.

Back on the main stage was probably one of the most talked about acts of the festival. Limb Bizkit got to close the evening. Strangely enough, even people who said they didn't like them, sang along with the lyrics. Even I was amazed by how many songs I actually knew. At the end, I can only conclude that Fred Durst and co put up a really good show. I only saw smiles when I left the field.

The Sunday didn't start well for bands on the main stage. It was raining a lot, so a lot of festival visitors decided to stay on the campsite or in one of the tent stages. Lauren Harris tried her best with her new band "Six Hour Sundown", but also with this band, she didn't really impress. Sebastian Bach was next up. He burped during "18 and life" and told the crowd he wasn't used to getting up so early. Then he started the song again. It wasn't a great set, but not much people were there to be disappointed. "Europe" is back together after a lot

of years and was the first band on the main stage that impressed. Songs like "Superstitious" and "Rock the Night" were openers to the masterpiece "The Final Countdown".

I spend most of the time this afternoon in Marquee1, where the first band was MaYan. The band with members of After Forever and Epica combined the best of those bands. With two male vocalists (one clean, one grunt) they had a nice new style. Add two female vocals for live performance (Floor Janssen (After Forever, ReVamp) and Italian opera singer Laura Macri), you have a good show. They were followed by Ugly Kid Joe who were a nice surprise, Gotthard and Jon Oliva's Pain (he seems to get bigger every year).

Machine Head suddenly found themselves in the blazing sunlight, but did exactly what they were supposed to do. Put the ten ton hammer down. Motorhead was only there to play music. Lemmy came on stage and just said "Bomber" after which the show started. Whitfield Crane from Ugly Kid Joe joined them for "Killed by Death".

In Marquee2, Gojira had an excellent evening. The bass player was running and throwing his bass around while still playing perfect. The only negative part was the light show, which was prone to give you epilepsy. In Marquee1, Children of Bodom closed the festival in that tent. Sound wasn't the best of the weekend, but that didn't spoil the mood.

I went to Marquee2 to see Hatebreed, but was really amazed that at that same moment, I heard the first tunes of "Welcome to the Jungle" coming from the main stage. GnR actually started 25 minutes early! I decided to skip Hatebreed and see what Axl could do. Performance was good, but not great. After 30 minutes, it was clear that the lower range of vocals was still good, but it was hard for Axl to reach the high notes. The thing that stood out the most was that they needed three guitar players to replace what Slash used to do alone. Comparing Slash and Axl this weekend, Slash was the clear winner. Both performed a number of the same songs. The only vocals where Axl beat Miles was with Paradise City.

Final thoughts:

Each year the festival keeps surprising acts on the bill, which keeps it worth going. The terrain is big enough to host the more than 40, 000 people, still has enough food and drinks stalls to keep lines short. Best performances this year, Twisted Sister and Pennywise (Bro Hymne is always cool when it's sang by a couple of thousand people).



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DEDFEST FEATURE

By Ed Sum

Derek Clayton has been putting on Dedfest for five years, and this festival has been proving to be very popular! Over at Absolute Underground, we are very glad to be part of the expansion of this show, and there are high hopes for more cities to be included. But let's hear what Clayton has to say about what's to come:

AU: What can you tell me about your team?

DC: I've been in the film industry for twelve years - recently I worked

on the TV show Fear Itself (shot in Edmonton). As well as working on DEDfest, I'm venturing into the producing game as well... details to follow! My partner-in-crime Kevin Martin is the proprietor of The Lobby DVD Shop on Whyte, a video store specializing in cult, horror, sci-fi and indie films.

AU: How did Dedfest come about?

DC: Chris Bavota, once owner of The Lobby, had a week long horror fest called Return to Odd in 2004. Chris left Edmonton for greener pastures and it wasn't until 2007 that local filmmaker Matt Acosta and Kevin revived Odd for a very successful one-night event. I was a huge fan of what they were doing. Matt and I worked on Fear Itself together, and he asked me to come on board with the fest, which we called Deadmonton. As you can imagine, local sponsors weren't too keen on our name. Nevertheless, everyone OUTSIDE of town loved it, and we had a very successful year. Once the brand had success, other parties jumped in and wanted to use the name for more family-friendly events, so we shortened the name to DEDfest. Matt went off to Vancouver for film work. Kevin and I kept the ball rolling. We're now in our fifth year!

AU: By having Dedfest Victoria as part of this market is no doubt part of expanding the DEDfest name, but what are your plans for making Dedfest even bigger with its Pacific Coast partners? What about Vancouver?

DC: We did a trial run at the Rio last year and had a lot of fun, and the crowds in Victoria were very encouraging. Time constraints this year made it difficult to do three cities but we hope to be doing more events with the Rio soon! We've also had a great relationship with other fests like Fantasia, Calgary Underground Film Fest, and Toronto After Dark, and we hope to collaborate with them all soon. Our focus is to bring these great films to audiences - wherever they may be - that wouldn't get a chance to see them otherwise.

AU: Are there any plans to turn Dedfest into a convention than a huge screening of films?

DC: We're currently working with the upcoming Edmonton Expo, which is on the same weekend as DEDfest. But our focus is films. We'd love to make DEDfest an industry event much like the AFM in Los Angeles. If the support is there locally we'll give it our best.

AU: When compared to other similar events what uniquely distinguishes your horror film festival?

DC: Well we are primarily horror but we include cult, sci-fi, and off-the-cuff films as well. What makes us unique is that despite our off-the-beaten path locale, we have some of the most rabid film fans in North America. They keep coming, and that keeps us doing what we do.

AU: Who would you like to feature if only one horror icon is to be made the theme of the night?

DC: We loved having Michael Biehn to town this February to showcase his latest films. In addition to being an icon he's becoming a mover and shaker in independent horror films and I can't wait to see what he does next. Carpenter, of course, would be the dream, or Kurt Russell. Imagine Death Proof, Escape from New York,



and the Thing as a triple bill. But besides the genre greats we love featuring up and coming filmmakers like Astron 6, the guys behind Father's Day.

AU: Would you say featuring Canadian produced films is important?

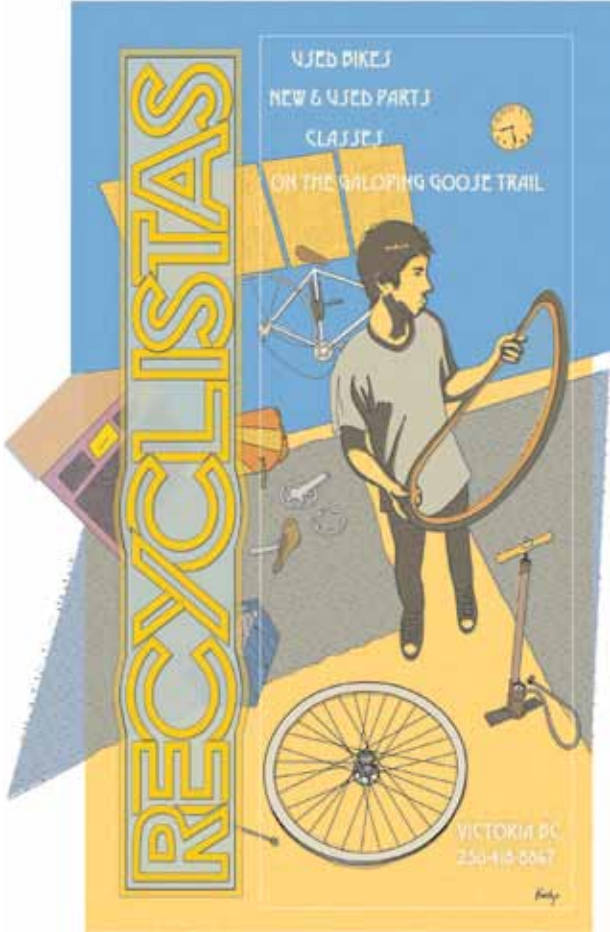
DC: Very. I'm currently producing a documentary on Canuxploitation cinema... all those great cult films done under the tax shelter era. I was recently at Fantastic Fest and a good chunk of the films featured were Canadian - American Mary, Cold Blooded, Antiviral. Thanks to guys like Jason Eisener we're seeing a resurgence in genre cinema that the funding agencies are no longer able to ignore.

AU: What are some of your favourite scary films?

DC: I hate boo scares. I think they're a cheap rip-off. But some of the Carpenter films like The Thing and Prince of Darkness have a sense of dread and terror that clings to you even after watching them. And of course, Halloween is a fave.

AU: Do you have "famous last words" for our readers?

DC: Thanks for supporting genre cinema!

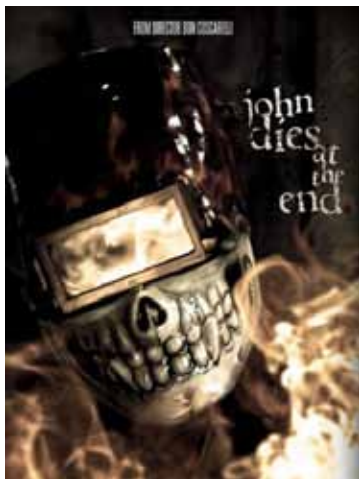


DEDFEST LINEUP SYNOPSIS

By Brenin Barrow

John Dies At The End

An out-of-this-world experience from director Don Coscarelli (Phantasm, Bubba Ho-tep). On the street they call the drug Soy Sauce, and users drift across time and dimensions. But some who come back are no longer human. Suddenly a silent otherworldly invasion is underway, and mankind needs a hero. What it gets instead is John and David, a pair of college dropouts who can barely hold down jobs. Can these two stop the oncoming horror in time to save humanity?



Sushi Girl

An ultra-violent crime thriller with an all star cast including Tony Todd, Mark Hamill, James Duval, Michael Biehn and Sonny Chiba. The night Fish he is released from jail, the four men he protected with silence celebrate his freedom with a congratulatory sushi dinner served off the naked body of a beautiful young woman. Sure enough, the four unwieldy thieves can't help but open old wounds in an attempt to find their missing loot.



Among Friends

Among Friends is a twisted horror about a dinner party gone wrong. Set against an '80s backdrop, the good time takes a dark turn when one in the group hijacks the evening in an attempt to help the others come clean about their secret betrayals against one another-and is willing to cut through the bone in order to expose the truth. Jennifer Blanc, Alyssa Lobit, and Director DANIELLE HARRIS will be in attendance!



Manborg

Half-man, half-cyborg: Manborg. Killed while battling the forces of hell, a super-soldier is brought back from the dead in order to fight an army of Nazi vampires and demons led by the nefarious Count Draculon. Cue kung-fu killing, stop-motion monster battles, hoverbikes, robots, demons and a character named Doctor Scorpius. The MANBORG himself, Matt Kennedy of Astron 6, will be coming to Edmonton to unleash his arsenal!



The ABC's of Death

Twenty-six directors. Twenty-six ways to die. The ABC's OF DEATH is perhaps the most ambitious anthology film ever conceived with productions spanning fifteen countries and featuring segments directed by over two dozen of the world's leading talents in contemporary genre film. Inspired by children's educational books, the motion picture is comprised of twenty-six individual chapters (deaths), each helmed by a different director assigned a letter of the alphabet.



Game of Werewolves

After 15 years, Tomas, a not very successful writer, comes back to the village in Galicia where his family comes from, Arga, apparently to get an award. But he doesn't know the real reason why he is there, to end with an old curse that is been haunting the village for the last hundred years. This Spanish horror/comedy has been called the greatest werewolf movie since '80s classics such as An American Werewolf in London and The Howling.



Creepshow - 30th Anniversary



Two macabre masters — writer Stephen King and director George A. Romero — conjure up five shocking yarns, each a virtuoso exercise in the ghouls-and-gags style of classic '50s horror comics. A murdered man emerges from the grave for Father's Day cake. A meteor's ooze makes everything...grow. A professor selects his wife as a snack for a crated creature. A scheming husband plants two lovers up to their necks in terror. A malevolent millionaire with an insect phobia becomes the prey of a cockroach army. Let the Creepshow begin!

V/H/S

When a group of misfits is hired by an unknown third party to burglarize a desolate house and acquire a rare VHS tape, they discover more found footage than they bargained for. This found footage style anthology has been a fan favourite on the festival circuit and has been called the scariest, rawest horror movie of the year.



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Kristofor Lee Ashby of American Roulette

By Mr. Plow

After wandering through shit-filled back alleys where junkies shoot up, I find a golden door. I was told that this door would lead me to where I was to conduct an interview with a somewhat new, up-and-coming band, American Roulette, here in Portland. After pulling a used syringe out of my shoe, I knocked on this golden door. Next thing I know, this longhaired metal head greets me with two horns up and invites me in to do the interview.

Absolute Underground: Who are you?

Kristofor Lee Ashby: Kristofor Lee Ashby

AU: What do you play?

KLA: Vocals, electric guitar, piano, trumpet, bass

AU: Describe American Roulette to people who have never heard of you before (act as if you are a car salesman trying to sell a lemon).

KLA: American Roulette are traditional hard-working attention whores who love the music first and could follow in Pantera's footsteps. We don't over-think our writing process, so we have good old-fashioned rock 'n' roll for the modern ages.

AU: You are in the process of releasing a new CD, and you are working with Ivan de Prume (drummer of White Zombie fame). How did you get him involved and when will this CD be released?

KLA: This is my first professional album, and was co-produced and recorded with Ivan DePrume in June after meeting him at a gig with a previous band he was in. We became friends and he liked our sound. The album is looking at a December

release, as it's still being mastered at Moonlight Mastering with Nancy Matters.

AU: Why should people check out American Roulette??

KLA: We are a spectacle of personality, sometimes wit and commitment to our cause. People like mature material with substance, and I think that's worth checking out. Why anyone goes to dark smelly humid places to watch other humans make noise will always baffle me—but like a good strain of herb, we make you curious enough to check us out...Then you're hooked.

AU: You have been known to share your opinions, AKA rants, about the music scene. Care to share a rant here?

KLA: Rant-bandito! Well, ranting is like debating rhetorically, but I have a short one here for those reading: Don't let promoters and venues steal your hard work, and don't waste their time with half-assed work!!! If we can't work together then it's a mess.

AU: As an independent up-and-coming band, what is your opinion of the current state of metal?

KLA: I think the metal scene varies in places around the world, but it's a stale piece of shit. Due to bad business choices and the over-marketing of studio tailored bands, it's harder for good talent to rise. But some of them do deserve success—Lamb of God is good example of a good, talented band that endured hard times and is still very successful. I will never give up even in the eyes of possible failure, and refuse to fail. It's an attitude

MR PLOW'S PICK



and you either got a strong one or not.

AU: Will you ever try to tour Canada? Or are you a bunch of criminals who can't cross the border?

KLA: I've been to Canada three or four times—Vancouver and Calgary AB, years ago—beautiful country that I would love to tour. I'm pretty sure we can cross

the boarder with no legal issues...maybe. Things could change!

AU: Tell me three things you know about Canada that aren't stereotypes?

KLA: I know the Maple leaf is not a pot leaf, Mr. Plow is from Canada and the cops are Mounties. Am I even close on any of that? I really don't know too much about Canada, except I believe the Government seems to be a bit more organized than ours, right?

AU: Shamelessly promote anything you want...AND GO!

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THE GREAT SABATINI

By Allison Drinnan

Montreal's The Great Sabatini is dying to meet you, live and in-person, and they'll be damned if they don't play like it. The band—made up of vocalist/guitarist Sean Sabatini, guitarist/drummer/vocalist Steve Sabatini, guitarist/vocalist Rob Sabatini and bassist/vocalist Joey Sabatini—have become widely known both in and outside of Canada for their chaotically aggressive and unique style of sludge/grind. The boys are bringing their cataclysmic carnival of eardrum-

smashing sounds to a town near you on their fall tour, hitting both the US and Canada.

"We want to play like it's our last night on earth and that's kind of our thing every night. We just want to play like it's the last time we're ever



going to have the privilege of playing music, and trying to make it as religious as we can," Sean Sabatini describes in a phone interview with Absolute Underground as the band prepares for the upcoming tour. "You can definitely expect from us to be playing like we mean it, and turning up the

volume."

While they have gained a steadily growing

MONTREAL MASSACRE

following from the buzz surrounding their live performance, The Great Sabatini have also received glowing reviews for each record they have released since their formation in 2007. The latest offering is a double release put out early this year: the 12" LP Matterhorn and the digital album, The Royal We.

"We had started to write material for Matterhorn, and we tend to write a lot of music. We wrote a lot of songs, but I had kind of an idea

as to what Matterhorn was going to sound like, because it's kind of a concept album," Explains Sean. "Basically a bunch of other songs came out of all of that writing that we did, and we ended up recording everything all at the same time. Generally speaking, the focus was to put out Matterhorn, but we didn't want to sit around and wait until we had the money to press Royal We. We basically decided to just put it online as a free EP so that we could get all of the material out there."

Sean based much of the lyrics from Matterhorn on his own family's intriguing ancestral history—with details of it being found in a long lost notebook.

"I found it and some of the stuff in there was pretty crazy, so I decided to try and put it into some songs. It was kind of a seed. It just basically blew up from there," Says Sean, describing the personal lyrics. He points out that The Great Sabatini tends to always approach their craft from

an individual or intimate perspective, even if the listener isn't totally aware of it.

"I think everything that I write, or that we write, is personal. If you were to read the lyrics you wouldn't necessarily understand what they're about because I'm not the most direct person when it comes to writing words. It's kind of abstracted, and I try to kind of hide direct meanings. I think in every respect, even if it's not necessarily a song about someone who was one of my ancestors, it's still coming from a personal place. I don't write all of the lyrics in the band, sometimes the other guys do the lyrics too, but I'm pretty sure were all coming from a spot—that's from the heart."

Just as the lyrics seem to form both organically and collectively from the band, so too do the powerfully heavy sounds created that are carefully coalesced with Sean's haunting vocal style. The band often describes it as a stripped down approach.

"I think what that means is that we try to keep things simple and let whatever kind of riff that's happening write itself as much as possible. We sort of force as many riffs together as we can," explains Sean. "This is just basically us trying to let things take shape in a natural way."

After their fall excursion—and possible European tour in the new year—you can be sure that The Great Sabatini will be returning to blend together even more heavy riffs and rousing vocals.

"We basically spent this year trying to get out as much as we could in support of Matterhorn and The Royal We. We all are writing new stuff in our personal time, and we haven't actually gotten together to work on it yet," says Sean. "I think our plan is basically to get through a tour of Europe in the late winter, basically next year, and once we get home from that it will be time to hunker down and focus on the next recording project."



THE KILLING GAMES

By Ryan D

"I'd like to know where your head is at, if you're wanting to cover Barry's film." This is what Bruce Fletcher, one of the Board of Directors for the Calgary International Film Festival, says to me while on the balcony of the Killing Games after party in the Ramada hotel. It is about an hour after the world premier of the film, which one could call a rousing success after its being banned from the Edmonton International Film Festival. Nearly every character we had just seen on screen is there, a Trailer Park Boys esque assemble of personalities, some drastic swerves from their character, one wearing the same shirt we just saw in the film, which was filmed two years ago. I take the remark as a compliment, because my head is not where other writer's heads are when wanting to cover something on the film

fest – The Killing Games, a film described as "downright reprehensible", of Canadian descent, and compared to such films as Troll 2 and The Room, but also, Cannibal Holocaust, was a given for something for me to write about.

Filmed in Edmonton in a seven day span, the Barry J. Gillis directed feature, his third, after the infamous Things (of which a fan brought a VHS of and stood in the front of the line before The Killing Games screening to have signed by Barry) and Wicked World, is, like the above mentioned films, an experience. Half Devils Rejects, half American Movie's Coven, The Killing Games is one over the top line after another – inexplicably crude (one actress with a bleeding stump is an actual amputee, bringing to mind El Topo), mixing the tale of two psychotic murderer/rapists named Son of Satan and Dirty Jesus who desire nothing more than to outdo each other in vile acts, and an assortment of personalities who become their victims – a folk singing Native American, a wannabe weatherman, a drug dealer, and "Birdman", the film's producer Kelly H. Bird, turned actor who steals his scenes with his naturalistic, non acting delivery.

Birdman's daughter witnesses a double homicide, care of Son of Satan and Dirty Jesus, and after narrowly escaping them, warns Birdman, whose amputated wife is dying of a mysterious illness (Barry discloses that the choice for his wife was based on a reply for the acting job, but only if there was a need for an amputee). Birdman then vows to take the law into his own hands, and waits for the appearance of the two sadists.

While Son of Satan and Dirty Jesus simply appear on screen attacking and killing a couple and are given no back story, besides the two talking about their former adventures before meeting another, I wanted to know more about the personalities that brought these characters to life. While Dirty Jesus (played

by John Scott) was not in attendance, Son of Satan, played by Edwin Autridge, delivered some information regarding his experience with The Killing Games. Being the third choice to play Son of Satan, Edwin was chosen after his audition displayed "two seconds of menace", the kind Gillis was looking for in regards to the depraved role.

AU: What did you think of the screening?

EA: Aww man, seriously, I think it's one of those movies where people will either think it's really good or really bad, and I'm not sure what I think. The turnout was good.

AU: It's fun to see with a group of people, like Jason Eisener said. Did you bring your family?

EA: I brought a few of them and they said it was entertaining! It was weird though, to see everybody on the screen after two years. September 2010 was when we shot it. I was there for six days.

AU: Everyone in the movie was a character, even though you were the crazy ones..

EA: Yeah, I mean when you do something like this, whether people like it or don't, it's really just putting yourself out there. It's exposure. I did the best I could with the role. Let me ask you this, did you enjoy it, seriously?

AU: I liked it. I've seen a lot that have been considered "bad". It has a charm to it. It is like a cult movie. Have you acted since?

EA: I have in a film called Tweaker, which is coming out next year. The director is Jason Jeffrey, and it's a drama about at risk youths. I play a 15 year old in it.

AU: Do you have training in acting?



EA: Nope, I come from the natural way of acting. Really getting into the headspace of the character right beforehand and putting myself into it.

AU: I thought that since your character sings a song in one scene, and the other character sings songs throughout the movie, you guys could have met and had a duet.

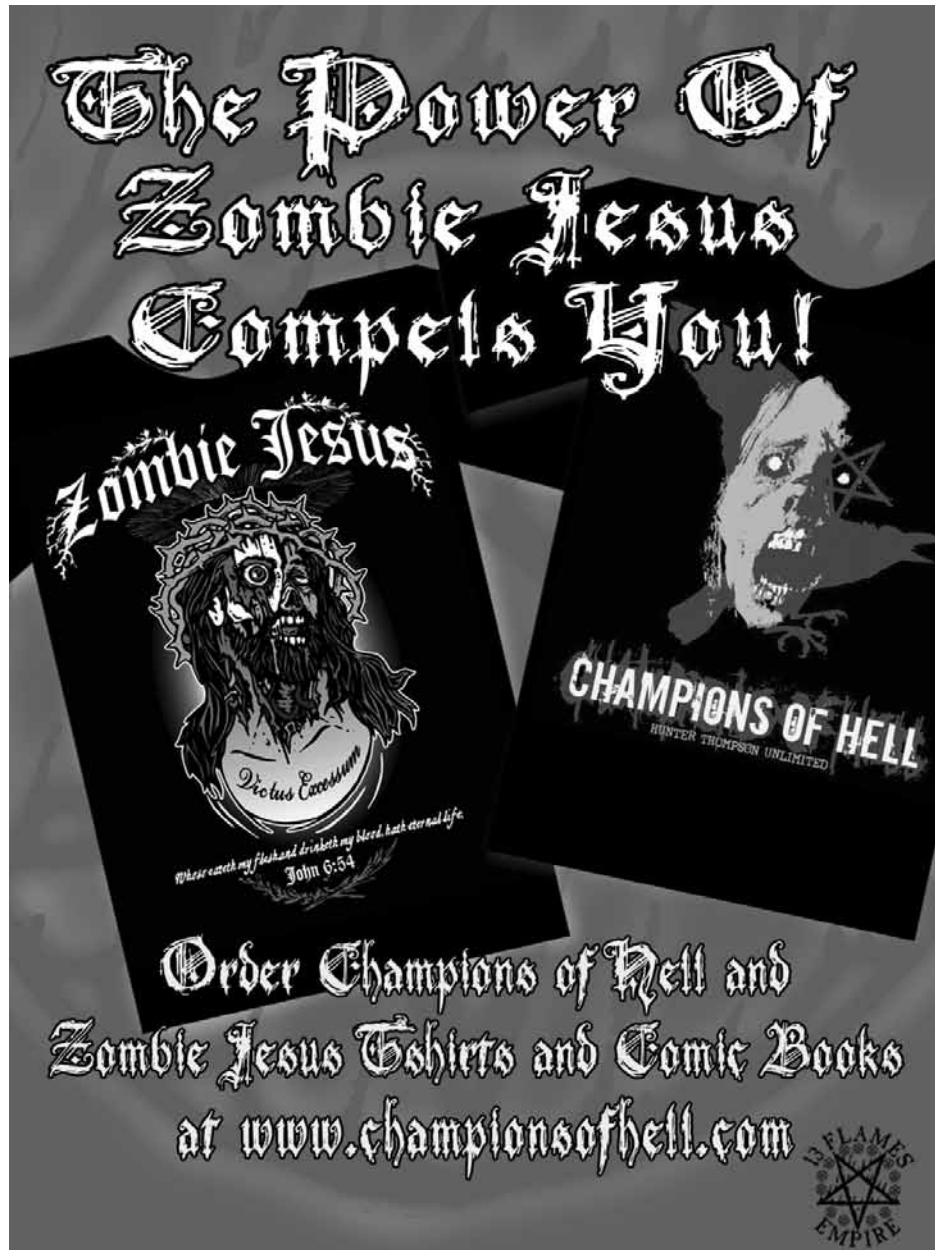
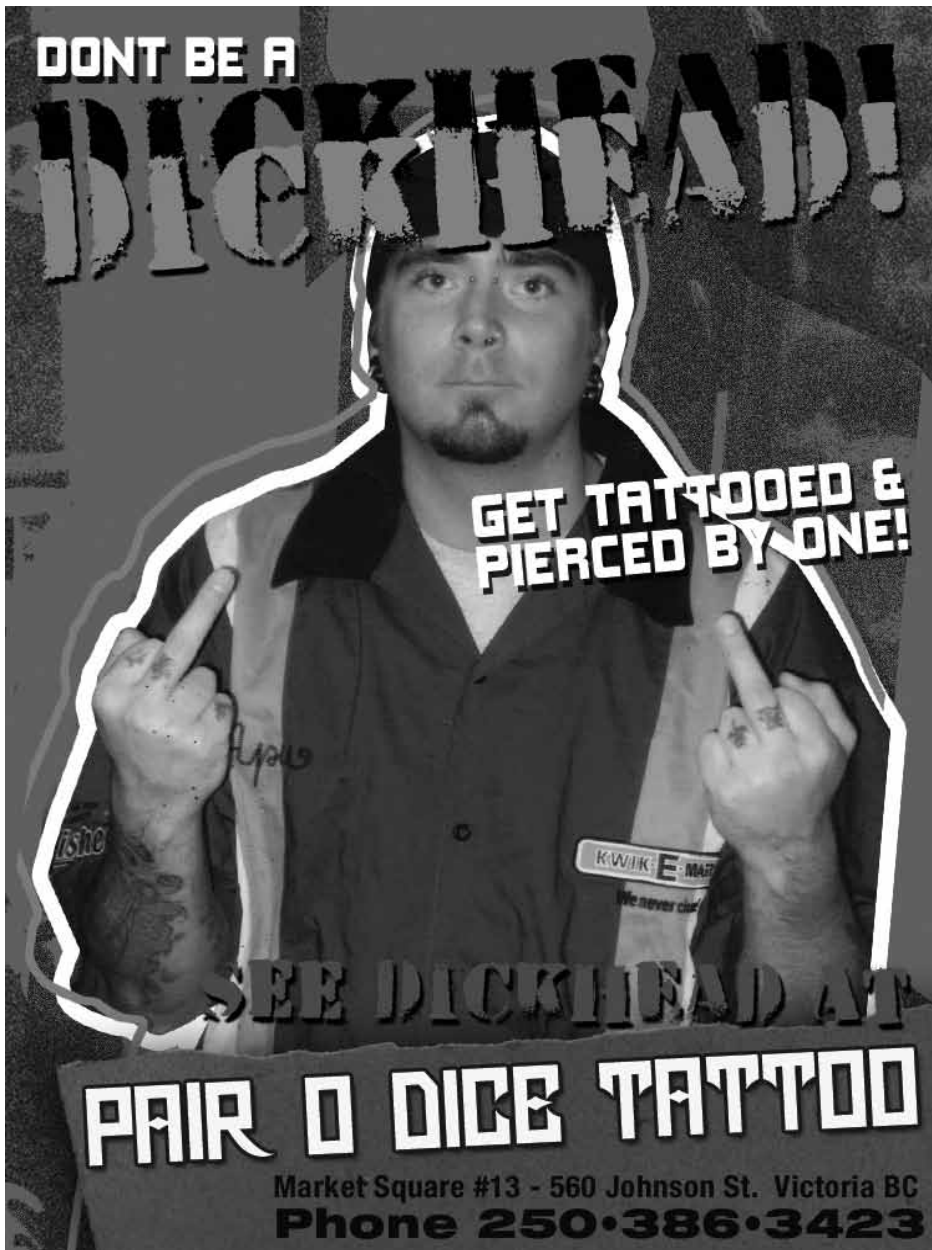
EA: Yeah, our characters don't even really meet, but it's a good synchronicity.

AU: Did you do anything really to prepare for the intense scenes of rape and murder? Put yourself into a different realm

EA: I had an idea. I only had a day to prepare for it. Barry sent me the script and I read it through. I prepared for it the best I could. I was actually cast to be in the one scene at the bar, where the Newfie gets hit over the head with the beer bottle, but I got this. The thing with these movies is that I'm not a fan of the cut up way of shooting. I like to do a whole scene at once, and with this it was one line, cut. Another line, cut. With Tweaker, it was not like that at all.

JJ (Tweaker director): Don't say anything you shouldn't! Just kidding.

EA: No, no, I want to be honest! I will never watch it again. I don't like watching my own movies. This once was enough. Even when doing the film, I don't like watching the dailys. If you tell me it's good, that's what it is.





FLESHGOD APOCALYPSE

By Allison Drinnan

Sometimes we tend to take things for granted here in our wonderful nation of Canada. We are surrounded by a metal music culture that encourages artists to be creative, push the envelope and grow. We are encouraging, welcoming and, at times, critical—but only out of our love of the music, or in good fun. Italy's Fleshgod Apocalypse—including bassist/vocalist Paolo Rossi, drummer/vocalist Francesco Paoli, guitarist/vocalist Cristiano Trionfera, lead vocalist/guitarist Tommaso Riccardi and pianist Francesco Ferrini—have been working at their craft tirelessly since 2007 and have created a reputation for successfully combining classical elements and brutal metal in a provocative and exciting way. They have faced the adversity of coming from a nation that, although it has no shortage of metal aptitude, doesn't exactly understand how to embrace its homegrown metal talent.

"There are a lot of good bands there. The scene is pretty good. In Canada, or in North America in general, you have a lot of good things going on—a lot of good bands and a good scene—because you have been able to build it culturally," says Trionfera. "I would say that in death metal, or extreme metal scene, you can count the bands outside of the country on one hand, which is nothing compared to other countries."

"Everything is very based on an old fashioned way of thinking. There is not that much space for something like metal. I mean, we also have the Pope, we have the Church—you know? Culturally speaking, it is not easy," adds Riccardi. "There are a lot of people who are not conscious of what you actually need to become a professional band.

There are a lot of people who take advantage of this and this makes it not that easy to work there. For three years we worked and we did 200 shows a year, and we played like three or four in Italy. It is a shame because we would like to play more there. There are people who like the music, play the music and have the ideas, but you need to go a step further. That's why it has not been easy for us, or anyone, to come outside of Italy."

"I really think that the quality is there. You can do it. But the mentality is not there yet. That's the lack we have now. The more we work outside of the country the more we see what happens there. If we work in our country it is not easy for us. It needs some more years," explains Trionfera.

Italy has provided Fleshgod Apocalypse with strong inspiration, both visually and musically. The group is not only known for their blistering fast speed on stage, but also for their dramatic attire. The group looks like classic Italian musicians who have scratched and clawed their way out of the deep depths of the earth to perform for one last night.

"We care so much about the show. For us the visual part is important as much as the musical part. I would say the fact that we are Italian—we are in some ways exporting our music, our vision of what we do. It's not only musical but visual as well. It is a whole concept. We want to take care of every aspect," describes Trionfera. "The basic idea of the band has always been to meld death metal and extreme metal with symphonic music and classical music."

"We had the idea coming from the music in some way. We think about it as if we were five dead classic musicians playing a certain kind of classical music from two centuries ago—but nowadays, which is pretty much the same thing," continues Trionfera. "Nowadays you have

extreme metal to communicate the same feelings, and two centuries ago you had classical music, symphonic music. If you listen to the ninth symphony of Beethoven, for example, that's extreme metal. That's death metal."

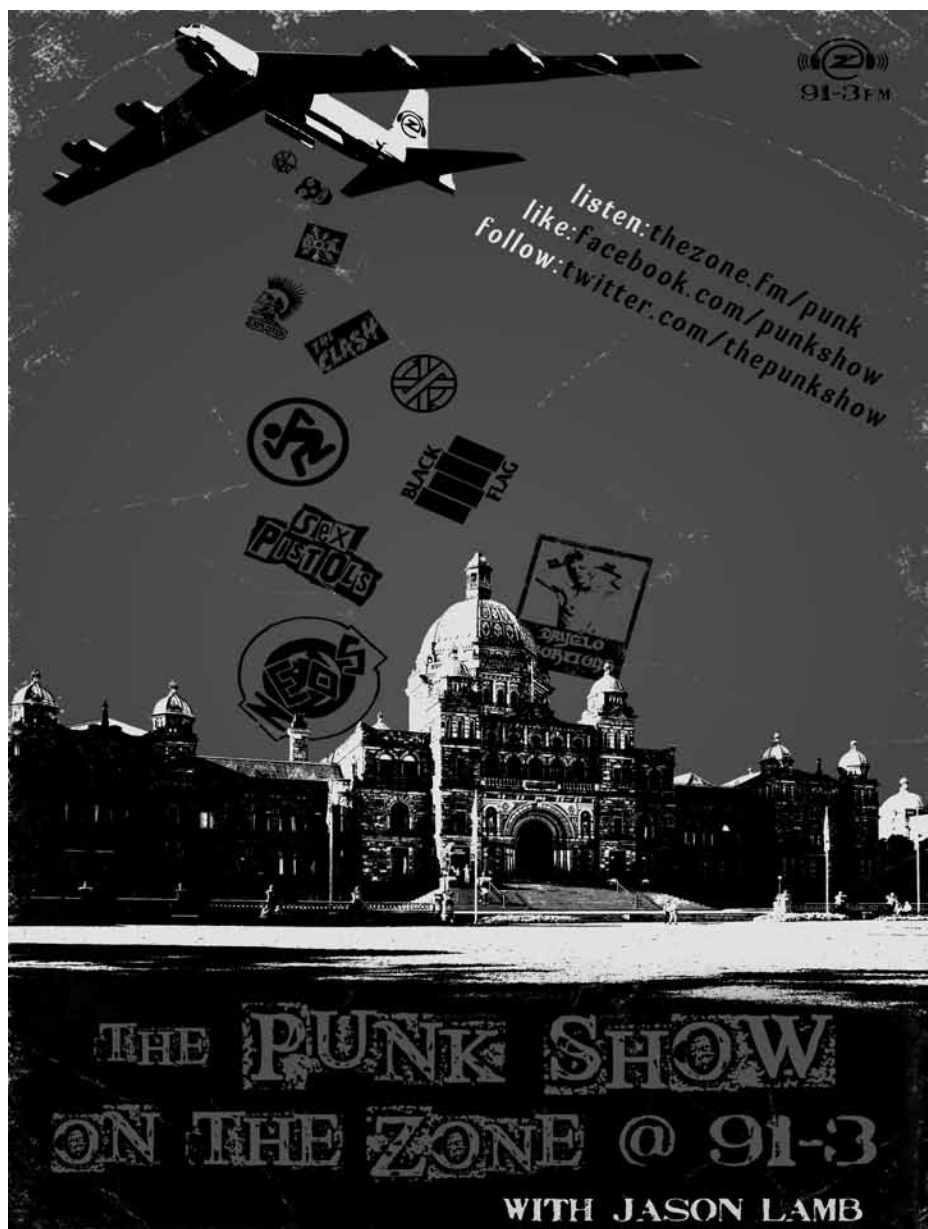
The way Fleshgod manages to marry the two types of musical styles has made them a stand-alone sensation—with a growing complexity of the particular creative method from their first full-length, *Oracles* (2009), to 2011's, *Agony*.

"If you listen to *Oracles* the base was there. You can hear the melodies and some of the harmonies contain some classical elements but it's still more directed into death metal," states Riccardi. "It has been a slow evolution that brought us to make those classical elements more present and obviously this evolution also came with experience and understanding of how these two things can be combined for real."

This evolution is definitely continuing as Fleshgod has a lot of ideas flowing, despite their grueling tour schedule.

"Our way of writing an album is not a simple thing. We need to focus on what we do because we deal with a lot of stuff at the same time," says Trionfera. "We have some good ideas coming out and, of course, we have the full idea of the album. We had it right after the first one. The day after the album comes out, we know about the new one—usually—about the concept and idea and everything."

"It must be an evolution of what you just did. If you follow what your heart says, it won't be a problem. You will never have any reason for cutting things that work. You always have a reason to add things you like," adds Riccardi. "The evolution through our albums and EPs has been very natural. I think everyone feels that the next step will be just as natural."





Kyle Williams

PAIR-O-DICE TATTOO, VICTORIA, BC

AU: Who are you and what are you most infamous for?

KW: My name is Kyle Williams, some select mutants call me BigRed. I'm a red headed stepchild raised by bikers, and a genetically modified art monster. I smoke cigs when I can get my hands on one, and am fuelled by chicken wings and Slurpees. I've had a skateboard and sketch pad within reach since I can remember. My main focus is constant progression.

AU: How did you get started with tattooing?

KW: I started tattooing when I was a young teenager. I was living with my uncle Jack at the time and he came up with a creative way for me to earn my keep. He had some tattoo gear from the 80s that he dabbled with as a young man and asked me if I could help him fix some old art he had on his arms. He taught me what

he had picked up from friends along the way, so we soldered up some needles and got to work on his mess of an arm. After a few hours it started to look really good. I was surprised with what we had accomplished. After tattooing some shamrocks on my stomach a few friends started to ask when they could get a tattoo from me, about a year later I bought my own gear and started to educate my self about the art and how ink was laid one skin. From there it was books and friends that helped me get to where I am today.

AU: What style of tattooing are you best known for?

KW: My inspiration comes from nature and living things. Expression, composition and the way the muscles move beneath the tattoo are areas I focus in. Drawing takes on a new life as soon as its laid out on the skin, so I try to portray the idea and personality of the image in a way that can please the client. I stay true to my style and the vision of the image I'm tattooing. I would say I'm known for applying myself to any project with confidence. Like fuck it! Just crush all them shits.

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

KW: I am continually looking at anything that has life to it. Waves, leaves, bugs, birds, boobs. I'm interested in the way that things grow and die with the seasons changing. I would say I am into good side over the evil side of art. Shit that a grandma, or a child could appreciate or enjoy, because I feel like they can be some of the hardest critics to please with tattoos. Either they would love it or hate it. Dark images are bomb too, I fully enjoy tearing that shit up. Honestly feel like positive art and humour can carry me through a long day.

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



KW: I guess that I'm easy to get along with, and I try to keep life light so it's enjoyable. On the other side, I'm not a fucking hero with an attitude running around saving one life after another, nor am I a licensed therapist, but I will tell you when your life is fucked and hand you a smoke so you can cry it out. I do help people get through shitty times, and cover up scars so they can hit the beach with confidence, and help some one hold something up that they are proud of, and that makes them who they are.

AU:

What do you think sets you apart from other tattoo artists?

KW: Humm, well, I guess that would be the energy I bring to work every day. I'm fucking stoked to be alive, and I hope people can see that in my art and the way I carry my self. I don't think it takes people long to figure me out as a person. I have respect for most things that make this world work. I remind my self to stay open to new ideas and ways of thinking.

AU: How has skateboarding influenced your art style?

KW: Skateboarding has always fathered my creative mind, and helped me

INK SLINGERS

strive for perfection. I try to carry that flow into tattooing, always looking for a way to come through with clean flow through the design. I have skateboarded in Mexico, Hawaii, down the west coast through Oregon, San Francisco, San Diego. I would say I have been influenced most by the people I have met along the way. There stories and the way they describe them. Coastal life style. Skateboarding is the love of my life . And tattooing is my passion. Without one or the other I would not exist. They make me who I am and I am forever grateful for both of them.

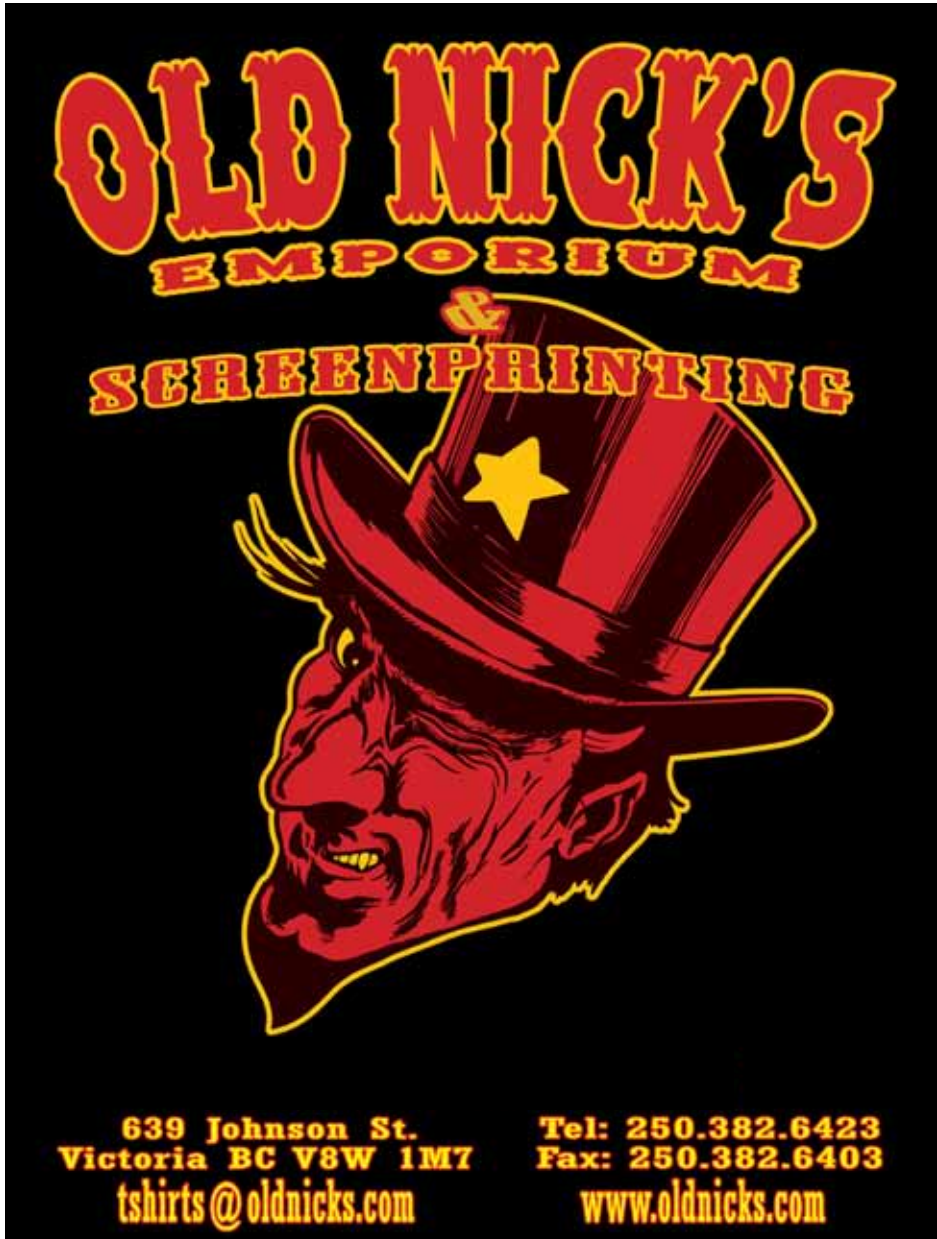
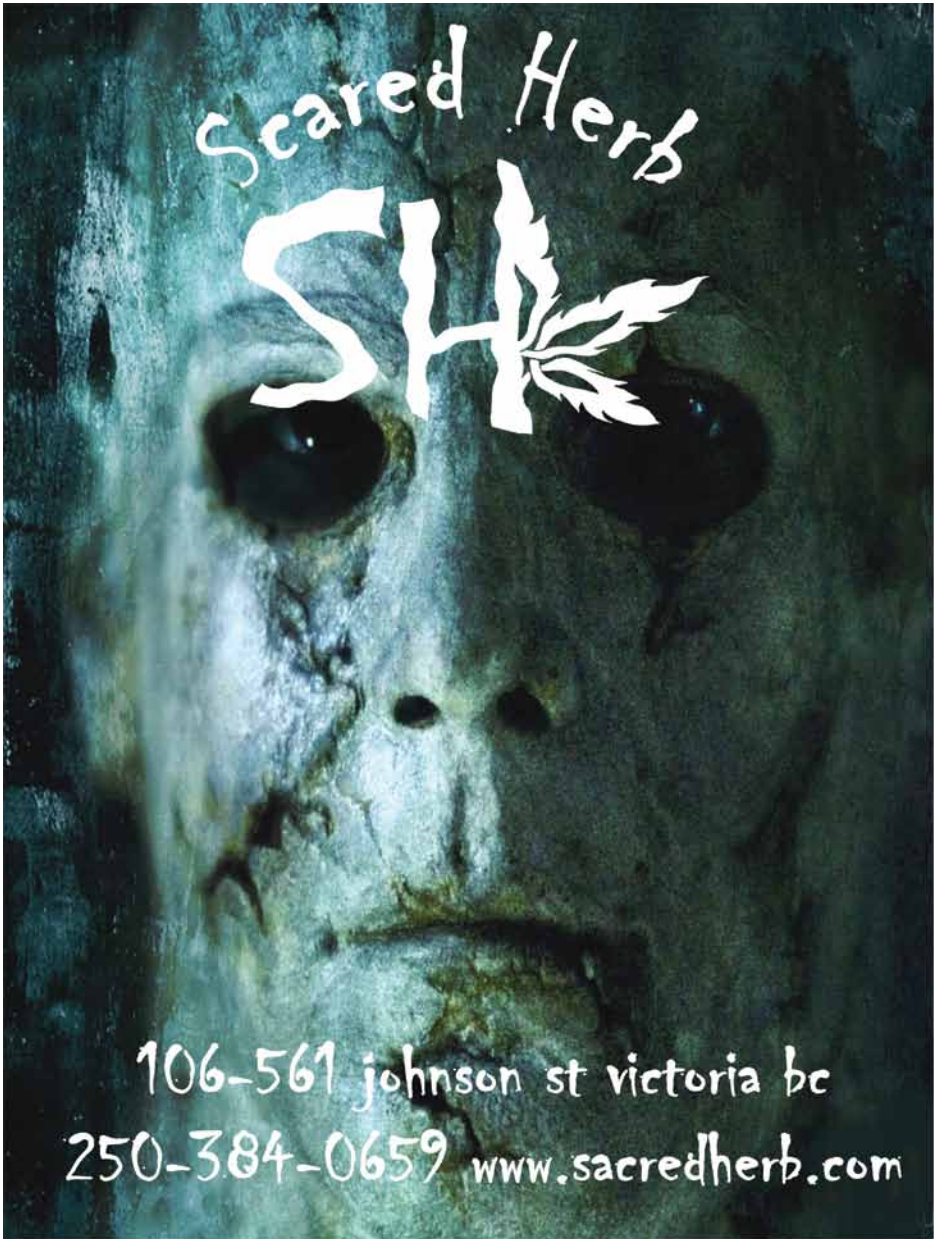
AU: What are some secrets about tattooing portraits that you can share?



KW: Portraits are fun. Their strangely align and intense for simple shapes and shades we are all forced to look art every day. For me drawing from live references in various lighting, has helped me to remember certain rules with light, shadows, and shapes on faces. Live drawing drop in, or even lurking somewhere, drawing a bum passed out or two old fucks shooting the shit on a bench, will improve your drawing in some ways. Again lighting ,shadows and the shapes that bring it all together.

AU: What can you say to people thinking of getting a tattoo

KW: Tattoos are for life. So do you research.





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forms of expression. They feel that wearing suggestive clothing is a valid, positive personal decision that demonstrates self-confidence and self-assured strength. The key idea here is that it's a liberated, self-confident, personal choice and a strong, independent decision that is in no way a sign of submission to a supposedly male dominated society.

Personally, I enjoy looking as sexually attractive as possible (or at least what I feel is attractive) because of how I like to view myself and because it makes me feel beautiful and desirable, not because of how others might react. Beauty is such a relative thing. Different people find different things appealing. Hell, to see just how far out and controversial beauty can be, just check out

Sleez In The City

On Slutting It Up...

I have a love/hate relationship with feminists. They either love me, or... not so much. I love almost everything about women, their shape, their smell, their style... I'm proud of the depths of our strength and sensitivity, but I'm more of what you'd call a guy's girl.

The majority of my friends are and always have been male. I can remember attending a friend's grade two birthday party and being the only girl there in about a dozen kids. As a young teen, I was heavily influenced by Olympia's Riot Grrl movement and the fearless, DIY, self-reliant philosophy it carried with it. Back then I shopped at military outlets, shaved my head and started my first band. For a decade I wore nothing but 20-hole Doc's. It wasn't really until I was in my early twenties that I realized the entirety of my own femininity and started my obsession with stilettos and lingerie. I began to embrace the other half of what I think makes a girl powerful- sex appeal.

This opinion is obviously not shared by all people (no viewpoint ever is), which is why I occasional hear from women who sociologists define as third-wave feminists. This

term basically covers almost every modern/current women's movement association and their ideals. There are actually more sub-genres of feminism today than I care to list here. The two opposing divisions that I sometimes hear from however, are the Anti-Pornography Feminists and Sex-positive/Lipstick Feminists.

The first of these two groups (the A-P Fs) view the entire sex industry as exploitive to women and believe that it reinforces cultural attitudes that are complicit in rape, violence against women and sexual harassment. To this effect, many of these women think that by dressing provocatively and having a sexually suggestive name, stage presence and image, I am perpetuating a stereotype that supports male dominance over women. An example of this ideology was expressed last year by Toronto police officer Michael Sanguinetti, when he publicly stated that "women should avoid dressing like sluts in order not to be victimized." I disagree, as do the women who established "SlutWalk" in response to his comments.

These lipstick or sex-positive feminists are usually fans of mine, as they (like I do) strive to proclaim feminine symbols (like make-up and high- heels) as empowering, self-assertive

the new Japanese trend of bagel heading (youth in Japan are now pumping their foreheads full of saline, then sticking their thumbs in the middle to form bagel-like shapes...yes, really).

It's impossible to please everyone all the time, so I suggest focusing on pleasing yourself first. Be the best person you can, both physically and mentally. If you feel good in something- wear it. If you like dressing slutty- slut it up! If you choose to cover yourself up completely- go for it. I won't be offended. Cover yourself in a sheet cut with eyeholes for all I care. If that's what makes you feel at your best, why should it bother me? If people don't love you for who you truly are or because of the way you choose to present yourself to the world, forget them. It's much more important to be happy and comfortable with yourself. Like "they" say- If you can't enjoy yourself... Who else will?

Have a question for CJ Sleez concerning Sex, Drugs or Rock n' Roll? Email them to 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



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Getting Brutal x III with Brendon Small of Dethklok

By Lacey Paige

Absolute Underground: What can you tell me about the upcoming Dethklok album, Dethalbum III?

Brendon Small: It's the third album from the series, Metalocalypse. I can tell you that it has guitars on it. There are vocals. There are lots of drums...and bass!

AU: Is it just you or do you have the same guys that worked in the studio with you on the previous two Dethalbums?

BS: I have Gene Hoglan, who's been the drummer of the records from the beginning. On this record, the big difference is that I usually—just because of time—I would play the bass, but luckily, Bryan Beller was in town, and he's a much better bass player than I am, and so he did the bass on this album.

AU: Tell me about your experiences working with Gene Hoglan.

BS: working with him is fantastic. He's an incredibly nice guy. And in addition to being a very technically gifted drummer, he's also a very musical drummer. That is the difference between him and a lot of guys out there—that he really considers the songs and the parts. When we sit and talk about his parts, it's usually like, "what does this have to do with the song? What does this have to do with getting from this section

think, as for production, as we keep going we keep doing more and more interesting things, so it's probably the best production we've done so far.

AU: How has Dethklok's sound progressed over the years?

BS: There's a lot of wiggle room inside of it because this is a band that I pretty much write all the music for. And it's whatever I feel at any given moment. So whatever I do, that means I can't do that again, I have to do something different. So a lot of it is a reaction to itself, to the previous record. My last record was slower and epic, so I have some faster songs, a little bit more crazy on this record. When you make a record you're not so much thinking about the last record, I was thinking more like, 'what do I not want to do, because I just did that...so how do I make this different?' and so that's sort of what formed this record.

AU: How do you go about writing music specifically for Dethklok?

BS: It's from writing the TV show. It's usually done very quickly because when I'm making a TV show I don't have a lot of time. So it's me in a room, by myself, with a guitar. And Pro Tools open. It's no mystery—I'm just messing around on guitar until I find something that my ear grabs on to. And I'll do a lot of that in a very short amount of time and go, 'OK, I can't fuck around anymore, I've got to make this song and it's going to be like this.' And that's pretty much how I've written every single Dethklok song.

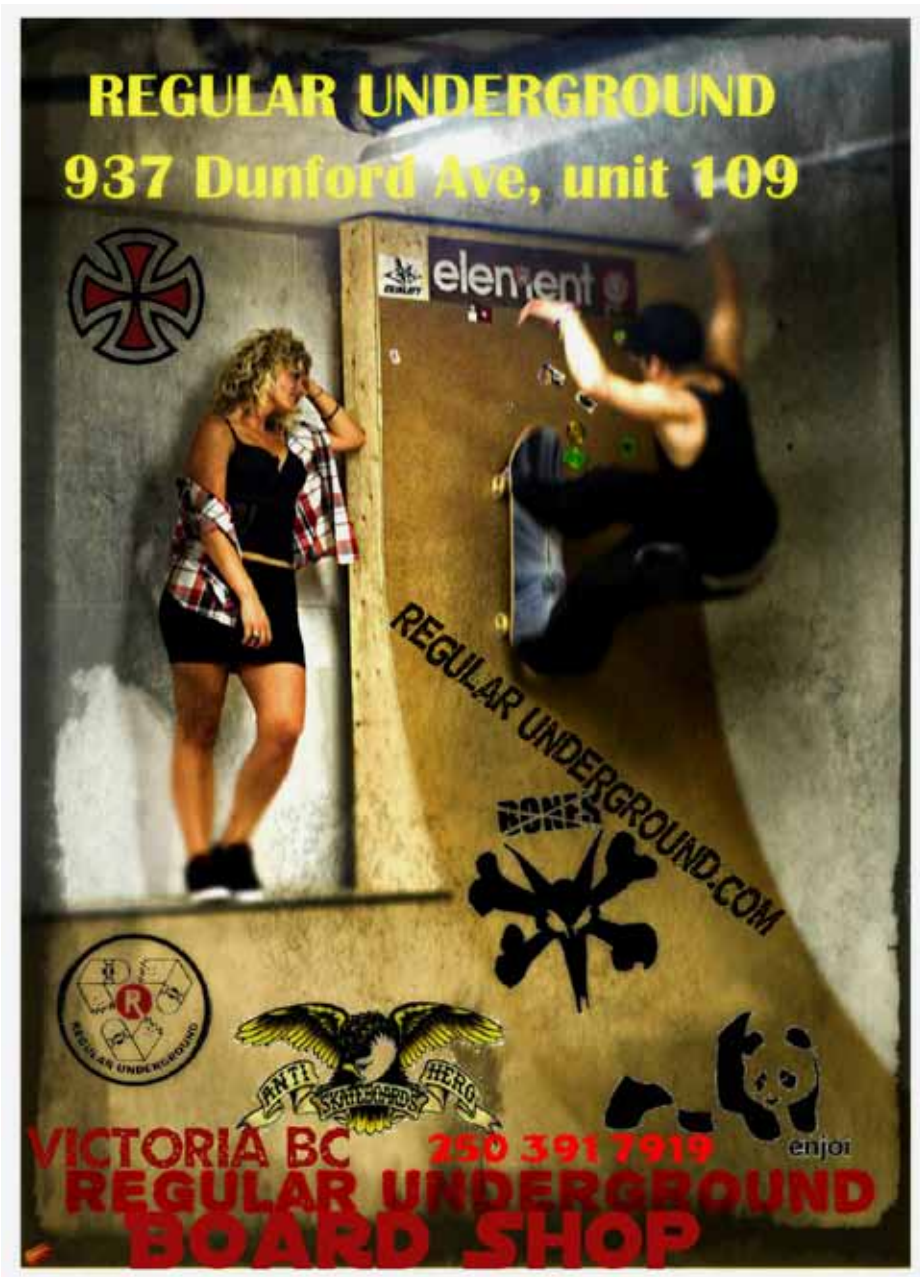
AU: Describe the contrast between being a one-man band making an album in a studio, to being on stage with a real band, with real people?

BS: The main difference is there are people there, watching your every move! There's a lot of crazy, out of control shit that you kind of have to maintain. Your guitar can turn on you, you can get feedback, you can get all kinds of crazy stuff. People will throw things—

you have to be dodging things. And you have to be up and ready for the next song. It really is a lot of fun. The studio is a boring, painful place to be because it's about nailing it perfectly for the record, where live is about anything could happen and it's OK. It's like, the difference between planning a party and having a party—planning a party is a really boring thing, but being at a party is a lot of fun.

AU: Did you ever go through a phase where you were really nervous to get up and perform in front of a live audience?

BS: Oh yeah! I went to music school, and almost



every single time I got in front of people I would fail in some way. I'd just get so nervous. And then I started doing live comedy, because I realized, first of all, I'm drawn to it, I wanted to be able to be good at it. And everything that I was interested in doing involved me being in front of a group of people. So I had to make peace with it in some way and also kind of expose those nerves a little bit so they can get used to what it's like—so you can think clearly in front of people. And stand-up really helped me with that. Stand-up is more difficult than playing live music. When I play live music I just want to make sure that I don't make any mistakes, that everyone has a good time. But doing comedy is something that I don't think any heavy metal musician has seen the like of. It's much more brutal.

AU: What are some of the obstacles you've faced since the birth of Dethklok?

BS: Having free time is a challenge that I face often. It's been pretty non-stop for about seven years—maybe even longer at this point. Trying to keep myself motivated and excited about it. It's a really fun project and we do a lot of stuff at the same time. There's a lot of stuff going on, and the biggest challenge is making sure that you don't turn into a jerk.

AU: How seriously do you take Metalocalypse/Dethklok in comparison to your other creative endeavours?

BS: Any project you do has got to be taken as seriously as possible. It doesn't matter [what the

show is about], any way you slice it you have to take the show as seriously as the show should be taken—meaning that you can't really make fun of the shit as you're doing it because the joke will be over. You have to give a shit about it. You have to be really invested in it or you just don't have a show...I have to take this as seriously as Dethklok would take a record.

AU: You've recently had a few shows cancelled due to the controversy surround Randy Blythe of Lamb of God. What are your thoughts on all of that?

BS: I don't know enough about the Czech Republic's legal system, and I don't know enough about how he is liable to really have a take on it. I wish I did, because I would love to talk about it, but I don't know enough. I don't know if they know enough. I think it's a tricky situation. The whole situation definitely brought the whole tour

down, and I've got a lot of people who worked for Dethklok that lost their jobs because of that thing. It was a really tough situation.

AU: So what do you and/or Dethklok have planned for the upcoming year?

BS: We will be announcing a tour very soon. Then there's some fun Metalocalypse stuff that will be happening soon, that I can't really talk about too much. Then some other cool stuff that I will be doing that will have nothing to do with Metalocalypse, or music at all.



to the new section?" And it all has to do with the music and supporting the music, first and foremost—and then finding absurd ways that he can play the drums and play as many as he can, and do crazy things.

AU: How would you compare Dethalbum III to the previous two?

BS: It's got more of our raw moments. It's a big combination of some of the more fast and ugly moments that you'll hear from Dethklok, and then some of those bigger, grandiose epic moments you're going to hear at the same time. So it's a really good combination of ugly and pretty. I



think.
AU: And Encrust couldn't make [the Edmonton] show? They've been replaced with Dayglo [Abortions]?
TP: Right. They couldn't make it in for some unknown reason.
AU: How would you say your music has progressed since the inaugural Slowly We Rot album?

TP: It's hard to say.

Trevor Perez of Obituary

By Lacey Paige

I want to open this interview by going a bit fan-girl on the AU readers: I can honestly say that Obituary is my all-time favourite death metal band. They're pioneers of the genre. They created a sound that so many bands have come to admire and try to emulate in some way or another. So it's really an understatement for me to say that jumping aboard the Obituary/Broken Hope tour bus to interview guitarist Trevor Perez was a dream come true—and, without a doubt, one of the best experiences of my life. So guys, if you're reading this, I can't thank you enough. (Oh, and Trevor, thanks for the wicked Cause of Death T-shirt!)

Absolute Underground: How does it feel to be back in Canada?

Trevor Perez: It's great. It's been three years since we did a real, full tour. It's good to be back in Canada. It's always fun. We always have a good time up here.

AU: What's new with the band since you guys last played here?

TP: Actually, right now, we're in the middle of working on a new album. Hopefully we'll have this new 7" EP come out before the end of the year. It's going to be a picture-disc 7", no CD of at all. There will be digital download of it. There are actually two songs, but then we got a third song that's only going to be available on our website for digital download. As soon as this tour's over, we're going to finish recording and writing the rest of the record and have it done hopefully no later than spring next year.

AU: Last time you guys toured here you played with quite the colourful array of other metal bands—The Berzerker, Warbringer, etc... So how do you feel about the other bands you're playing with this time around?

TP: It's great. Broken Hope—we've known these guys for years and never toured with them before, so this is fun. And we're sharing a bus with them, which is even cooler. We're just hanging out, having a good time. Broken Hope is old school death metal, and so it Jungle Rot, it's great—straightforward, old school death metal. Encrust is kind of... I don't even know what they are, really. Some of it sounds like stoner rock, and metal... so they're kind of eclectic. Decrepit Birth is pretty aggressive. So it's good. It's a good package, I

We kind of just do the same kind of thing. We came up with something that a lot of people like, so there's no reason to change anything. We just keep coming up with heavy, groovy catchy stuff, and that's what we try to do. I think we're more refined at it now. Our productions are better. It's easier to write songs now. Well, sometimes it is sometimes it's not. We're definitely tighter as a band nowadays more than ever. We were when we were young too. But as we get older and older, we become more professional, more experienced.

AU: What would you say has been the most significant highlight of your career as a musician?

TP: It's hard to say because a lot of cool things have happened. In general, just that I'm still here performing and playing and people enjoy my music, you know, 23 years after our first record. That's just monumental on its own. It's amazing. When our first album came out, in '89, I was 19 at the time. I never thought when I was 16-years-old, creating this music, that I'd be here when I'm 43. It wasn't the goal. It was just always for fun. And here I am, still doing it. It's pretty crazy.

AU: What have been some major obstacles throughout the years?

TP: We've had a pretty smooth ride. Dealing with the music industry is probably a major obstacle in general. We just take it how it's dished out to us. It's never been [problematic] for us. The singer and drummer and I have been together since day one. That's an obstacle that all people can't seem to [overcome]. We've always been friends—we're like family now. I've known the Tardy brothers for over 30 years.

AU: What were some of the bands that influenced you when you were first starting out?

TP: All kinds of bands. In general, Randy Roads, as a musician. Musically—Slayer, Hellhammer, Possessed, Exodus, Sacrifice...from Canada.

AU: How does it feel to be considered one of



the top five best death metal bands in the history of the genre?

TP: It's cool. We're fortunate. We were ahead of the game...and we were just doing our thing before there were a lot of bands. There weren't as many bands back then. We came up with something unique that stood out. It's awesome that it happened that way.

AU: Obituary went on hiatus in '98 after the release of Back from the Dead. How would you say that benefited the overall growth of the band?

TP: We had been touring since '90 and we were still kids back then. It was eight years of putting out albums and touring and putting out albums and touring... It was just a crazy lifestyle. Then it was like, "Hey, let's take a break." Some of us got married, had children and got jobs. I went to design school before that, actually, and it was time to go into the normal job market, and just live like the majority of people do. Then after

think it's changed at all. I think our fans like it. And that's what we like to do. We write the music, in general, for ourselves. We like that feeling. And the people that like us like that feeling too. There's no reason to fix something that's not broken.

AU: What are your thoughts on the current state of death metal?

TP: It's pretty strong, I guess. Obviously there are a million more bands than there were 20 years ago. The market is saturated, I think. It hurts everybody's shows. Like, every show is not nearly as packed as it was 20 years ago, because 20 years ago there was six bands, now there's 600 bands. There was a tour package coming through once every six months back then, now it's like every six days there's a tour coming through. But what's cool about it is there are still kids coming to the shows. And I see children that are the children of my original fans coming to the shows with metal shirts on. That's beautiful. That shows that people still like it. It's definitely there and strong. And new kids want to create this music.



about six or several years it was like, "Fuck that shit, let's go back on tour. We gotta make music again."

AU: How would you say the music changed in that time, between Back from the Dead and Frozen in time?

TP: I don't think it really changed. We came back with the same sound. I got the same amplifier up there right now that I've had since 1985. So nothing really changed. The chemistry was always there. We got back together, we wrote a riff, and there it is, it's Obituary, let's put it together, let's make some heavy shit. And we did it. And I don't

AU: What do you think, or hope, the future holds for Obituary?

TP: Just to continue the way it is. Hopefully people will always continue to like our music. I'm pretty sure they will at this point. I wish we could have a big, fat bank account, but whatever. We enjoy what we do. We love to play. It's fun. We get together and have a great time. And actually, we probably have more fun on tour now than we ever have. It seems like nowadays, because we're older and more experienced, we know how to handle our partying.

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Absolute Film Reviews

Below Zero

The script for Below Zero was written by Signe Olynyk. She spent five days in a meat locker writing the screenplay for this picture after experiencing a bad bout of writer's block. The main character in Below Zero, Jack (Edward Furlong), experiences a similar drought of the imagination. This fictional writer seems to draw from deeper and deeper within his own psyche for inspiration while sensory deprivation alters the film's reality. The only thing that is real is Below Zero's ability to entertain.

Jack has five days to come up with a screenplay or his agent will fire him. This writer seeks out isolation in a remote slaughterhouse. Here, Jack explores his own inner monster and all of the horrors therein. After awhile, reality blurs with the imagination. Jack gets his screenplay, but now his inner monster is turning him into a killer and a word thief. Olynyk's very original screenplay points out the foibles of the horror genre. She also turns them on their head, a little. The usual twist ending is replaced by something more open to interpretation. It is hard to know what is real and what is fiction when the writer's mind creates a grander and grander story. Re-writes to Jack's script are lived out on the screen, but settings begin to look more and more like they are drafted from Jack's script. So, what is real? Horror fans should see this film and search for their own interpretation; however, this viewer believes that Jack becomes somewhat delusional because of sensory deprivation. Jack is entirely alone and isolated. Over time, his mind begins to play tricks on him. You can see the character react to the sound of typing when there is nothing onscreen to verify that someone is making the sound. Jack also appears to write in blood at one point only to have his macabre writings disappear the next day. What Jack is often seeing are figments of his own imagination. Below Zero is one of the best horror films or psychological thrillers to come out this year. This is a small film made for \$150K, but there is care and attention given to every scene. Only the choppiness of the film's intro' created a minor stumbling point. Once Jack is in the freezer, the film just gets better and better. Cinephiles should seek out this film now that it is on DVD (August 28th).

-Michael Allen

Famine

New Image Entertainment

In the last few years there have been some filmmakers who have shown up and really made a name for themselves, but one filmmaker in particular has changed the way we watch independent cinema. That man is Ryan Nicholson and his newest film Famine has set the bar, again, for sleazy, raunchy, laugh out loud horror. Famine is Ryan's way of putting a new spin on the slasher genre. It reminded me of The Burning mixed with a touch of Sleep Away Camp, and a little bit of Gutterballs thrown in. This film is, in my opinion, one of his best to date. It has everything a deprived gorehound could want, big breasted woman, outrageous kills, subtle and sometimes dark humor, but it also showcases Ryan's ability to be an incredibly talented director. The cinematography is some of the best I've seen in one of his films and the lighting and overall look of the film is very clean and pleasing to watch. And it has a nice mix of hip hop and metal in the soundtrack to give it that Ryan Nicholson touch. And the gore is, as always, splatter filled.

The story is pretty straight forward, five years ago some teenagers in middle school stay overnight in the school's gym for a 24 hour famine. One of the young girls is molested by the gym teacher and

while trying to fight him off the teacher gets burned by a vile of acid. Flash forward to today and these same kids are staying overnight for another 24 hour famine, only this time there is a killer in the school with them. One by one the kids are picked off by the school's mascot The Nailer, in some very wild and blood filled kills. The kids spend the rest of the movie running, hiding and trying to figure out who is underneath the Nailer Mask. Many kills and some hilarious teenager interaction fill up most of the third act and it ends with a twist that is very nice and unexpected and leaves the film open for a sequel if Ryan ever decides to do one. I for one hope he does do a shit ton more because Ryan just gets slasher films and when he directs them it's like going back to a time when these films were in their heyday. I'd put this film up there with some of the greats and I hope in 20 years people go back and watch it as the classic I know it has the potential to be. I've also heard that a blu ray will be coming out which might make this the first Ryan Nicholson film to have a HD release and that should make movie collectors like myself very happy. Stay tuned for Ryan's next film BFM (Big Fucking Monster) which should be coming out later this year.

- Cody No Teeth

Godzilla Vs Megalon

Media Blasters/Tokyo Shock

Media Blasters has finally released the 1973 classic monster movie mash-up Godzilla Vs Megalon. I have been waiting my whole life for this to come out on DVD because I only had a VHS copy growing up and my VHS only had the American dub on it. This was the first time I've ever seen this film with the original Japanese language track! And let me tell you it was worth the long wait. This film has all the typical Godzilla moments along with some new ones and some interesting characters are introduced as well. But the reason I love this film is how ridiculous it is. First off the story is about a lost city "Seatopia" that sank to the bottom of the ocean million of years ago; this city has been living in peace under water this whole time until Japan starts to perform atomic tests that upsets their undersea life. The leader of Seatopia sends Megalon, a giant bug like monster, up to the surface to wreck havoc and get revenge on mankind for these tests. At the same time an electronic engineer Goro and his younger brother have invented a robot named Jet Jaguar who gets kidnapped by spy's from the undersea civilization. They want to use Jet Jaguar and his creator to make an army of robots to protect their city from any attacks in the future. Goro and his brother escape from the evil clutches of the sea people and order Jet Jaguar to get Godzilla from Monster Island and bring him back to stop Megalon. Meanwhile the leader of Seatopia contacts his cohorts in space and asks them to send Gigan to earth to help Megalon destroy everything. This all comes together with a giant 4 way Kaiju battle between Godzilla, Jet Jaguar (who had the ability to grow 200 feet), Gigan and Megalon. The fight between Megalon and Jet Jaguar is incredible and reminds me of an old episode of Ultra-Q but the Godzilla / Gigan fight looks to be just old scenes cut from previous Godzilla movies and spliced in. Toho must have figured why waste money filming new stuff when they had a plethora of films to go through and take whatever they wanted. The best part of this film is how unbelievably bizarre it is, for example: Megalon shoots these red tennis ball grenades out of his mouth that explode on impact. There is a scene where one of the spy's is thrown out of a moving truck and the obvious dummy rolling down the hill is hard not to laugh at. And the Jet Jaguar

theme song at the end is something you have to see to believe.

I only have one gripe with this DVD and that's the fact that it is a bare bones release. That means there are no special features at all included on the disk. It comes with your choice of either English dub or Japanese with English Subtitles and scene select, that's it. Now I know there are some Godzilla fans out there who are waiting for a Blu Ray of Megalon to come out, but the way things have been going between Toho and Media Blasters lately I wouldn't hold my breath. I suggest you pick this DVD up while you can because you never know when Toho might pull it off the shelves and we'll have to wait another 40 years to see it again.

- Cody No Teeth

Inbred

New Flesh Films, Split Second Films

Alex Chandron's (Cradle of Fear, Borderline) ode to irresponsible hillbilly horror was described as something of a British version of The Texas Chain Saw Massacre - so I was guessing the big difference here is that any skin worn on a face will have to be deep fried? Well, the film is indeed in this spirit, but like many moderns films, it has more in common with other recent horrors which have payed homage to Leathy and friends, such as House of 1000 Corpses, or a more accurate comparison would be with 2001 Maniacs - yes, this time the north (around Yorkshire) will be rising. A group of at risk teenagers are on a trip to a secluded town with their two teachers. As their van crawls through the back roads to get into town, a few of the teens see (what has made the trailer infamous) a group of overall wearing children poking their pitch forks at a hooded man tied to a scarecrow perch. Spooked, but not finding it important enough to tell the adults, they keep quiet and the van carries on into town. After checking into a delapidated cabin, they make their way to a pub, making a true American Werewolf in London entrance before having a few pints of warm "lemonade", care of the peculiar bar tender (James Doherty). The townsfolk, physical deformities aside, are a hospitable bunch, even offering one of the female students a phallically carved carrot. The next day sees the group explore an abandoned train yard for scavenger hunt bonding games, where two of the teens find a goat tied to a stick in the ground being burned alive. Saving the goat (kind of), a few hillbillies then make their presence felt before a teacher slips on some train yard scrap metal and opens an ugly gash in his leg. They go to (where else?) the pub to get directed to a medical facility, and the pub owner, when seeing the inviting wound, just can't help himself, lopping off the head of the injured teacher in a vivid neck slicing bit. Dinner is here.

Now things get interesting. The grue is gleefully morbid in the latter half of the film, as the townsfolk put on a vaudeville act starring the the now captive teenagers. While few of them actually have personalites you will remember after finishing the film, one maggot eating townsperson remains vivid. While one teenager is tied down to the ground, a horse makes its way to the stage. I began to think that we may have an Emmanuelle in America esque scene coming up, but to no avail. No horse cock, but someone's head does get some attention...

The now coon-face painted bar owner guides the inbred audience through Blood Sucking Freaks esque torture/death spectacles as the few kids and remaining teacher who are being held in the back manage a way out. They buckle down with shot guns in a house, and a bloody showdown commences with the hillbillies. Who will survive and what



will be left of them? Who cares? Like an old fashioned ECW match between Balls Mahoney and Axl Rotten, as long as there are gallons of gore, each side is fair game.

Inbred is not exactly frightening or off-putting, but like 2001 Maniacs, is a load of fun and each gore sequence is what this ride is about, and there are plenty that make the ticket worth purchasing. It is a much better film than Chandron's Cradle of Fear, with Borderline being on the border for comparisons. The sets are actually unique (the abandoned train yard, the fairly convincing shitty looking cabins) and the only other set back I could notice in technicality was the sound, with the dialogue sounding muddled and low the entire time, though it may very well be fixed for DVD release.

-Ryan Dyer

Lovely Molly

Lovely Molly is a film from director Eduardo Sánchez. Sánchez might be best known for his work on the Blair Witch Project (1999). In his latest, he sticks with horror and perhaps Sánchez further perfects his art with Lovely Molly. After all, this is a truly unsettling picture with actress Gretchen Lodge playing an often tormented Molly. This film's many horrifying scenes might make viewers question the source of Molly's increasingly violent actions. This reviewer believes the events are caused by three elements: a supernatural site (haunted house), abuse and possession. These three elements come together like a whirlwind of terror in the film's story. That terror comes from the writing team of Jamie Nash and Sánchez. These two have written a horrifying tale, which puts Molly up against a demonic force. In the film, Molly becomes increasingly violent as she sees her father in every shadow. She turns to drugs to calm her nerves, but this coping strategy makes things worse. She becomes increasingly erratic until neighbour's begin to turn up missing and her husband becomes her bloody punching bag. This is a difficult film to watch with Molly spiralling further and further out of control. That erratic behaviour might have come from something in the house. Videos on the Lovely Molly website allude to others becoming violent in this Maryland home. A paranormal investigator sees this family become more and more hostile towards each other. He also senses a force within the home. Other investigators would meet a violent death. As well, early shots

from the film show a hidden room with a strange symbol on a door. This could be reference to folklore, or pagan rituals. Something has been built into the structure of this pre-1800s era home and that something is not revealed in the film. Film fans will have to guess at the mysteries housed within. Molly's behaviours may also be provoked by a history of abuse. The film often refers to possible abuse in the film. Molly is overly sexualized as seen in one conversation with a local pastor (Field Blauvelt). She lures him in for a sexual tryst. Oversexualization is often a symptom of sexual abuse. She also seems to blame her father for something of which she initially has trouble remembering. Memory loss is another symptom of trauma. The evidence points to Molly experiencing some sort of abuse, sexual or otherwise, at the hands of her father. Molly also seems driven to do harm to others. It would seem that a supernatural force is propelling her onwards to self-destruction and murder. That force is briefly seen in one of the last shots. A horse headed man beckons her into his arms. Look closely late in the film to see this figure. As well, Molly states "I am not in control." So, it would seem that something unseen is partially

manipulating her to do harm to herself and others. But, why? These questions and elements create for a mostly enjoyable time. This is difficult material here and Sánchez knows how to amplify the tension. Music is almost absent in this film. However, the soundtrack creates disturbing sounds such as a tingy ringing, which might leave some viewer with tinitus. The acting is especially good. Lodge goes all the way to give her character a maddened look. In other scenes, she has to show vulnerability and later violence. This actress covers it all in this film's 100 minute runtime. Overall, this film deals with difficult themes of abuse and there are only a few light moments in this piece. You will find it difficult to catch your breath. These film elements, when combined, create for a very affective film. Lovely Molly is a must see for horror fans. This film is a difficult watch because of the violence, difficult themes and the protagonist's ever downwards spiral. Truly tragic, Lovely Molly will haunt you long after the Dublin House is no longer in frame. And fans of the film should check out the Lovely Molly website, which tries to fill in the gaps left by the film's open-ended conclusion.

-Michael Allen

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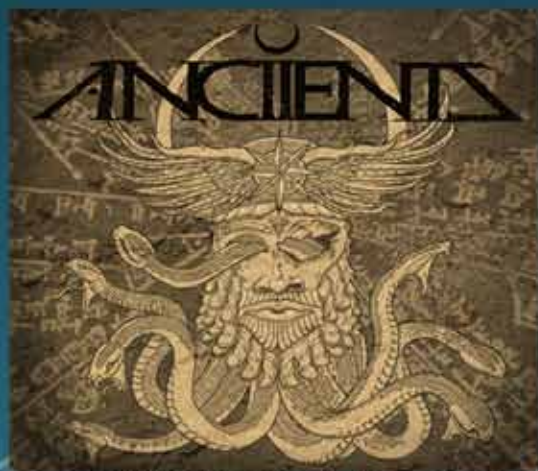
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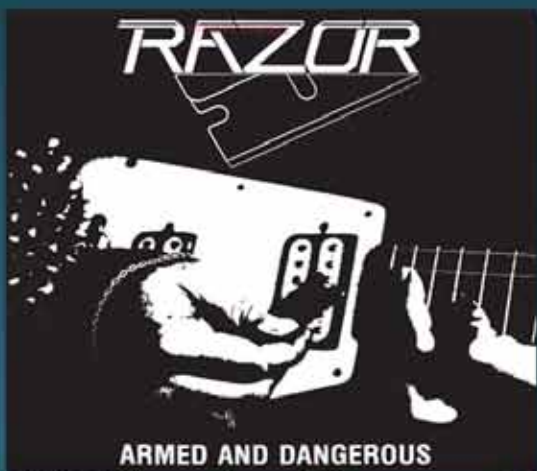
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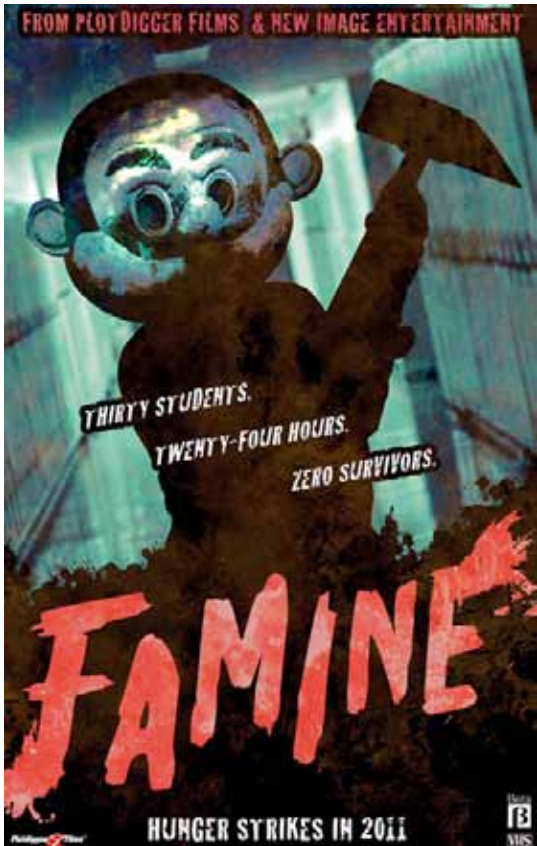
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Ryan Nicholson
- Famine interview

By Cody Cook

Famine is the newest film from the king of Canadian sleaze Ryan Nicholson. I caught up with Ryan to find out about the filming process behind a low budget Canadian Slasher film.

AU: Explain how Famine came to be?

RN: My son and his friend actually came up with the idea. I said "that's fucking genius!!" and we made it through New Image Entertainment where I have been working fulltime as a make-up dept.

head and filmmaker since 2009. We keep getting better with each movie. It's very cool to work with the acting students and make-up students. So much undiscovered talent waiting for exposure.

AU: What kind of budget did Famine have?

RN: Famine had about a 250K budget. Now this is because we had a professional film crew shooting the movie. Even though there are students in it, it's not a student film so to speak.

AU: There is a definite lack of nudity, genital mutilation and full penetration in Famine compared to your other films (Hanger especially). Was there a specific reason to go in this direction?

RN: Hahaha well when there's professionals involved paying for it, that don't make the kind of sleaze I make on my own, you have to work together to come up with compromises. A torrent was leaked of our festival screener. What my fans will soon discover is that this isn't my "Director's Cut". You mention genital mutilation, funny enough; there is a scene that will please my fans in my cut.

AU: The movie is beautiful, what kind of equipment did you use in the filming process?

RN: We shot in Canon 5D's with Ziess lenses. My DOP Matt Leaf is insane with the camera and lights. He always went above and beyond what would be the norm and made something truly cool. Matt lensed "Big Fucking Monster" and my segment for the upcoming anthology "The Profane Exhibit"... together we are "The Bith. Bros." The name "Bith" originates from one of our movies and how the word "bitch" was pronounced. It stuck!

AU: When can we expect a theatrical / DVD release?

RN: There's an uncut German blu ray out in October. It should be out by Xmas in North America.

AU: How long did it take to film Famine?

RN: Famine was a three week long shoot, all nights at a high school. It was shot in the summer of 2010 and it took two years of post to complete, on and off post takes time.

AU: Was it difficult to find a school that would allow you to film a really gory horror film?

RN: The producers found a school that didn't seem to mind and the school was paid. Money talks!

AU: Did you have any big problems with the production of Famine?

RN: The lead actress broke her arm right in the middle of the shoot. The production was shut down for a week. We had to cheat a ton of shots when she returned so it was very challenging. But in the end, it turned out great!

AU: Are there any funny stories that happened during production?

RN: Everything went according to plan. I think the students all had a great time and had fun. My shoots are rather stress free. I like to have a good time. It was a good team on Famine. I formed some good friendships on that one. I think some of our offensive motivational posters were left up in an area of the school and some of the real students saw them. They thought they were real!

Absolute Horror

That was pretty funny.

AU: Can you talk about any other projects you are currently working on?

RN: I have Dead Nude Girls and an anthology Three on a Meathook both in pre-production. I also shoot a New Image Entertainment co-pro in December. I cannot really talk too much about that one. Let's just say that it will be a nasty piece of work!

AU: How hard is it to make an independent horror film in Canada?

RN: It's not really hard to get stuff made; it's the distribution that's hard. Made much harder when some jerk off leaks a screener. There's a big community in Canada making horror films. We (Plotdigger Films) are going on 10 years and there's no slowing down.

Thanks Ryan Nicholson, Plotdigger Films, New Image College of Fine Arts, Ryan Dyer, Karley Osterhold and all the horror movie fans out there!
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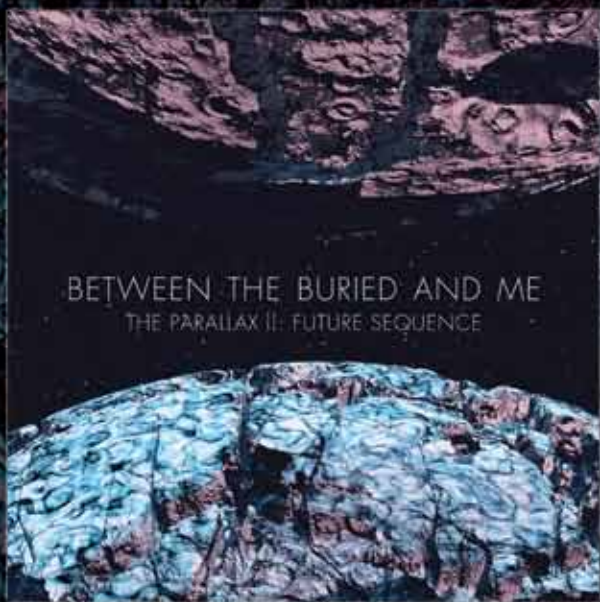
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Absolute Album Reviews

Auroch – From Forgotten Worlds Hellthrasher Productions

Vancouver's Auroch will be releasing their first full-length in a few months. I've heard a lot of people talking about these guys over the last year or so. I don't think any of them are going to be disappointed by this release. They've moved from the thrashy style they were doing before to straight-up death metal. Not only that it's death metal done well and with an awesome Lovecraft theme in most of the songs. Catchy riffs, ghoulish vocals and hard-hitting drums, it's what you want from death-metal. From the beginning it's brutal, the only escapes from brutal are a couple of song intros that put together some eerie atmosphere. Two good examples of the atmosphere are "Slaves to a Flame Undying" and "Bloodbourne Conspiracy". In all honesty I can't find anything I don't like about this album. All these songs are going to get a lot of play from me. It's better than a lot of death metal I've heard in the last while. Check these guys out, I have a feeling they're going to playing a lot of shows in the near future.

- Michael F. Carnage

Coffinworm / Fistula - Split 7" Hell Comes Home Records

This split features one song from each band on vinyl or as digital download. Coffinworm's 'Instant Death Syndrome' is a slow, plodding, arpeggio heavy track with low death metal vocals. Having heard this track on Bandcamp I passed on purchasing this song. Fistula's 'Drugs and Deception' is the best song Fistula has recorded in quite a while. Of note is that this track features three outstanding sludge vocalists in Corey Bing, Bahb Branca, and Jesse Kling. This is definitely a sludge track that is also arpeggio heavy with some killer, grooving riffs breaking up the arpeggio created tension in the song. The guitar tone is the best guitar tone Fistula has had in quite a few releases and the quality of the riffs and production really emphasize the killer song writing on this dirge. Bing, Branca, and Kling's vocals showcase three of the best vocalists in Sludge and I wish they would collaborate on vocals like this more in the future. Fistula's 'Drugs and Deception' is highly recommended to all sludge fans.

-Dan Potter

Darkness by Oath Near Death Experience

It starts with the usual sort of mellow intro before the death metal starts. The second track didn't really impress me much. It just seemed kind of mediocre and that I've heard this song a lot before. Track three, "Violent Intentions" started the same way but had kind of a cool ending. I think it's takes until the

fifth song "A cry of terror" before this album starts to get it's groove. It has a good thrashy feel to it and some decent tempo. Followed by an upbeat "Hollowworld" that gets your head moving. The rest of the songs are decent with a little experimentation. A little bit of classical guitar, and a bit of Spanish influence used sparingly. During the last song it sounds like their guest vocalist suddenly showed up for like a minute. There's nothing ground-breaking on this album but these guys are solid musicians. They know death metal and play all the elements of it. I think they might just need some inspiration or maybe just need to be a band for longer. The second half of this album is the stuff you don't mind hearing when your Ipod is on shuffle. The first couple of songs are nothing special though, I think these guys could end up making some good music in the future. This album strikes me as something that would get a 5/10.

- Michael F. Carnage

Eagle Twin- The Feather Tipped the Serpents Scale Southern Lord

For a duo this band packs a mighty wallop. The beholder of doom wizardry certainly has bestowed its charm upon these two men as effortless chunks of metallic sludge are greeted with roughed up vowels that swim together in a boiling stew fit for a Tom Waits themed deity of the dead. These bearded nomads set the tone early on with throat singer chants and tales of mythical creatures told over top down tuned late Zeppelin jams. The musicianship present on this release is a stellar example of being able to trick evil spirits into making music for you then all you have to do is take credit for it. It actually sounds at times that below the dense fuzzed out guitar playing sits Thor using his Hammer of the Gods to beat the living shit out of the drum kit. This album certainly is doom metal at its most otherworldly; where naturalist mythology meets late seventies hard rock complete with all the hallucinatory trimmings. "Snake Hymn" is a stand out track that lurches forward with guttural blasts interrupted by memorable hooks. Sort of makes me think that this is what Cobain would be playing if he started a new band in the netherworld. The real clincher for me in making this one of the best releases of the year is the uncanny synchronicity worthy of mention because it literally sounds like these two musical collaborators are each other's evil twin.

-Dan Potter

Hammers of Misfortune - 17th Street Metal Blade

This is an album that was released last year but it deserves a listen. Maybe because it's kind of all over

the place or because it's just really interesting. The main and constant person in this band is John Cobbett and he has been in like ten other bands including GWAR. This being his own band he seems to do whatever the fuck he wants. And what he wants to do is try a little bit of everything. This band used to feature some death metal but with a new vocalist there is no longer any. They go from progressive rock to metal riffing and a full-on weepy ballad. The only real similarity between all the songs are Joe Hutton's strong vocals and that that they all display solid musicianship. They all have a different sound to them. This isn't one of those albums where it sounds like the same song repeated over and over. It's all rock n roll that doesn't fit a mold and I think it's a pretty good listen. It's not loud party rock but it's still pretty good music. I think it's probably worth checking out.

-Michael F. Carnage

Khonsu- Anomalia Season of Mist

There is a vast array of instrumentation along with elements you might not expect on a blackened album like this. Lush Sci-Fi keyboards and authentic classical piano arpeggios act in stark contrast to this relentless modern black metal machine that churns out layers of brutalized rhythms. The stories of loss, betrayal and rage are mostly told in a bellowing vocal tone reminiscent of some cackling war beast whose planning the next sneak attack. When the music leans toward the realm of progressive metal the journey becomes excitingly dense and imaginative. I would probably place this band between the earth pounding intensity of Behemoth and the subdued sadness of Katatonia. But one thing for sure the pulse pounding action never deserts even when the subtle under trimmings slip to the surface. Most of the tracks are pleasingly long and clearly demonstrate that these musicians are bona- fide virtuosos. "The Malady" takes an interesting detour trip into gothic groove based metal complete with Blade Runner like synth wails. These futuristic overtones, not unlike that of KMFDM's angst ridden electro-metal, build to a stunning conclusion as thunderous riffs take charge and burrow themselves deeper down into the void.

- Dan Potter

Master- The New Elite Pulverized

The New Elite is old school death metal at its finest. A refined sonic palette of break neck tremolo picking, sneering "fuck society" attitude and gritty drunken shred solo's greet you with a psychotic grin, promising to maximize the carnage the longer you care to

listen. Apparently bass welding vocalist/maniac Paul Speckmann has been churning out this brand of seething rage induced metal since the early eighties. Aren't people supposed to mellow out with old age? He certainly hasn't it. Sounds like the berserker mentality is still burning bright deep within and any suggestions that it's time to tone it down have obviously been tied up and drowned in the boiling rage from which his relentless growl originates from. The whole band slays quite nicely, they certainly have in for the system and all its corrupted hypocrisy. Branding society unfit for metal and daring its leaders to bring us all towards an apocalyptic future is just the starting point for defiance on "Out of Control" where it sounds to me that metal heads are the ones who will inherit the Earth. I love it when a plan comes together! I also love it when an old influential band comes back with a great and relevant album and gives all the younger bands in the genre a run for their money....or lives!

- Dan Potter

Primal Rock Rebellion- Awoken Broken (2012) Spinefarm

Primal Rock Rebellion is the fusion of two very different metal pioneers: Adrian Smith of NWOBHM legends, Iron Maiden and Mikee Goodman of prog-metal innovators, SikTh (who everyone should fucking listen to, by the way). The history of British heavy metal isn't complete without mentioning either band, which makes it such a shame that this album turned out the way it did.

As one of Maiden's three legendary guitarists, Smith is a melodic master, but most of the guitar work on this album isn't particularly innovative or exciting. Granted, there are moments of guitar bliss (the soloing in the chorus of "White Sheet Robes" is tasteful and impressive), but the recycled metalcore chugging on "Bright as Fire" doesn't deserve to be here.

Whereas SikTh songs feature Goodman exploring everything from sand-paper-throat talking to turkey gobbles and fart noises, Awoken Broken shows more of a melodic side of Goodman's voice, a side he unfortunately doesn't possess. His trademark wobbly growls occasionally fit in the heavier bits but attempts at softer stuff backfire hard, with his schizophrenic vocals in the ballad "Tortured Tone" sticking out like a whore in a nunnery.

Though the experiment was worth trying, I'm surprised it made it past the hypothetical stage, and despite being a decent listen, decent shouldn't be good enough from these metal masterminds.

-Michael Luis

Six Feet Under - Undead Metal Blade Records

Like the recent Cannibal Corpse offerings, Chris Barnes and Six Feet

Under have taken to an album title that might have been picked out of a skull full of maggots while blindfolded. Simple titles aside, as with Corpse's latest - Torture, Undead is a return to form for the gun powder throated vocalist's ninth full length offering with Six Feet Under.

Opening track "Frozen at the Moment of Death" kindly re-introduces the listener to Barnes and his new band of graveyard loiterers. This includes new bassist Jeff Hughell, new drummer Kevin Talley (Misery Index, Dying Fetus) and former Chimaira guitarist Rob Arnold, who did most of the riff writing, giving the songs a down tuned, methodical pace familiar to his former band. The riffs are simplified, memorable and most importantly, powerful, giving the album a death metal core feel, rather than death metal or even death core. This works great for Six Feet Under, as it gives Barnes more room to jam as many snarled, white eyed commands into each bar as he can summon. There is room to breathe on Undead, especially on the punishing mid tempo of "Blood on My Hands," but plug your nose while you do because a pungent stench remains in these open spots.

It ranks up there with The Bleeding as his best vocal offering, though unlike a few of the screams on that album, nothing here feels forced. The refined range of voices emulating from Barnes' bowels on Undead are as diverse as there are ways to execute someone. At times, you'd swear he had killed and dragged an antelope into the studio and recorded songs while ravenously chewing - flesh still stuck in his teeth, only to give a "Reee" in between bites.

As usual, song titles and lyrical themes are morbid, with "Molest Dead" being a stand out title, though unlike the early slays of Barnes, are not out to completely repulse. Like directors who first went balls to the wall with depravity such as Wes Craven and Last House on the Left and then migrated to more streamlined and professional scares, Barnes has become more thoughtful and subversive in his slashes.

Undead is as reinvigorated as the brought back to life Arnold stunt double cadaver in Re-Animator. Conscious and thirsty for blood, but with all the fixings of decay still lingering.

-Ryan Dyer

Skip the Foreplay- Nightlife (2012) Epitaph

Everything within me wants to hate this album. I want to rant about how this musical mash-up is the pinnacle of human stupidity force-fucked into 13 unbearable songs, but I can't. Why? Because it's just not that bad.

Dubstep and screamo are two of the weirdest things to ever creep into our mainstream, and this blend is surprisingly bearable. The mix isn't done particularly seamlessly, with aggro chugging riffs shifting to

crawling synths quite awkwardly in most songs, but this self-described "party-core" could be much, much worse.

A lot of the riffs are dang impressive. The guitar tapping in "This City" is almost Protest-the-Hero-esque, and the album is littered with gorgeous solos. Also, the screams work surprisingly well in the synth-based parts, and LMFAO cover that the album closes with is a lot of fun; however, the album has many detractors.

Lyrically, it's mostly garbage. Hearing themes of pill-popping, shots and beautiful girls on the dance floor being screeched is really uncomfortable. Song titles like "Date Rape Predator" could be seen as tasteless. I feel the band name drops dubstep because it's trendy right now. Aside from electro-interlude "Dinner with Snooki" (I know) the album flirts with other dance music genres, such as house, more frequently.

People thought Operation Ivy were crazy for blending ska and punk, Living Color for blending funk and metal, so who's to say that some Montreal 20-somethings can't blend the styles of music that they love?

- Michael Luis

The Bonitos 7"Vinyl

Side A : Invalid – She Don't Dance

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Diamond Sharpe

The 7 " vinyl is a must have in your music collection. The Bonitos music is like savoring a great meal that's hot and spicy. Their songs are a feast for the ears. You can recognize from their style, the influence of The New York's Dolls, Dead Boys, The Cramps, and combined with The Bonitos music and you get a unique sound, pleasant to listen to. But to see The Bonitos live is much better. Their live show is a musical experience. The Bonitos come from members of The Black Halos; they have a solid musical background, talented musicians. You can feel their passion, their intensity, that why I love that band. They have great guests on this including Randy Rampage (DOA) Marcus Ireland and Brit. The core band are Pinto (guitar), Christ Walsh (guitar) Troy Zaxk (Bass) Dave Troutman (drum) and this with one of the best live front lead vocal Billy Hopeless. Their vinyl is quality recording, sounds great on a turn table, absolutely to get for your pleasure.

- Jack Dynamite –William Coleman

Absolute Music DVD Reviews

Ozzy Osbourne – Speak of the Devil – Live from Irvine Meadows ‘82 Eagle Vision

Ozzy's early solo career days are those of legend. After being fired from Black Sabbath while battling alcoholism and depression, he came back with a blonde haired vengeance with his career re-defining Blizzard of Ozz, followed by Diary of a Madman. Again, Ozzy was on top of the world. Then, his guitar muse, his new creative inspiration, Randy Rhodes dies in a freak plane crash accident. What is documented here is the tour after this tragedy.

Still coping with the loss (mental wounds not healing?), though riding high on his solo success, we get the Speak of the Devil tour, the peak of Osbourne's "crazy" phase. A 3-D bat flies into our seats before the word OZZY flashes on the low tech screens above the medieval themed (that Avenged Sevenfold look to have copied recently) stage, featuring a stained glass window measuring 20 feet high. Rhodes' replacement player, Rod Gillis rips into "Over the Mountain"s crunching riff which welcomes the packed Californian crowd to a night of over the top ozploitation. Before Spinal Tap utilized dwarfs, the Oz

Man exploited the little people for this career defining tour while sporting a WWF style outfit, which is stripped down as the set list grows thinner and the sweat streams down Osbourne's hefty figure. Don Airey's keyboard presence is felt instantly on "Mr. Crowley," the second track, giving the set a gothic presence to match the castles and cloaks. Neglected songs today are given great treatment here, the likes of "Revelation (Mother Earth)," "Steal Away (the Night)," and "Believer" sounding like they should be on every Oz set. Never one to leave his Sabbath past behind him, Osbourne closes the set with "Iron

Man," "Children of the Grave," and "Paranoid". Two of these songs feel played out now, but at the time were still fresh heads to chew on.

- Mr. Dyer

Stone Temple Pilots – Alive in the Windy City Eagle Vision

While Stone Temple Pilots were never the most revered band of the alternative/grunge era of the '90s, they were and are still a good band and are fun to listen to. Better to release this DVD now while they still look reasonably young. They have the make-up of any classic arena rock band – heavier songs,

softer songs, radio songs and "Interstate Love Song"s. Speaking of make-up, now sans eye-liner, women's clothing and superfluous accessories, the Scott Weiland of this Stone Temple Pilots 2010 tour, post Velvet Revolver, post drugs, is a refined front man who is clearly comfortable in his own skin. His relationship with his STP band mates is one of brotherly love, and Weiland expresses this only a few tracks in, saying "There's nothing wrong with homosexuality." They kick it off in a big way with "Vaseline" and keep the energy high in the following tracks, "Crackerman," "Wicked Garden" and "a song about a girl who is..

truly a bitch," "Hollywood Bitch," with Weiland shouting Mike Patton style into a megaphone for much of the concert. They slow it down for "Sour Girl" and "Creep" before going back deep into the early days for "Sex Type Thing" as the psychedelic screens behind them turn this STP show into a DMT trip. The Chicago crowd is treated to two encores here, but they shouldn't feel so special, because so are we.

-Mr. Dyer

Absolute Live Reviews

Death Sentence/Paint The Damage/The Deliberators
Aug 2, Slumland Productions, Red Deer AB

After having the legendary Death Sentence slip through my fingers for a DV8 show on this date (As Joe Strummer would have put it...I was Scuppered, and quite Chuffed) I decided to make a last minute trip down to "The Crimson Stag" to check out this CanadianPunk Rock Juggernaut of a band that has been one of my favorites since I was a kid. As most of the older Canadian punks would not hesitate to tell you, Not A Pretty Sight was a landmark Canadian punk Album if there ever was one, and this was the first show on the Alberta wing of their 2012 tour with a re formed lineup. Founding member and Death Sentence Veteran Doug Donut (who was rumored to be singing, but was back in the Drummer's seat) has reproduced a great, great, band with an all star cast. Edmonton resident and Punk legend in his own right Mike Jak played an astounding show, which is a no brainer because he is that damned good at playing guitar and Vocalist Dan Scum whom I gather was recruited from somewhere in Saskatchewan did a great job on the Vocals with Ben Lightning doing a nice job on the bass for a killer set that combined everything from Not

A Pretty Sight and Death Sentence's second album Stop Killing Me...an album that after giving a second listen to after all these years (I think anybody my age or older had or has the cassette or album at some point) actually had more good tracks on it then I remember from when I first had it. After being a huge D.S. fan for 20 years or so I will admit that I completely "Marked Out" getting to finally see them and bought both a black and a white shirt and was actually given a CD by Donut himself which was pretty cool, since I got the ol' Psyche out coming so close to booking them. It was also cool of everyone who bought me a beer, cuz I was tapped out! In regards to the CD, which is the first time I have seen one from D.S. it is a must have for any self respecting Canadian Punker with a great insert (pics, history notes ect...) that is very cool to have since only recently with the internet coming about would have been pretty had to come across. As a bonus, Stop Killing Me is also on the CD in it's entirety for a grand total of 18 songs which are all digitally remastered. Doug told me he was very lucky finding a copy of the album a family member had held on to in pristine condition, still in the plastic to reproduce the best possible recording he could get. The drive back to Spedmonton was a good one, hitting the highway

blasting this New / Old Death Sentence CD. The Deliberators, who set up the show (bass player + band brutha Remi Rooker promoted the show heavily) ended up playing first being on the home team (surprise, surprise) and Calgary's Paint The Damage played a ragin' set of paint by numbers Calgary Hardcore which is a good high energy addition to any punk or hardcore

show in my opinion - it's a shame that a lot of these bands have such a rough time trying to crack the Edmonton scene and Vise Versa... This ain't Hockey so both cities would benefit greatly by dropping the Jockadouche bullshit and blazing a trail for Absolutely Underground music from here to there with a pit stop in (Yes, I will say it) Red Deer. Slumland had a pretty cool little room and some very nice sound gear...cue the Dead Milkmen's "Everybody's Got Nice Stuff But Me" and consider checking out the great new lineup of D.S. if they are coming your way.

Rod Rookers

Anvil/Titans Eve/Skull Hammer/Dead Asylum
Aug 5, Rickshaw Theatre. Vancouver BC

Dead Asylum is one of the few bands in Vancouver to really catch my attention in the last year or

so. Very catchy tunes—if not a bit sloppy at times—but really they're not a tech band, so it's forgivable. They are perhaps still hunting for their own identity, as most are, but still worth a listen. Skull Hammer finally got the pit going at this all-thrash lineup, never a bad performance from these guys. It Really made me think, "Maiden who?" Their announced name change was a bit confusing, but they are now known as Terrifier. Not nearly as good, but I'm sure there's a reason. Closing with a Slayer cover was almost poetic considering nearly all their songs could have been mistaken for that. You could literally see the sweat dripping from the bass neck. This was the first time I'd seen Titans Eve in awhile. They've been very busy promoting their new CD, as well as touring like crazy. You could tell that they were tired, but still ripped it up for the crowd. Brian's beard may be a bit ridiculous, but doesn't every band need some of that? It's wonderful to see the band continue to grow together. Everything is sounding tighter than ever, and the new material is really an evolution for their sound, very progressive for a thrash band. Great to hear they've continued to line up big tours since this show! Anvil by now has won over all our hearts, and it is incredibly obvious just how much they want to play for us. Their set highlighted how their material spans several different styles, and the reach was truly impressive. Having never made it to an Anvil

show before, I was very glad to have been in attendance that night. The caliber of performance on display was one everyone should get the privilege of experiencing. Perhaps the best part of their set was the many stories Lips shared—running into Dio at the airport and whatnot. A night none shall forget soon.

-David Warren

Kataklysm/Origin/Fleshgod Apocalypse/Rose Funeral
Aug 18, The Distillery, Calgary AB

Kataklysm is sort of a paragon of Quebec metal. They are as great a representation as any when it comes to the boom that happened there half a decade ago, where it seemed as though it was Canada's version of Seattle when it came to blast beats. Since the emergence of Cryptopsy, Beneath the Massacre, Kataklysm, Despised Icon, Fuck the Facts and others, the rest of Canada has caught up, spewing out bands on par with the ones mentioned. As far as Kataklysm goes now, their style of metal labelled "Northern Hyperblast" leaves something to be desired – is it too streamlined, formulaic, predictable? To an untrained metal ear, no. To a plastic ear, no. To a paper ear..well the paper ear would engulf into flames, but the band who once seemed cutting edge has brought out a few actual cutting edge acts out with them for this Canadian tour – namely Origin and Fleshgod Apocalypse, to get the finicky metal

head out of their basement and into The Distillery this night. The gods of flesh (what the fuck does their name mean anyway?) played a set on par with a corpse painted Bach or Beethoven, only with a ballad at the end, to the chagrin of the noise minded folk in the vicinity. With Origin, the loose, easy going style of vocalist Jason Keysner breaks the hard nosed, pierced nosed ice. Slapped in between Kataklysm and Fleshgod, the band is a locust swarm of riffing and screaming. A wall of death makes an appearance, letting everyone make new friends quickly as heads are cracked against each other like flesh colored eggs with grey yolk. The pit looked even more like a barbarian arena for the headliners, who left more than a few people "Crippled and Broken." Like the wall of death, they are an unbreakable band with a strong foundation that has lasted years, and live they have all the chops of a classic band. Maybe they don't impress this writer any more, but the cracked open heads were open to a kataklysmic slithering down their spines.

-Wall of death contractor

The Cult
Aug 27, Cowboys, Calgary AB

The band was The Cult. The venue, Cowboys, the long running go-to place for silicone tits and frosted hair tips - that has now been relocated within the stumbling distance of black jack tables run by more



Iron Maiden/Coheed and Cambria
July 29, Pacific Coliseum, Vancouver BC

Iron Maiden played the Pacific Coliseum two tours ago, and it was the greatest show I had ever seen. When I heard they were coming back to this venue, after the disappointment of playing Rogers Arena last time, my hopes were high that they would re-capture that magic. I was wrong. Perhaps

it was my own lack of anticipation, as the last time had been the first time in MANY years that they had played here. Maybe. But something was definitely missing this night. They did play many, if not most, of our favourite songs. They did have a huge stage, complete with pillars are fire. Eddie was there, but only once. But the connection with the fans seemed to be missing. Last time, Bruce paused several times between songs to address



people in the crowd personally. Reading people's signs out loud. Discussing how good it was to be back. Breaking up a (possibly non-existent) fight. There was none of that this time. In fact, he made a personal request to the venue to TURN OFF the air-conditioning that night—despite Vancouver being in the middle of a relentless heat wave. Not once did he apologize to those of us who were so uncomfortable that we had to miss half the songs to

continually get water in an effort to stay conscious (yes, the beer garden closed once Maiden went on). To say this affected the night for me would be an understatement. I felt awful for the poor people working in the concession stands over the grills. Again, the performance itself was satisfactory. But I'm not sure I'll go again. P.S. I didn't watch Coheed and Cambria. Did anyone?

-Downer Dave





UPCOMING SHOWS IN OCTOBER AND NOVEMBER

MON OCT. 1ST STEVE BARRIES' SENSATIONAL OPEN MIC FER FREE!!!

TUE OCT. 2ND GRAYSON WALKERS' LEGENDARY DRINKO BINGO! NO COVER!!! CHEAP DRINKS!!!

WED OCT. 3RD GEEKS & FREAKS! GAMES & MOVIE NIGHT! NO COVER!!! CHEAP DRINKS!!!

THU OCT. 4TH THE NEW SOULS, CREWD CULTURA, DOWNTOWN HOEDOWN,
& SPECIAL GUEST DJ ORGASMIC PANTHER 17\$

FRI OCT. 5TH CB BOOKING PRE-FEST PARTY ACRES OF LIONS, FALL IN ARCHAEA,
TRANSIT, EVERYONE EVERYWHERE, THE HARBOUR SOUND 10 @ DOOR

SAT OCT. 6TH OPEN RELATIONSHIP, NEEDLES/PINS, PLEASURE CRUISE 10\$

SUN OCT. 7TH CAROLYN MARKS WORLD FAMOUS HOOTENANNY! FER FREE!!!

MON OCT. 8TH STEVE BARRIES' SENSATIONAL OPEN MIC NO COVER!!! CHEAP DRINKS!!!

TUE OCT. 9TH GRAYSON WALKERS' LEGENDARY DRINKO BINGO! NO COVER!!!

FRI NOV. 9TH RAGGED GLORY PLAYS THE MUSIC OF NEIL YOUNG 10\$

FRI NOV. 23RD ISOBEL TRIGGER WITH SMASH BOOM POW AND
WARBUCK ISOBEL TRIGGER, SMASH BOOM POW, WARBUCK \$10



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silicone titted professionals – the Stampede Casino. The ticket price at the door, a mere \$70. This is chump change for this waxed abbed, sharpened browed, bronzed god. Taking off my hat made of real, skinned alive, minx fur (in honor of Astbury), I promptly made my way, with two nameless sluts in tow – holding my vodka slimes, to the side of the stage to catch the best glimpses of the band, on tour for their latest album Choice of Weapon, that I could – fuck taking off my shades, I give Ian a hollar and a thumbs up as he emerges onto the stage wearing his custom sunglasses. “Lil Devil” smacks that ass into gear as the first song in their set. A band with so many recognizable hits is always free to do this. Fuck that dark period of the band where no one bought any of the new albums and the videos weren’t played, the tried and true reminds the audience immediately who this band is and why they checked their couch cushions for enough pennies to get to this bar show. “Rain” is next, and then, hearing the songs they wanted to hear, half the audience politely leaves. Kidding, of course. The next several tracks are from the new album, and are heavy, rocking tracks – aided by tamborine, that sound as though they belong on old Cult albums. “Fire Woman” slides inside of these like a suave gentleman breaking apart two less fine gentlemen and dancing with no one but himself. Ian still hasn’t taken off his glasses by the end of the set, and I haven’t either, not noticing how many people I’ve bumped into and drinks that have been spilled. Hey man, relax. “She Sells Sanctuary” is the final song before the band goes backstage and makes the crowd scream different things in hopes that they come out again – they do. “Love Removal Machine” sucks out all of the sincere feelings,

and when the band leaves the stage, eyes are shooting everywhere for a whore to take home. The venue is Cowboys. The band, The Cult.

-Mr. Jackass

Chris Walter Book release

Sept 14, DV8, Edmonton AB

I’m no Chris Walter, and even a tiny bit of writing like this is a good bit of work. Since 1998 he has put together an impressive collection of books—a series of autobiographies, an assortment of fiction and three in-depth spotlights on Canadian Punk legends including Winnipeg’s Personality Crisis, Victoria’s Dayglo Abortions and the focus of this tour, Edmonton’s own S.N.F.U. At the time of this writing I am in the middle of his great new book (when the flash in the pan grunge scene was all the rage) and it is a very engaging read—everything you want to know and more about Mr. Chi Pig, The Belke brothers, an assortment of drummers and bass players and, of course, the long serving members of the lineup in 2011/’12. The Book also goes into detail about some of the other projects that members of S.N.F.U. were involved with, such as The Wongs, The Wheat Cheifs, Little Joe and Slaveco to name a few, plus some brief bios of bands that people who later joined S.N.F.U. were playing with prior to joining. We had a great little shindig at DV8 with Zero Cool, The Mange and Rebuild Repair. A lot of books were signed and sold, and a good time was had by all. We had been planning this show since February, so it was a great thing that it worked out with three well-drawing local bands to put all of the pieces together. Part of this year’s book release involved a second book release in Calgary, so I volunteered to drive down with Chris and attend so I could get him

on a plane back to Vancouver on Sunday afternoon. The Calgary show on the 15th was at The Distillery and also featured a great lineup—The Difficult Brown, The Deliberators, The Rigor Morticians and Crystal Mess, who had a new CD for me to check out on the voyage home. Chris is a fun guy to hang out with and we got to chat a lot on this mini tour, I grilled him about what the next biography might be and he told me that he would have to take a lot of things into consideration before choosing the next project. Having covered three outstanding bands like he has with plenty of turbulent and interesting stories to be told, a fitting follow-up will not be as easy to find, seeing as a lot of other memorable Canadian outfits were either short lived, or fallen so far off the radar that there wouldn’t be much interesting stuff to write about that happened recently, unless some of these guys were to release a new album or get back on the road. He hinted at the possibility of looking into a few pioneering bands from the U.K., which would surely make for some great reading for die-hard punks and Chris Walter fans alike, but for now I guess we can enjoy his latest chunk of Punk Rawk history and get to work on some of the titles from his back catalog of books. Chris Walter could very well be the hardest working man in the Punk book business, so I can see another book release tour coming up in the not too distant future.

- Rod Rookers

HOROSCOPES

WHAT TO WEAR - HALLOWEEN 2012

ARIES

You are impulsive and aggressive. Your ever changing desires are paramount. You make a typical Ax Murderer. The weapon feature of your costume will help when you get into a fight.



TAURUS

You are resentful of change. You are sensual, but prefer a fancy meal to sex. Happy in luxury, you think ethics and spirituality are a waste of time. You make a typical Troll or a Royal.



GEMINI

You are flighty and shallow. Others see this and that makes it hard to have any influence on them. You make a fine Ghost.



CANCER

Moody and morose, you enjoy finding like minded folks with whom to complain together. Just be your Goth-Emo Self because it is hard to dress up as a suicide.



LEO

You are bossy and demanding of praise and adulation. You back that up by being vacant and hot. Just wear your Dom outfit and find a couple slaves to crawl after you.



VIRGO

You are passive aggressive to the extreme. If you are not crawling behind a Leo, wear a big Furry Teddy Bear costume. Then you can be a happy wall-flower and wait patiently for someone/anyone to dry-hump you.



LIBRA

Annoyingly positive and social, your desire to please others makes it impossible to be sincere. You make a good Pirate, just because they are popular now, and it gives you an excuse to rip people off.



SCORPIO

You are manipulative and self-centered, and generally feed off others. Be honest and dress as a Vampire.



SAGITTARIUS

You are impatient, ill-mannered, and cannot focus. You see yourself as adventurous, but you are too fearful to take real risks. You make a good current Movie Character, such as Indiana Jones or Batman, so you may pretend to be someone interesting.



CAPRICORN

You are ambitious and mean to people. Dress up Military or as a politician.



AQUARIUS

You think you are smart, but that is true only in your own odd reality. Dress up as a Demon and maybe one of the ones presently influencing your life will come through and empower you.

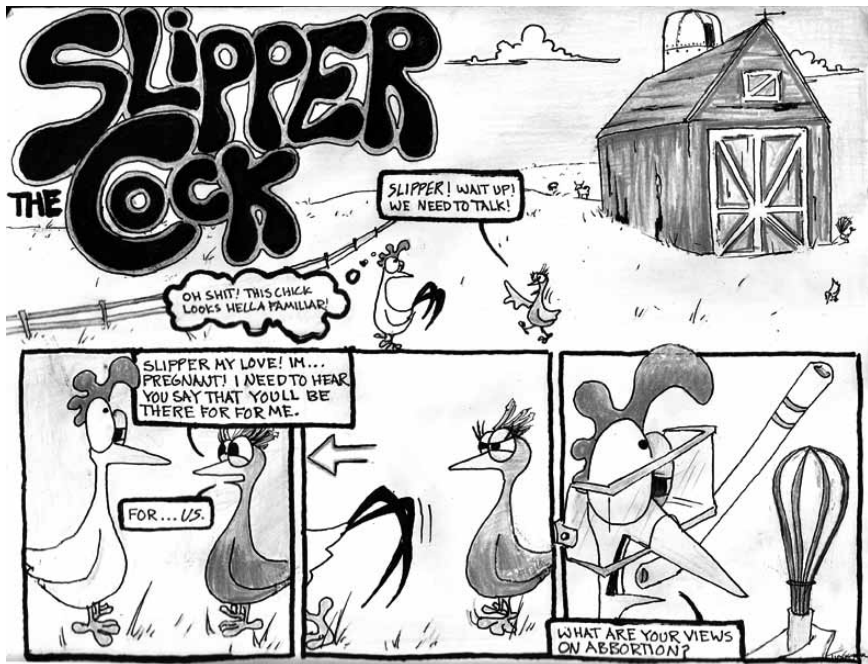


PISCES

You are adrift upon the collective consciousness and easily controlled. A Zombie, mindlessly following the crowd, would work, or dress up Old-Fashioned, so you are less likely to be a slut.



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



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1. OPEN RELATIONSHIP - BORN WEIRD (7-INCH; SELF-RELEASED)
2. NU SENSÆ - SUNDOWNING (SUICIDE SQUEEZE)
3. PROPAGANDHI - FAILED STATES (EPITAPH)
4. LOCUST - MOLECULAR GENETICS (ANTI-)
5. LIGHTNING BOLT - OBLIVION HUNTER (LOAD)

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SATURDAYS 1-2:30PM

THE ACTION INDEX
THURSDAYS 6:30-8PM

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THURSDAYS 10:30-MIDNIGHT

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