

PUNK ROCK ALL NIGHT AND PARTY EVERY DAY

ABSOLUTE UNDERGROUND

EST. 2004

24TH ANNUAL



Guttermouth
Gorilla Biscuits
The Meteors
El Vez
The Queers
Zeke
Descendents
Mac Sabbath
Gogol Bordello
The Humpers
Stiff Little Fingers
ALL
RKL



ALWAYS FREE!

Vol. 20 - #4 - Issue 118 - June/July 2024
MATURE CONTENT - NOT FOR CHILDREN

THE BEST FREE TATTOO / MUSIC / HORROR / SKATE / ART MAG IN THE WORLD

JULY 12

ARMSTRONG METAL FEST 2024

JULY 13

SECRET BIRTH

THE BROWNING

XX

OPAL IN SKY

EYE OF HORUS

ARKAIZ

CYBORG OCTOPUS

WOLF

DESIDERIUM

ODNEST

WISDOM

DEATH MACHINE

SATANIC BEAST

RAVENSON

FROM THE DEPTHS

VAREAN

LYON

KELEVRA

WOLF

DENDROS

THIRTEEN GOATS

ANOMALIST

BURN

AUGUST

IPE GROUNDS & HASSEN ARENA
ARMSTRONG, BRITISH COLUMBIA

WWW.ARMSTRONGMETALFEST.CA



ABSOLUTE UNDERGROUND

COVERING THE UNDERGROUND MUSIC SCENE SINCE 2004

TABLE OF CONTENTS

VICTORIAS LOCALS ONLY - PIDGIN	4
WACKEN METAL BATTLE - BEGUILER	5
HAM JAMMERS - GOLDEN FEATHER	6
CALGARY CARNAGE - THE BODIES OF EVEREST	8
FUBAR LIVE JUST GIVER TOUR	9
MONTREAL MASSACRE - VALFREYA	10
TORONTO TRASH - VILEDRIIVER	11
VANCOUVER VENGEANCE - THIRTEEN GOATS	12
SHR-EDMONTON - CULLED	14
SASKATOMB - THE NO GOES	15
PUNKS IN RECOVERY	16
CROSSWORD BY PAUL GOTT	18
RED DEER RAMGAGE - ART OF ATTRITION	20
SUPREME ECHO - THE FRINGE	23
ABSOLUTE ASIA - THE NARAKA	24
TOMB MOLD	25
POWDER SEEKERS - RIPPING THE ALPS PART 4	26
INK SLINGERS - LEFTCOASTTATTOO	28
BREWING 101 - BEACON BREWING	29
ABSOLUTE METAL - LIMINAL SHROUD	30
BACKSTAGE PASS - 15 YEARS WITH THE RICKSHAW	31
ABSOLUTE HORROR - R.I.P. ROGER CORMAN	32
ARTIST PROFILE - BRAD MOORE	33
TALES FROM THE DARKSIDE - INDIGENOUS REPRESENTATION	35
CANNIBAS CORNER - PHANT - SALTSRING MAGIC	36
CANNABIS CORNER - TOMMY CHONG PART 2	37
SHATTERED THRONE	39
SHRED SESSION - R.A.M.P. CAMP	40
PUNK ROCK BOWLING - GUTTERMOUTH	42
PUNK ROCK BOWLING - GORILLA BISCUITS	43
PUNK ROCK BOWLING - WRONG REASONS - KEVIN SMITH	44
PUNK ROCK BOWLING - RAPTORS	45
PUNK ROCK BOWLING - THE METEORS	46
PUNK ROCK BOWLING - TIM POLECATS TRIO	48
PUNK ROCK BOWLING - THE MORMONS	49
PUNK ROCK BOWLING - RKL	50
PUNK ROCK BOWLING - EL VEZ	52
PUNK ROCK BOWLING - THE PUNK ROCK MUSEUM	55
PUNK ROCK BOWLING - THE QUEERS	58
PUNK ROCK BOWLING - ZEKE	61
PUNK ROCK BOWLING - DESCENDENTS	63
PUNK ROCK BOWLING - MAC SABBATH	64
PUNK ROCK BOWLING - BONAVEGA	67
PUNK ROCK BOWLING - GOGOL BORDELLO	68
PUNK ROCK BOWLING - THE HUMPHERS	70
PUNK ROCK BOWLING - STIFF LITTLE FINGERS	72
PUNK ROCK BOWLING - ALL - CHAD PRICE	74
VICTORIA SKA AND REGGAE FESTIVAL	76
DROOGS FEST	79
THE BLIND KID - BRETT DEVLOO	81
STOMP RECORDS - BOIDS	83
STOMP RECORDS - CROSS DOG	84
STOMP RECORDS - THE ANTI-QUEENS	85
BENT WINDOW RECORDS - SAINERINE	86
TACHYON CRISIS TALON	88
MARYLAND DEATHFEST	91
VOICE OF THE STREETS - B.A.I.M. SQUAD	92
ART SHOW SPOTLIGHT - JASPER ELLIS	93
TURNBUCKLE SANDWICH - BECKY BEECH	94
BLAST FROM THE PAST - THE LEGEND OF JUNE 2ND, 1967	95
PIRATES PRESS RECORDS - STARVING WOLVES	96
DNR - DO NOT RESUSCITATE - DO NOT READ	97
LUNCHMEAT - VIDEO RENTAL STICKERS	98
DOUBLE J PHOTOGRAPHY - NAME THE SINGER	99
ABSOLUTE COMIX	100
ABSOLUTE REVIEWS	101-105
HOPELESSLY DEVOTED TO YOU - IMAGES IN VOGUE PART 2	106
HOPELESSLY DEVOTED TO YOU - GENE CHAMPAGNE	107
COMIC-GEDDON - BUSINESS PROFILE - VIC TATTOO REMOVAL	108
FALLEN SOLDIERS - JFA BAM BAM - POACHED RECORDS	110
UNDER THE OUTHOUSE - NO BRAINER	111
CALL ME CRAZY - RIPCORDZ TOUR TIPS	113

Editor-In-Chief - Ira Hunter
Editor - Aeryn Shrapnel
Art Director - Chad Persley
Copy Editors: Steve Saunders, Raymond MacKay
Sound Engineer - Willy Jak
Ad Design - Mark Pye, Brady Tighe,
Photo Collages / DNR Bookshelf - Demonika
Web Masters - Danny Deane, John Warnock
Ad Sales - Ross Hansen
COVER ART - Villy Villian @VillyVillian

Writers - Ira Hunter, Brady Tighe, Dan Potter, Ed Sum, Vince D'Amato, Chuck Andrews, Jason Flower, Julia Veintrop, Dustin Jak, Clark Mantei, Jason Lamb, Erik Lindholm, Jon Asher, Grayson Caligari, Raymond MacKay, Claude Montreuil, Billy Hopeless, Michael Cushing, Demonika, Ryan Dyer, Dustin Wiebe, John Carlow, Doug Smart, Anthony Nadeau, Brydon Parker, Heath Fenton, Lance Hall, Steve Saunders, Ty Stranglehold, Steve Earles, Nate Trash, Aeryn Shrapnel, Sheldon Byer, Derek Petro, Daryl Baryl, Don McCaskill, Devin Meaney, Gregorio Lewis, Brian Clement, B.A. Johnston, Greg Pratt, Jimmy Miller, Laura Phaneuf, Hatchetface, Liam Crocker, Nick Gibas, Gareth Gaudin, Matt Norris, Rich Stim, Daniel Van Netten, Phill Metzuzal, Greg Ravensgrave, Matthew Rooney, Scarlett Rose Stewart, Dustin Jak, Mickey Jak, Michael Luis, Clay Cott, Jess Escobar

Photographers - Colin Smith, Scott Fraser, John Carlow Finding Charlotte Photography, David Jacklin, Crazy Robdog, Ira Hunter, Brydon Parker, Ryan Dyer, Amanda Lawrence, Bev Davies, Don Denton, Paget Williams, Aeryn Shrapnel

Comic Artists - Danziggy by Gareth Gaudin
 Coffeetration by Dick Kaufp
 F You by Cam Hayden
 Anonymous Cubed by Hank Pattison & Zac Zematic
 Crossword - Paul Gott

Transcription - Stevinator, Erik Lindholm, Steve Saunders
 Jared Amos, Tara Zamalynski, Trevor L. Reid,

Interns - Apply to info@absoluteunderground.ca

Logo Design - Dirty Donny

Distribution

Vancouver - Brandon Crawford, Amber Lamoureux, Leif Brooke, Jesse Brint, Manly Mark, Stiff Josh, Ryan M. Clark,
Whistler - Sarah Lee Clark, Brydon Parker, Black Ohm Robin
Victoria/Vancouver Island - Robdog, Clark Mantei, my Mom, Jeff Martin, Carrie Carebear, Ted Barsby, Kevin Close, Erik Lindholm, Danny Van Netten, Alayna Briemon,
Sunshine Coast - Jake Warren
Chilliwack - Jesse Longbear - Scarecrow Ink - Chilliwax Records
Kelowna - Joel Sellen
Kamloops - Landon Muzio Vernon - Collectors Direct,
 Dogwood Records **Calgary** - Chad Persley **Edmonton** - Sheldon Byer & Dre Calderon **Lethbridge/Medicine Hat** - Jeff VandenElzen **Winnipeg** - Jamie Vertigo, Wild Planet
Saskatoon - Black Cat Tavern, Biomorphs Tattoo, Wes Funk
Hamilton - Trevor Ziebarth **Toronto** - Andy Stewart, Scarlett Rose, Eric Coucke, **Thunder Bay** - Eclectic Skateshop **Montreal** - Jon Asher, Shawn Central, Revolution 514

Published by Ira Hunter

Absolute Underground
 PO Box 48076, Victoria, BC V8Z 7H5
info@absoluteunderground.ca
www.absoluteunderground.tv

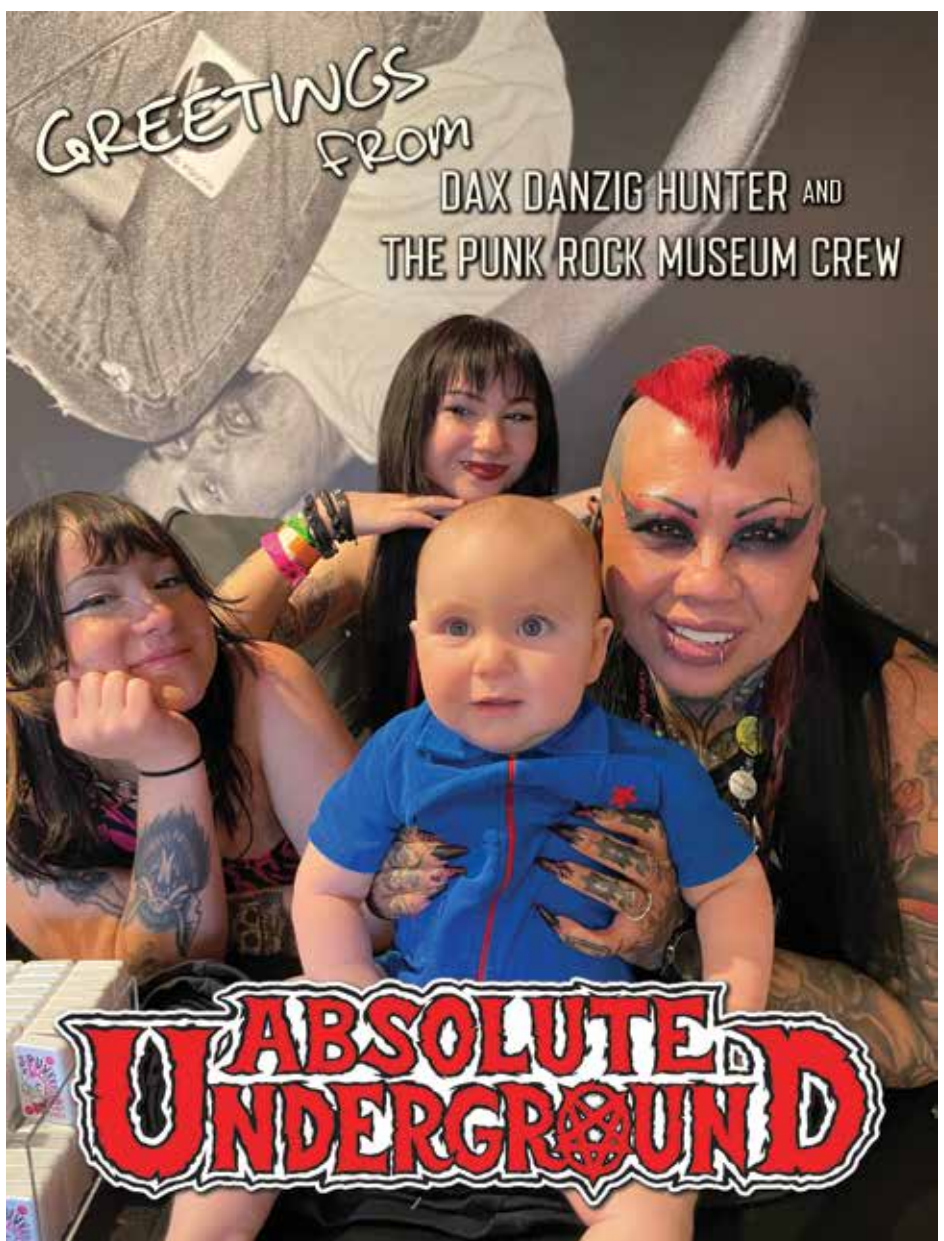
If you would like Absolute Underground distributed at your business or you are interested in advertising with us please CONTACT US:

Submissions:
submissions@absoluteunderground.ca

Distribution:
distribution@absoluteunderground.ca

Advertising:
info@absoluteunderground.ca

ABSOLUTE UNDERGROUND MAGAZINE is published six times a year (or a close proximity) by Hidden Forces Publishing. No part of this publication may be reproduced without the written consent of the publisher. Editorial contributions are more than welcome, only if they are being offered exclusively to ABSOLUTE UNDERGROUND MAGAZINE. The publisher assumes no responsibility for the return or safety of contributed materials and therefore will not be held responsible. All opinions or statements expressed are not necessarily those of the publisher or staff. The reader must understand that all information given is from many various sources, therefore ABSOLUTE UNDERGROUND MAGAZINE cannot be held responsible for any accuracy, completeness or legalities.





PIDGIN

Interview by John Carlow

Absolute Underground: Introduce yourselves.

PIDGIN: Justin D. Lee – Vocals, Guitar

Esteban Bowman – Bass, Vocals

Jacob Redlin – Drums

AU: When and how did Pidgin come about?

Jacob: Justin and I had played in a couple bands together over the years. When those projects were finishing, he asked me if I could help bring some of the song ideas he had out of his head and into real life. We worked on writing several songs together for a little while and then began searching for a bass player. Esteban contacted us through a Craigslist ad. The band began to take on a new life and sound of its own as we have grown musically together.

AU: The name?

Justin: I saw the word Pidgin in a newsletter and thought it sounded unique. When I looked up the definition, it connected with me on a personal level. Pidgin languages are forms of communication between groups of people who have no language in common. Growing up in a multilingual household, this was something I identified with.

AU: Your style of music is?

Justin: we're in the pop punk area, but we draw from many different influences. Think Rise Against, Green Day, Taking Back Sunday, Sparta

AU: How do songs come together?

Jacob: Justin usually has some guitar riffs he has been messing around with at home. He then shows them to Esteban and I in little pieces. We jam those out for a while together and the parts begin to change and evolve. We find rhythms and melodies to complement it. At this point, the songs begin to take a life of their own, and over the course of a few sessions we're able to understand the direction of the song and where it needs to go.

Esteban: We won't usually demo a song either for ourselves or the crowd if it doesn't feel right. There usually comes a point during a jam where we've played through a new track and have that moment where its like "yeah, that's the one." Once we get there, we start to really go through the song lyrically.

Justin: I'll show up to a jam with some lyrics, and we'll sit down and go through them line by line to make sure they suit the song, and the vibe.

AU: What are your songs about?

Justin: Experience. Life. Loss. For me, the songs are about some of the things I've gone through in life. Going through these stories lyrically as a band helps us take them from a more personal perspective to one that we hope people can connect with.

Esteban: I connect with music heavily through lyrics. I feel like it adds a certain intangible emotional element to a song. Its important to us that our songs tell a story without sounding too contrived or too cliché. The use of metaphor and symbolism gives your brain something to gnaw on while you listen.

AU: You've released a couple of singles included on your 2022 EP. What's been happening since then as far as your catalog goes?

Jacob: We have been writing more new songs

with hopes of doing another EP. No timeline has been set yet for getting back into the studio, but we are getting closer now with another 4-5 songs planning to be recorded.

Justin: I approached the writing and recording of our first EP as a sort of personal passion project for not only myself, but for my kids to one day be able to experience. Since the release of that EP, my experience with writing music has become a little less self involved. With the new songs we have waiting to be recorded, I found the process to be more fluid, more enjoyable. It translates into songs that reflect our experiences as a band up until now.

AU: You had Ben Wittrock produce your release. What did he bring to the mix?

Esteban: We're lucky to have Ben as a part of the scene, much less in our corner. He lives and breathes music, has a critical ear and understands the crucial parts of structuring songs and writing lyrics to go with them. He was instrumental (ha) in helping us refine our writing process both musically and lyrically, and we continue to apply these practices in our songwriting today.

AU: Full-length record in the future?

Jacob: No full-length record plans at this time, just keeping it more at a 4-5 song EP length. We have thought about physical releases. We did a limited amount of CDs for our last album, but find most people these days are asking for the digital versions.

AU: I'm a fan of "Metapunk Hero". Talk to me about that track.

Justin: Honestly, the name came to me through watching a lot of superhero TV shows. In the world of DC comics, they're called "meta-humans." I wanted to use that as a tongue-in-cheek sort of reference to a superhuman punk, coming to save the day, whether you need him to or not.

Esteban: I've always viewed it as our more "fun" song. Its less heavy lyrically, and the instrumentation around it I think reflects that. My

VICTORIAS LOCALS ONLY

favorite line is "here to hold you in our never-ending free fall." Its like even if the world around us is burning, we may as well all enjoy the view.

AU: Thoughts on the Victoria scene?

Jacob: I have always found the Victoria music scene to be quite diverse and everyone is so encouraging towards each other. I do wish there were a couple more mid-sized music venues in town, but the venues that are willing to do local live music shows have kept our scene alive.

Esteban: I came here from the prairies almost 10 years ago, and the scene here always struck me as very passionate. There's a strong sense of community. It's been hard seeing it struggle in the fallout of the pandemic, but I believe the worst of it is behind us. Its great to see things start to bloom here again.

Justin: Having experience in the scene not only as a performer but as a promoter... not to echo what Jacob says, but it is diverse and is welcoming. It also relies on people (like yourself, John) to come to these shows, cover them, and showcase the scene, the people, the music... to spread the word!

AU: What is the band aiming for?

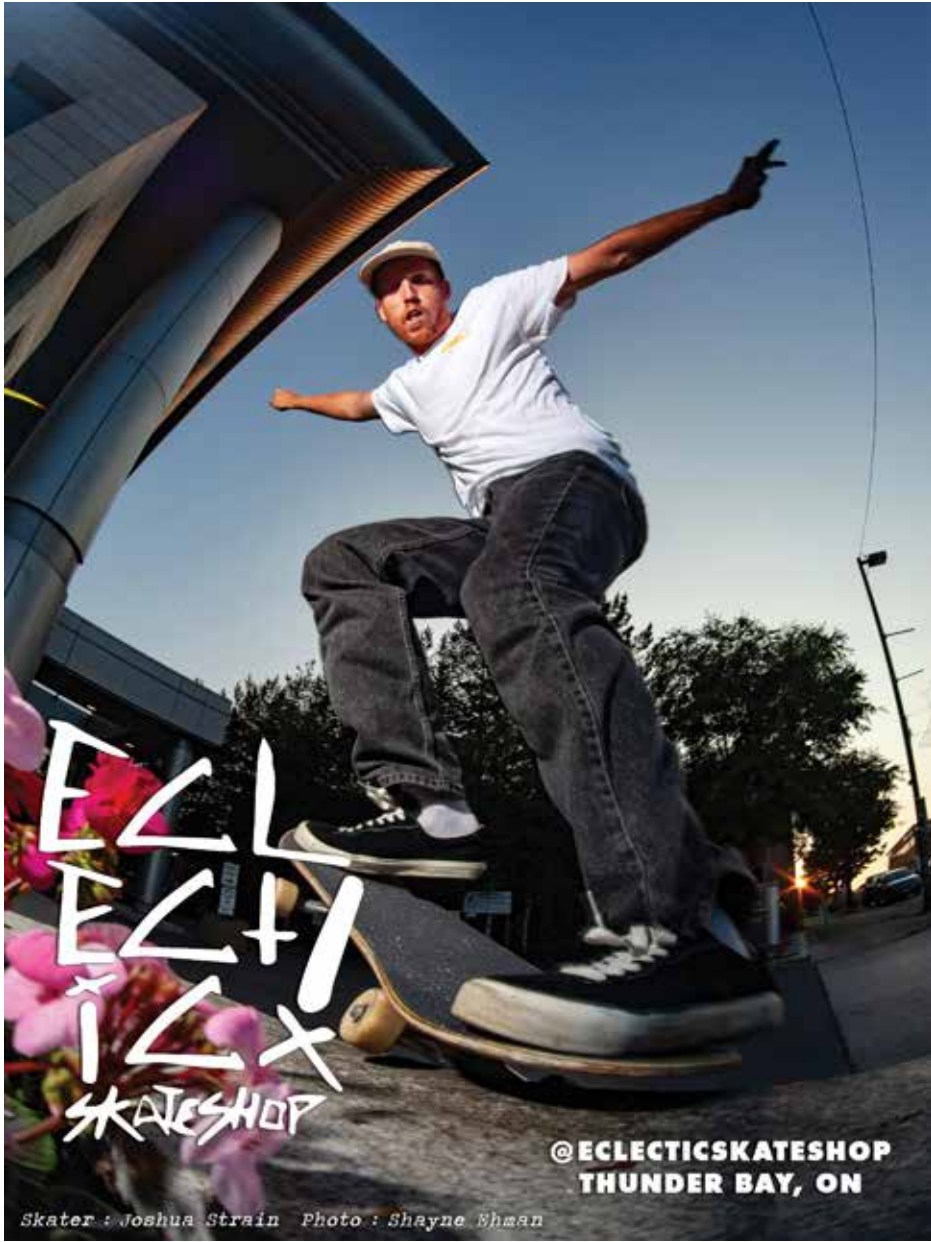
Jacob: I'd love to play some festivals. Its in the works. We're trying to play as much as we can.

Esteban: We've grown as a band quite a bit over the years and our expectations are also growing. I think we're trying to push our sound and our songs harder than we have before, and with that comes playing more shows and being more active in promo. I'm with Jacob, I think some of the festivals on the island and even on the mainland would be a great fit for us right now.

Justin: Have some fun, get on the road, make some noise, see where the road takes us.

pidginmusic.bandcamp.com

Photo by Finding Charlotte Photography



f ROYAL SAVOIE i ROYAL_SAVOIE

Royalty Entertainment
ROYAL SAVOIE

WESTERN CANADA EVENT SERVICES
ROYALTYENTERTAINMENT72@GMAIL.COM



In The Quiver (Vancouver, BC), Infrastructure (Calgary, AB), Age of Ashes (Edmonton, AB), Beguiler (Toronto, ON) and Red Raven Chaos (Montreal, QC) along with special guest headliners NECHT (Calgary, AB - 2023 National Finalist).

After each band presented their furious rallying battle performance, the only one that stood out from the rest and is now crowned the 2024 champion is Toronto's Beguiler.

"The level of the bands this year was very impressive, I am very glad that everyone killed it on stage and played for a full venue in Edmonton. And a massive congrats to Beguiler for being the chosen ones, I expect they will make quite an impression at Wacken," adds WMBC organizer JJ Tartaglia.

One Band to Rule Them All and Play Wacken Open Air

One band to rule them all! Down to the final five bands from across the country, the national final for Wacken Metal Battle Canada was held this past Saturday, May 25th in Edmonton, at the Starlite Room with regional winners Arrow

As this year's crowned Canadian champion, Beguiler will now move on to perform as the only independent Canadian band at the International Battle at Wacken Open Air (July 31st – August 3rd), one of the world's most prestigious and largest metal festivals (Attendance of over 80,000 people in Wacken, Germany for over 30 years). Beguiler will receive a slot at the 2024 Wacken Open Air Festival, a full professional backline, \$1,000 CAD

towards flights to Germany, and VIP camping at the festival.

Beguiler joins the list of previous WMBC national winners Strigampire (Trois-Rivières, QC - 2023), The Slyde (Toronto, ON - 2019), Centuries of Decay (Toronto, ON - 2018), Profaner (Hamilton, ON - 2016), Vesperia (Toronto, ON - 2015), Mutank (Montreal, QC - 2014), Crimson Shadows (Toronto, ON - 2013).

Wacken Open Air 2024 will be the 33rd edition of the festival and will be held from July 31st – August 3rd. The 2024 event is already sold out with a line-up that includes Scorpions, Amon Amarth, Blind Guardian, In Extremo, Pain, Beast In Black, and many more.

Wacken Metal Battle Canada is part of an international competition that sees bands from across the country battle each other for the chance to win their spot among 29 other countries' champions, and represent Canada in an international battle of the bands at the world's largest outdoor metal festival: Wacken Open Air. The battles have been hosted at the festival for over a decade giving independent bands the opportunity to showcase their talents to an international audience along with the chance to win multiple prizes.

metal-battle.com
Photo by Dana Zuk Photography

ASHERMEDIARELATIONS
PR For Everything Loud!

WWW.ASHERMEDIARELATIONS.COM

Twitter, Facebook, Instagram icons

YOUR COMMUNITY BIKE SHOP

RECYCLISTAS
25 CREASE AVE VICTORIA BC 250 418 8867 RECYCLISTAS.CA

Now Open
in
Port Alberni!
The Madman's Wife

**Oddities, Curiosities,
Alternative Art,
Jewelry and Clothing.**

3092 3rd Ave.

Relove Records
Est. New Westminster, 2020

We Buy, Sell & Trade Vinyl!

Find us located Downtown
New Westminster, BC
865 Carnarvon St.
Shared space with The Refill Stop
604-515-9080

Discogs: reloverecords865
 Facebook: Relove Records
 Instagram: reloverecords.newwest



Golden Feather

Interview by BA Johnston

Absolute Underground: Who are we talking to and what are you most known for?

Bradley Germain: I'm Bradley Germain— singer and guitarist of Golden Feather and CQ; former singer/guitarist of Dinner Belles, Marble Index, and Spruce Invaders; drummer and bass player of Back Teeth, Dan Edmonds, and Granny Smith. Owner of Into the Abyss Records in Hamilton. Not sure if I'm known for any of this!

AU: Who else is in the band and what does it say on their Tinder profiles?

BG: Steve Kiely - sorry ladies, he's married!
Gareth Inkster - likes 2 read
Murray Heaton - plays sax - has blonde hair
Ronson - autocorrected to Romeo

AU: Give us a brief history of your band.

BG: Steve and I started Golden Feather a few years back. We both wanted to be in a jam band— wanted to be funky— so it made sense to do it. We slowly found a crew of other buds who could enhance the things we were trying to achieve.

AU: Describe the band's sound if possible.

BG: Steely Dan and Grateful Dead, with some Billy Joel and Shudder to Think. I think only say that

because I love Shudder to Think— and I want to sound like them. I don't know if that has ever come across.

AU: Sex, drugs, or rock n' roll? Or all of the above?

BG: All in moderation. Real talk— I find psychedelics extremely beneficial. LSD especially. Sex is also very healthy for the human beings, eh.

AU: What's the current music scene in Hamilton like? Any other wicked bands for people to check out?

BG: I like Blossum, Bent Neck & The Joints, Cute, Public Health. There are a lot of great bands around here right now. There is always.

AU: What's your fave submarine sandwich shop in town and what's your go-to order?

BG: Mike's— I like a veggie sub with extra pickles but I've started eating meat, so let's toss some turkey on it too.

AU: You ever wear shorts on stage? If not, why not. How hot would it have to be to get you to wear them on stage?

BG: I wore short shorts on stage with Dan Edmonds when we opened for the National at Fort York. I care about what I wear on stage, but I don't find shorts offensive— if it's the right pair of shorts. I'm not wearing cargo shorts.

AU: You are trapped in a hotel for 24 hours alone with a VCR. What tapes you bringing?

BG: *La Bamba*, *Stand By Me*, *Grease*, *Morrissey Live in Dallas*.

AU: How do you goobers get to shows? Describe your band ride.

BG: A bunch of different cars and SUVs— we don't have a band automobile. We haven't "made it" yet.

AU: Any upcoming shows or tours?

BG: Hillside festival, shows all around Ontario all summer, a few jam band festivals etc. We're usually a busy touring band, but we don't go too

far from home yet. We've had offers out west, in the US and Europe, but haven't taken them yet.

AU: Are you working on any new music?

BG: We have an album coming out in September on Sonic Unyon out of Hamilton. It's funky and smooth and we're really proud of it!

AU: Does the new album explore any particular themes or topics?

BG: Loss for sure. I ended a really long relationship and I spent a lot of time processing that. Learning to love yourself, imposter syndrome, acceptance. A lot going on here, eh?

AU: Any stand-out tracks you are stoked on?

HAM JAMMERS

BG: "Awakenings" is really cool to me. It's our first single from the album, out now, and it rips hard. I also love "The Master", it's about tree planters on ketamine in Thunder Bay. Well, it starts there and it moves outward. The destruction and rebirth of the human spirit. Of nature. "Truth drips from a faucet, and waters all the seeds— dandelion and cosmos alike."

@goldenfeatherband

SüLT
★ PIEROGI BAR ★

EAST COAST CLASSIC - WEST COAST EDGE
SULTPIEROGIBAR.COM | 609B YATES ST. VICTORIA B.C. | PAPASPOUTINERIE.COM

PAPA'S
POUTINERIE

FULL METAL ASSAULT TOUR 2024



kk's Priest ACCEPT

SEPT 10 | QUEEN ELIZABETH THEATRE | TORONTO, ON

SEPT 11 | RIALTO THEATRE | MONTREAL, QC



TICKETS VIA WWW.KKSPRIEST.COM



Admit
ONE

MRG
LIVE



The Bodies of Everest

By Ryan Dyer

The Bodies Of Everest are an instrumental, psychedelic-prog band hailing from Calgary. Their live experience is loud, immersive and often funny. You may see tropical shirts (perfect for the Himalayas) worn by the grizzled musicians who are completely in the zone of whichever song they are playing, much like mountain climbers who are in the midst of reaching the summit— that musical peak, while trippy videos are playing in the background. Then, when the song is finished, only a joke from one Jim Martin can break the tension before they get on with the next track. I speak with the members of the band about this experience, their upcoming album and solo projects.

AU: How did The Bodies of Everest form?

Reno: The Bodies of Everest was formed after Jeff and I's former band Painted Glass, ended. It was originally Jeff, Gary Webster, and myself. Just two guitarists and a drummer. I invited Jim to join around 2019 and eventually he put us in touch with Miguel. We've also had other people in our band like Chris Saunders from Balrogath, Tony Enerson, who I worked with, played cello with us for a year or so as well.

AU: The band reminds me of instrumental prog stuff like Zombi. What bands have inspired The Bodies of Everest?

Reno: Originally, we wanted to get a little lighter than Painted Glass so we took inspiration from bands like Karnivool, Tesseract, and Oceansize.

Jim: I'd say also that we have a lot of different

people who like a lot of different music, and I think that sneaks into what we do. We love a lot of stoner and psychedelic music, and you can hear that. We love metalcore and you can hear that.

Miguel: I'm the geezer so I love Peter Gabriel-era Genesis, Emerson Lake & Palmer, Yes, The Doors and my lord and saviour: Jon Lord of Deep Purple. I try to combine vintage psychedelic sounds with modern techno/industrial samples (Skinny Puppy, NIN, Portishead, U.N.K.L.E.)

Jeff: Reno introduced me to a lot of modern prog metal bands, which has evolved my style. My roots are with O.G. prog metal bands like Porcupine Tree, Dream Theater, Devin Townsend, Tool, Opeth.

AU: I have watched a few documentaries on Mount Everest and the number of bodies on the mountain has always intrigued me. It's around 200 right now. Why did you choose this name for the band?

Reno: I run a memes page on Instagram (@stolen_memes_it_seems) and there was a meme I really loved that said, "Every corpse on Everest was once an extremely motivated person," and so that's where the idea for our name came from.

AU: Miguel, you are working on a solo record. How will it differ from your work with BOE? The music will be electronic, though in what style?

Miguel: I am currently working on the soundtrack of an imaginary cheesy '80s detective film called *Dutch O'Bannon: Justice Force*, starring the eponymous hardass detective born from the very fertile imagination of Jim Martin— think Miami Vice but you ordered it on Temu. The music is straight up synthwave and it's a personal homage to '80s synth soundtrack composers/bands like Brad Fiedel, Vangelis, Giorgio Moroder, John Carpenter, Goblin, Tangerine Dream, etc. I have also been working on a solo album project which has been percolating in my computer (and in my

brain) for the last couple of decades, but hopefully will see the light of day soon. Imagine the wretched offspring if Sisters of Mercy, Helmet and Skinny Puppy had a threesome.

AU: The Bodies of Everest is an instrumental act, which I think is a bit ironic as Jim is a comedian. In between songs, there are a few laughs, though. This makes for an interesting mix of things in the band's live presentation—serious prog music, trippy videos, matching outfits and a dash of comedy. Of course, the comedy shouldn't overshadow the music, and doesn't. What is your take on this?

Reno: Jim's a great frontman for this band. People tend to gravitate to the singer and without one, it can make it difficult to connect with people. Jim has a cunning wit and thinks fast— he improves a lot of what you hear during the show and we're glad he does what he does.

Jim: Shut up.

AU: Could you talk a bit about the videos used in the live performance? The sequencing is very fitting and helps to create a certain atmosphere.

Reno: When we recorded our first two singles, we made our own videos using different clips from artists that are available free-for-commercial use.

Jim: The first video we did was actually stolen news footage from January 6th. Shhh.

Reno: After a show at Vern's, a friend of ours came up to me and said she finally understood that we only write music for ourselves. That didn't sit well with me, but I understood that our odd time signatures and no singer can be a bit alienating to the audience. So, I put a song on and went back to *pexels.com* and made a collection of hundreds of clips and then merged them into a narrative. The idea was that we could be telling stories of the lives of the people that died on Everest. Obviously, entirely fictitious. Then Jim and I went through and made videos for the remaining songs, bought a projector and started incorporating that into our show.

AU: You're currently working on a new album. What can you tell us about it?

Jim: The government won't let us tell you anything about it. They fear the album and the power it wields. Soon, they will come for us. Soon, the time of war shall be upon us all. Just kidding. The truth is that this is our first album, so it's probably more of a hodge podge than our next 30 albums will be as we capture a lot of the music we've worked on since starting as a band. This includes music written before the band was formed, songs we wrote while jamming, songs we wrote as challenges to one another... This is also the album that represents our working through figuring out who we are together as a group and finding our voice. As such, there's definitely a commonality and a personality that comes through despite the varying makeup of the songs. They're all in some way inspired by a dark and sardonic humour we share, and they all hopefully paint pictures of what we are trying to convey without the lyrics to outright say "Oooh baby, this song is about a guy who is climbing up a big mountain and feels uncertain about the wisdom of the decision because it's harder than he expected, oooh baby."

AU: What are your plans for the summer?

Reno: Finish our first record!

Jim: The honest answer is that recording has been our priority, and we really haven't done a lot of thinking about what we will do this summer. The record will be done soon, and we'll have an open dance card, so we will hopefully hop on a few bills. But I do think that this summer will also be a chance for us to write and begin the process of imagining the next album. Personally, I'm excited about getting back to the creative and fun parts of being a musician and taking a break from the more meticulous recording process. And I've got chickens now, so that's a lot of responsibility.

thebodiesofeverestca.bandcamp.com

MONDAY OPEN MIC

\$1 OFF DRAFT / \$5 JIM BEAM
\$2 OFF SANDWICHES
BROKE MUSICIAN SPECIALS

\$6 PBR TALL CANS

WEDNESDAY

GENERAL TRIVIA NIGHT

\$1 OFF DRAFT / \$5 JACK DANIELS
\$2 OFF BURGERS

TUESDAY

WINGS & DRY RIBS \$7 / LB
TOOL SHED TALL CANS
MIX N' MATCH \$24 / 4
\$5 HOUSE TEQUILA

\$15 - 8" PIZZA (TWO TOPPING) & MUG OF DRAFT
30\$ - 12" PIZZA (TWO TOPPING) & PITCHER OF DRAFT
\$5 GIBSONS WHISKEY
WINE 25% OFF

THURSDAY

FRIDAY

FISH & CHIPS 1 PC \$10 / 2 PC \$14
\$24 PITCHERS OF DRAFT
\$25 / 4 GRIZZLY PAW-CRAFT COCKTAILS
\$5 JAGER

Saturday Live Music

WINGS & DRY RIBS \$7 / LB
\$14 STEAK SANDWICH
\$6 TALL CANS
\$5.50 FLAVOURED VODKA
\$5 JAGER

SUNDAY FUNDAY

MUGS PUB
CALGARY, AB. SINCE 2014

1330 15th Ave S.W.
Calgary, AB
403-228-2530

@MUGSPUBCALGARY
FOR UPDATED EVENTS AND SPECIALS!



King Milo says you need band merch from

TWINBAT STICKER CO.

TSHIRTS STICKERS
PATCHES BANNERS
AND MORE!

TWINBATSTICKERCO.COM



FUBAR Live Just Give'r Tour: Backstage Interview

By Tormagh Van Slyke

On April 12, Terry, Trish and Shank of FUBAR legend brought the party to the Wicket Hall in downtown Victoria, BC.

A motley crew of young and middle aged, mullet-ed and comb-overed, drunk and drunkier party-goers filled the basement venue. We were rewarded with good old fashioned Canadiana comedy, party tunes, and several of Trish's birthday presents.

After the show, Absolute Underground was invited backstage to talk about the tour and shotgun beer.



Absolute Underground: You guys have been laying it on thick. It's been a sixteen-city tour of Western Canada, and your last show is tomorrow in Vancouver. How's it been?

Terry: Oh fuck, well we started in Regina where all good things start. It was a really good show. From there, we went north. Saskatoon, Lloydminster—everyone was right fucked there. Some of the fans wanted me to go with them, but I couldn't understand them. No one could.

AU: Trish, do fans ever try to pick up on your man?

Trish: It happens a lot, you know, like 'cuz he's a good looking man. So, like, the ladies...

Terry: I'm a grower. Remember, you said I was a grower to everybody. You said...

Trish: We're not talking about your dick, Terry. Plus, I never said that. When did I say that? Anyway, girls totally hit on him. For the most part, I get it. He's famous, but sometimes if they go too far like, "Sign my tits," I'm like no. I'm actually his wife, and I'm here, so there's got to be boundaries.

AU: Terry, same question. Do people hit on Trish?

Terry: I'd like to be honest here if we can. To my surprise a lot of ladies are into Trish. It's a brave new world right now. Trish is a babe, but I'm like, "Don't, like, stray too far from the litter," or whatever that expression is. I might stray, but I'm not going to bone or whatever.

Trish: Yeah, you can look from the menu, but you can't order.

Terry: Right, touch with your eyes only.

AU: Tomorrow's the last show. Are you excited?

Terry: Yeah, in Bong-couver. You never know how it's gonna go there. I've had some really good rippers there, but I've had ones where they're not too wild because they're tired. They've been working like dogs because it's so expensive to live there, y'know?

[Shank opens the backstage door and pops his head in.]

Shank: Everything's packed up. I got us some food coming in 20 minutes. Does anyone have gas money?

Terry: This is Shankar, my blood cousin and landlord.

AU: Shank, quick question. As Terry's blood cousin and landlord, could you ever kick him out?

Shank: I'm caught in a loop. Sometimes it just feels like you don't have the tools. You have the feelings, but you just can't get out.

Terry: *[whispering at first]* Shank don't remember things too well. As far as he's concerned, it's the first night of the tour. So, do you like it

here in Regina, Shank? We're having a good time, right?

Shank: He's dyslexic. She's hot. We've all got our problems.

AU: Hey, I forgot to ask, where's baby Dean-o?

Terry: We had to give him back to the foster parents—Jeff and Jackie—because we're on tour. I mean, like, we're parenting but just not right now. They have like three other kids. They're actually Shank's in-laws.

Shank: Yeah, we're all one big family.

Terry: Technically, Jeff is a social worker, and he just said, "Yeah, I'll take you on."

Trish: And when Dean-o is with us, sometimes Shank will hang out too.

Terry: Yeah, he babysat that one time and bought him pizza and all that.

Shank: We fight a little bit. He's young, so he thinks he knows it all.



Terry: And then Shank told him, "I'll teach you how to fight for real," and then the cops came, and they were like, "Oh, you're beating up a kid?" and he was like, "I'm just training him." Remember?

Shank: I didn't do anything wrong. He's the one that got arrested.

Terry: Yeah, it actually got kinda ugly. Anyway, so right now we're just privileged to be in the bar every night. It's where we're supposed to be—just really givin'r.

Trish: I couldn't think of anywhere else I'd rather be every night—with my love—so it's a dream come true.

AU: Great, anything you'd like to add?

Terry: Actually, you know what? Tonight we were in the basement, and it felt like we really were in the Absolute Underground. I'm just trying to say the name of the newspaper, but it's true. Last time I was in Victoria I was at the Lucky Bar whipping meat and bread at people, but tonight they were a little more civilized. Everyone is getting older every day. A little bit, so... yeah, I don't think we can get any higher.

Trish: I could.

Shank: Terry, you can't smoke in here.

Terry: Oh, you're right. Okay. Hey, let's shotgun a beer and go smoke this outside before the food gets here. Do you wanna shotgun a beer? Are you off the clock? Here. Giv'r. Weeoww!

fubar-themovie.com

HITZ BOOTIQUE

WITCH WAY TO HITZ?

550 BERNARD AVE - KELOWNAFORNIA
236 - 420 - 1235

Valfeya MONTREAL MASSACRE

Symphonic Blackened Death
Interview by Asher Thrasher

Absolute Underground: For those unfamiliar with you, who are you and what do you do?

Valfeya: We are a female-fronted symphonic blackened death metal band from Montréal who draw inspiration from Norse mythology.

AU: The band has a new concept record entitled *Dawn of Reckoning*, what can you tell our readers about it?

Valfeya: It is about the end of the world. Hel coming on Earth to punish humanity for what they did to Earth. Sonically, we went for a darker symphonic sound and we ditch most of the typical folk/viking sound of our previous albums.

AU: What drew you to tell a story about the goddess Hel?

Valfeya: Our frustration with the current state of the world like the climate crisis was our inspiration for the album and we thought that Hel was a good vehicle to express that.

AU: What would you like fans to walk away with after hearing this new record?

Valfeya: Even though the album is pretty hopeless and everything seems doomed, we hope that people take it as call to action.

AU: Looking back to your debut in 2009 with the EP *Chronicles* to now 15 years later with your third album, how have you found your evolution as a band, and what have you learned along the way?

Valfeya: The sound of the band has evolved since the first record. The black metal part of our sound was prominent on our first album and with each album the death metal part has taken a greater place. Our influence is more diverse now

and we explore new sounds. On our new record, we even have a song with a doom metal influence and this slow pace heavy song contrasts with the fast-paced tremolo picking/blast beat black metal of our first album. We also traded the folk/epic sound of our first album for a more symphonic and darker sound. We learn a lot of songwriting skills to make our song more interesting and arrangement skills on how to blend the orchestra with a metal band.

AU: Montréal is considered by some as the metal capital of Canada, how is the scene there these days and why do you think so many bands are born out of that city?

Valfeya: The scene had a couple drawbacks in the last years with a lot of small metal venues closing, but it is still going strong with plenty of new bands and concerts. The Montréal metal scene been going on for a while now and a lot of influential/ boundary pushing bands have emerged from that scene. So maybe that's why so many bands come from Montréal.

AU: Will Valfeya be playing any live shows or touring this year?

Valfeya: Our next shows are June 8 at the Gaspesian Metalfest and June 15 in Quebec City.
valfeyaofficial.com

THE GODFATHERS OF HARDCORE PRESENT...

40th Anniversary Edition
WAR ON 45
Includes 7 bonus tracks featuring Chuck Biscuits and a 12 page booklet

*double sided cover

40th Anniversary Edition
HARDCORE 81
Legendary album that started Hardcore, includes bonus tracks and a 12 page booklet

*Both albums come in Splatter, Red, Yellow and Black Vinyl/CD

suddendeath.com
twitter:@DOAJoe // facebook.com/doapunk // instagram.com/@doapunk

GREEN HAired FREAK

Freak of nature.

@GREEN_HAIRED_FREAK_SUPERTREATS

NEW! CANADA'S #1 ALL-WOMEN PUNK BAND



The Dishrags Four

12" LP | 1980 | Punk Rock / Hardcore | Vancouver, BC, Canada

For the first time on vinyl, here's the **entire 1980 output** by the trailblazing Dishrags quartet.

Formed in 1976 in Victoria and later relocating to Vancouver, the Dishrags played **Vancouver's first-ever punk rock gig** and went on to bump elbows with the Clash, the Ramones, the Avengers, and countless others.

Four features **13 songs** of brooding punk & early hardcore, meticulously **remastered**. Including their 9-song **studio demo**, 3-song **Death in the Family EP**, and 1 soundboard recording.



Large-size booklet with their bio, interview, photos, and gig posters. Plus a **cool sticker!** 1100 copies, black vinyl.

Specializing in deluxe underground releases.

Purchase: SupremeEcho.BigCartel.com | Wholesale available
Listen: SupremeEcho.Bandcamp.com



LUCID KARMA



KARMA FOR THE PEOPLE
SUMMER 2024

JUNE 12 - KAMLOOPS, BC - BLUE GROTTO
JUNE 13 - LETHBRIDGE, AB - THE SLICE
JUNE 14 - MEDICINE HAT, AB - ALTERNATIVE WAVES
JUNE 15 - EDMONTON, AB - RENDEZVOUS PUB
JULY 25 - NANAIMO, BC - THE GLOBE
JULY 26 - VICTORIA, BC - LUCKY BAR

PRESENTED BY



Viledriver

Interview by Kip Phillips

Absolute Underground: Who are you and what do you do?

Chris Sokoloski: I am Chris Sokoloski on guitar.

Dustin Patkai: I am Dustin Patkai on vocals.

Aaron Pozzer: I am Aaron Pozzer on drums.

AU: How did your band come about?

CS: We are mostly based in Mississauga and Aaron lives in Sarnia now. Aaron and I were in a band called Starring Janet Lee from 2004-2010 and we carried on after the band ended. We got back together in 2011, and Dustin joined in 2014. We already had some songs that Dustin wrote his lyrics over, and we started playing some shows. We released our first album, *Primary*, in 2017, and more recently we released the album, *The Rest Are Prey*, in 2023. We have enough material for another EP, as well.

AU: You are self-described as dissembling the structure of metal, bringing together the influences of tech, death, hardcore, and thrash.



Why is this your preferred sound in the world of metal?

CS: We aim to deconstruct the structure of metal as it is. We take from different genres and blend them. From a guitar perspective, our previous band being a tech metal band gave me the license to go ahead

and use all these old techniques like the whammy bar and finger tapping. In Viledriver, I had already picked up that style from Starring Janet Lee and carried it through. Also, with Aaron being the drummer from

Mars, he pushes me to play crazy stuff because it isn't going to sound right with him playing crazy drums and me just playing power chords. Then Dustin comes in with his lyrics and can sing highs and lows. Everybody is breaking new ground on our instruments.

AP: We all have different tastes in what type of metal we like, so we bring our own flavours to it. Chris, as the older one, likes power metal [laughs], I like technical death metal, straight up brutal stuff. Dustin likes a bit of everything, hip hop, metal, even country. I've always approached drums looking up to people who are better than

me, and asking myself how much effort I can put into this and how much better it will make me.

DP: Both Chris and Aaron's styles are unique and then they collaborate together. I just put death metal screaming on top of it and try to make it make sense. It is an honour playing with these guys.

AU: The Rest Are Prey was released in 2023, can you tell me how your sound evolved from your first album, Primary?

CS: In the first album, I had a lot of partially written songs already that we tore apart and worked on. For the second album, I learned how to write snippets and bring it to the band so we could just add onto the songs from there. It became more collaborative and changed the sound to be more cohesive. Everybody threw their three cents in.

DP: In *The Rest Are Prey*, we just tried to release everything, more emotion, frustration, and just tried to be a bit more raw.

AP: *The Rest Are Prey* was recorded better. We put a lot more time into the songs, and they had more time to evolve.

AU: Any favourite songs?

DP: I like "From Afar" because it's short and sweet, and it's fast and catchy.

AP: I remember getting the songs back from production and liking every one of them. I would listen to one song and think this is so good, and then listen to the next one and be like wow, this is even better than the last one. They are all good songs.

CS: "Modern Welfare" is our Rush song, there is a Rush lick in it, and we are curious if readers can find it buried in there.

AU: Best tour or concert story?

DP: I remember for a few years, no matter where we played, there was always one drunk dude

TORONTO TRASH



doing karate in the middle of the mosh pit.

CS: My favourite show was at Rum Runners in London for our CD release party. We had people helping us load our stuff into a freight elevator when we got there, walking us to the stage, and the sound was amazing. Everyone helped out and the crowd was great.

AU: Chris, can you also tell us about your solo project?

CS: It is called Threats in Type. I do it to keep busy and spread the word. I play all the instruments and a projector screen in the background to punctuate the subject matter in the songs, which are the issues of the day. There are some songs highlighting animal abuse and climate change as I am a vegan metal musician. In lieu of lyrics and singing, there are speeches, news interviews, and protest chants. It directly presses the issues in the songs and the projector screen gives something for people to watch. It was actually inspired by the Bovine Sex Club where they have all those TVs up and you can watch *WrestleMania*, and some B flick horror movie all at the same time.

AU: Where can we find your tunes?

CS: We are on Bandcamp and all the streaming sites. We are also under CDN Records and they sell our CDs as well.

viledriver1.bandcamp.com

FB: @viledrivermetal

Photo by Jando Rock

VANCOUVER VENGEANCE



Thirteen Goats

By Asher Thrasher

Absolute Underground: For those unfamiliar, who are you and what do you do?

Thirteen Goats: We're a four-piece that blends different extreme metal styles with big, theatrical hooks. All of our members have family roots in former Soviet republics. Our mascot is an incarnation of the Antichrist named Shepherd who wears a goat skull over his face and has 12 demon goats who follow him instead of disciples. That's where the band name comes from.

AU: Congrats on your new album *Capricorn Rising* and signing to Exitus Stratagem Records, what can you tell us about this sophomore effort compared to your debut *Servants of the Outer Dark*?

TG: This record is a narrative concept album, so it's much more thematically cohesive than *Servants*—but we continue to explore and integrate a wide variety of musical influences. The response to our last record seemed very positive overall, but we did get a bit of feedback that maybe we should just pick one lane and stick with it. We respectfully disagree.

This project is by and for people who love heavy music in all its forms. There's no gate-keeping or discrimination—if we stumble across an interesting idea, whether it comes from death,

thrash, groove, doom, black metal, nu metal, or whatever—we give it the benefit of the doubt and see if there's an organic way to work it into what we're doing. We don't care whether people think it's "KVLT" enough, because sticking to our guns feels way more metal than pigeonholing ourselves to satisfy someone else's limited imagination.



All of which is to say, this album covers a lot of different sonic territory—but because each song is a different chapter of the story we're telling, we

use that variety to evoke different moods and hopefully take the listener on a satisfying journey. Having a clear story to guide our songwriting has also really helped us refine our signature sound. Even though there are all kinds of nods to different sub-genres on the record, the songs still sound like Thirteen Goats.

As for the label, they've been nothing but supportive of the direction we're taking. It takes a lot of trust and confidence for smaller labels to partner with artists that are trying to do something different, and that's what you want when you're a band that's still emerging—you want to work with people who believe in your talent and are willing to bet big on your success.

AU: Your album artwork features Shepherd and the 12 demon goats charging headlong towards a city on the front, and then on the back you see the city in ruins. What made you decide on Tom Davis to do the design?

TG: We discovered Tom years ago on Instagram (@*darktransmissions*).

We've always loved his work, but we didn't approach him to do our first album because he was a much more established artist than us at the time, and we figured we might only get one shot at asking him to collaborate. After we finished this record, we had a bit more confidence. I introduced myself to Tom, explained the project, and showed him a few songs. It turns out he loves our music just as much as we love his art, so things came together pretty quickly. It's a great feeling when an artist you've admired for years feels the same way about your work.

AU: What is the story behind the Shepherd concept on this album?

TG: Shepherd is our version of the Antichrist—but like Lucifer, he doesn't start out as someone evil. This album is the story of his rise to power, but it's also the story of his fall from grace. He begins as someone a lot like you or me, who is dismayed at what human beings are doing to each other and the way we're treating our environment. So he renounces his humanity and sells his soul for the power to communicate with animals, then mobilizes them into an army and sets out to take back the earth. But this is also a story about how people who see themselves as saviours often become monsters. As Shepherd and his animal army "liberate" the planet, they also destroy it. At the end of the story, Shepherd has committed genocide and turned the world into a giant graveyard. For a moment, he realizes that the worst aspects of being human, like our lust for power and our willingness to justify violence when it serves our purposes, may also be the only ones we can never truly renounce—and that when we give up on the other, better parts of our nature, we just allow our darkest impulses to run unchecked with disastrous consequences. By then, of course, it's too late.

AU: You will be touring this summer across Western Canada with Edmonton's Fall of Earth, what cities are you looking forward to hitting

and how did you two bands decide to pair up?

TG: We're honestly beyond excited for every show. I think Calgary will be a big deal for me personally because that's where I grew up—I'm looking forward to seeing some family and old friends at that gig. But playing to new audiences in the Prairies and the Interior is going to be a blast as well.

Fall of Earth is a natural choice to co-headline a tour with us. Both bands have distinct styles made up of extreme metal elements that don't normally get thrown together, and both of our most recent albums were actually mixed and mastered by the same guy—Diego Fernandez-Trujillo, who also plays in Edmonton's Eye of Horus. So instead of being the black sheep (goat?) on this bill, it feels like we're finding our people and joining forces. I think it's going to be a really powerful combination, and definitely something a bit different from what audiences are used to seeing.

AU: Anything else you would like to add?

TG: I'd like to acknowledge Carly Ellen Jones, who contributes guest vocals to two tracks on the new record. I don't want to spoil anything, but her performance really adds an extra level of musical and emotional depth to those songs that helps the album hit harder as a whole.

I'd also like to thank our producer Matt Roach, our mixing and mastering engineer Diego Fernandez-Trujillo, our manager Joel Spielman, our label president Jason Fisher, Kelly Schaefer of Atheist, Jon Asher from Asher Media Relations, Tom Davis at Dark Transmissions, and the directors of our music videos: Mily Mumford, Marvin Camalich, Frank Hisashi, and Irvan Dionisi. All of these people and many others have helped make this release something we're extremely proud of—and we hope you enjoy listening to the album as much as we've enjoyed making it for you.

Horns up.
thirteengoats.com

Not a single client of

Jefferson's BARBERSHOP

has EVER been attacked by a giant radioactive squirrel that can shoot lasers out of its eyes.

We're not saying it's connected...
but do you REALLY want to take that chance?

604-251-1137

1949 Commercial Drive - Vancouver BC
book online at: jeffersonsbarbershop.com

CAVITY

CURIOSITY SHOP

NEW LOCATION 2514 DOUGLAS STREET

NO STRANGER TO THE STRANGE

FIND US ONLINE @CAVITYCURIOSITYSHOP
ART BY @dead_mascol



HELLO
STRANGER...

GOODBYE
FRIEND

YVYs

201-797 GOLDSTREAM AVENUE, LANGFORD BC

SHR-EDMONTON



Studios for mixing, and Brad Boatright at Audiosiege Mastering?

Culled: All of them have been incredible to work with. Rob has been a long time friend and is a part of the band Suicide Pact with Ben, Chris, and Curtis. He was always open to our ideas and brought his own insight into how we could capture the energy of the band's new direction and material. We never worked with Jesse or Brad before, but knew their work quite well and were really impressed with what they collectively did on Rotten Sound's *Apocalypse*. It loosely became the template for how we wanted *Psyches* to sound, and it's clearly very different, but brings elements from it that we are very pleased with. We'd gladly work with them again!

AU: You mentioned that *Psyches'* themes were born from the learnings of Gabor Maté where he links trauma and societal behaviors; what made the band decide on this?

Culled: It really felt like societal trauma was the just the right topic post-pandemic, given what we have all been through and how quickly things seemed to fall part as the lines of division were being drawn. Thematically, it was also directly linked to our previous album *Thin the Herd, Fail to Learn* which was heavily influenced by Noam Chomsky. Both albums heavily messaging our need for more empathy in our society in order for us to not only see each other as valued individuals with rights and desires, but also to help unify society against division and control. *Psyches* specifically focusing on how the trauma we have all dealt with collectively and individually fuels these divisions, in the end leaving us feeling broken and alone.

AU: Which track would you choose to annihilate fans with off this record, and why?

Culled: We made a video for the lead track "Halo of Flies" which is one of the more brutal and shorter tracks on *Psyches* which directly talks



about the problems with the patriarchy in our society and how its specific trauma has not only caused harm but how it has also shaped societal expectations and further propagate harm for generations to come. It's our first video and we felt it was an important and often overlooked and misunderstood topic due to the societal norms that have somehow become more amplified as of late in what will hopefully be its last gasps.

AU: Any upcoming shows to mention?

Culled: We will be playing at this year's Sled Island and Loud as Hell festivals in Alberta and have more unannounced shows in the works to help celebrate the release of *Psyches*.

AU: Anything else you would like to add?

Culled: Thank you to everyone who has taken the time to listen to our music and contemplate our message. We wish you all the best in life and look forward to seeing everyone who is able to come see us perform live.

culled.bandcamp.com

Culled

Interview by Asher Thrasher

Absolute Underground: Welcome, for those unfamiliar, who are you, and what do you do?

Culled: We are a politically charged sludge encrusted grind band from Alberta. Sonically, we like to mix elements of chaotic grind and hardcore with contrasting elements of sludge and doom all wrapped in a message of empathy.

AU: You have a new EP being released on Horror Pain Gore Death Productions at the end of July, what can you tell us about it?

Culled: Our upcoming EP *Psyches* is being self-released on limited vinyl and cassette by the band and HPGD from Philadelphia are co-releasing the CD with us. The five songs share a theme around the work of Canadian physician Gabor Maté who speaks about our relationship and history with trauma and how our society is shaped around its effects. Each song touches on a particular part of the trauma we collectively bare and how our

failure to learn from these events continues the cycle of reliving and re-traumatizing ourselves over and over again. We believe that only through empathy can we break this cycle and begin to truly heal and hope that these songs inspire people to think with it in the forefront.

AU: What are you looking forward for fans to hear from your first new music in six years along with a new lineup?

Culled: We feel this release directly taps into what we were really trying to do with our previous album *Thin the Herd, Fail to Learn*; both musically and lyrically, it's an evolution in our sound and thought process. Our new members Chris and Curtis have really added to the dynamics of the sound, their experience and passion bring further complexity and aggression to our sound. It's taken some time and trials with different musicians to get where we are now and the energy, intensity and camaraderie is at a peak and we feel that *Psyches* showcases it all very well.

AU: How was it working with Rob Lawless at Lawless Recording, Jesse Gander at Rain City

BOOM
TOWN

DIP
IT IN


OPEN DAILY
11:30AM — 10PM

BIRRIA BURRITOS, BEER, & MORE

950
YATES ST.
VICTORIA, BC

CALL TODAY!
1(778) 265 9150

EAT IN
OR
TAKE-OUT



FULL BUBS RECORDS



171 JUBILEE ST.
DUNCAN, BC.
(250) 746-0917



CHRISTIE'S
HERITAGE
PUB
At The Carriage House

We have the largest selection of draught beers on the Island

1739 Fort St at Richmond
598-5333
www.christiespub.com



The No Goes

Interview by Martin Splatterpants for Poached Records. Currently incarcerated in an undisclosed Government facility.

AU: Before we can get down to the dirt, let's do the obligatory: Who are we talking to?

The No Goes: We are Britt (vocals), Repper (guitar), Zelda (bass) and Ben (drums). We're a punk rock n' roll band from Saskatoon.

AU: What brought you people together?

Britt: After our buddy Brendo passed away, me, Ryan, and Zelda came together to form what was originally nicknamed "Herding Kittens" (or something like that) because that's what it's like trying to coordinate schedules/musicians to get something off the ground. We added Ben to the roster, and played our first show together as a Muff's cover band for Halloween for Humanity in 2022.

Zelda: It was a shit time for all of us, and it's pretty rad that this band formed as a result of it. It wasn't intentional, it just kinda fell into place over drinks at the black cat. I know it helped me deal with and face a lot of stuff I wouldn't have otherwise. So, I like love 'em a lot or whatever.

AU: How long was your mom in labour while giving birth to each of you?

Repper: My Mom was in labour for about a minute before I got pissed off and took things into my own hands. I clawed my way out and ripped the umbilical cord with my bare hands. Poor old Ma still doesn't walk right to this day.

AU: Must be nice to have met your real mom. Anyway, Heard the new EP. Very sick! Give the readers a bit of insight in to your songwriting process. What can they expect to hear?

Britt: Ryan usually starts us off with something catchy on guitar, Zelda and Ben add their flair and I write the lyrics/vocal line. Expect catchy riffs and choruses, and a bit of singing and screaming.

AU: I see you recently got back home from tour. How was the voyage?

Zelda: The tour was awesome, I'd say the key to its success was the amount of animals we met on the road. Who can feel anything other than joy when you're surrounded by dogs, cats, and goats? I know the answer is sociopaths, but we don't have any of those in the band, so that also helps.

AU: Everyone knows if you smash yourself in the neck with a giant dildo you sing better. I hear summer in your city only lasts for two business weeks, where can people find The No Goes this summer?

Britt: We've got a couple shows lined up; Rollin'Free Motorcycle Swap in Saskatoon, Hi-Jinx Car Show in Quappelle area, a couple shows with Devil's Sons in Saskatoon and Regina, maybe another trek out to Edmonton.

AU: Out of all the cities in Canada you have played in the past, where was the best meal?

Britt: My vote is the Small Axe Roadhouse in Enderby, BC. Even for cool factor alone. Burgers taste better when there's fun neon signs and multiple shots of Patrick Swayze on the walls.

Zelda: I never wanted to leave Ymir, that place is magical and there's free-roaming dogs everywhere. The show we played was in an old

school house. It was all ages so there were little kids wearing jammies and ear muffs moshing around with their stuffies, and teens dancing their little hearts out all night. It was wholesome AF. It's also the reason we will be putting on all ages shows ASAP.

Ben: Yeah the Small Axe Roadhouse is very cool, and those burgers were delicious. Also the Palomino in Calgary; real good BBQ cuisine.

Repper: Small Axe and Palomino for sure.

AU: If there was one band from Saskatoon you could fight, with weapons, who would it be?

Britt: Off the Top Rope. Obviously. I've been practicing my high kicks.

Ben: Yep. I've got some deadly drumstick nunchucks. Kris is going down.

Zelda: OTTR. No weapons needed.

Repper: Off the Top Rope, for sure. Those guys lay around all day sucking each others hemorrhoids. I don't trust the weird looking one, I'm pretty sure he's been stealing my DoorDash orders off my front porch.

AU: After that band wins the fight, because, I mean, look at you guys, where do you think you will all go to get a veggie burger and stare at your phones, ignoring each other the entire meal, then immediately after your last bite ask for the bill and all leave in silence?

Britt: The Buckingham in Edmonton. Ben can't get enough of that vegan "meat."

Zelda: The Buckingham. Best vegan meal ever. But then two hours later we'd have to find Ben a burger somewhere to get him to stop whining.

Ben: That friggin' salad burger is the reason we'd lose. I'm so weak and malnourished.

Zelda: Told you.

Repper: No.

AU: Any advice for younger folks wanting to start a punk band?

Britt: Practice lots and go for it. Your parent's will probably be disappointed in your music choice but that's okay.

Zelda: The best advice I ever got was that if you're

SASKATOMB

nervous or intimidated by the scene, just know that everyone's just as nervous and insecure. It's kind of a musician's trademark; piles of emotional baggage, it's why they make music, duh.

Ben: Hell, I'm not even a punk drummer. I was looking for a blues or funk band to join when these guys told me I had to play with them. Just kidding. About being forced to join, I mean. I really am brand new at this style of music, but I love these guys and this is a ton of fun. So yeah, go for it, find good people to play music with. Even if it's not what you're familiar with or the exact style you were looking for, making music with good folks is worth your time and effort.

Zelda: Oh and the other thing is that you have to be okay with sucking for a bit; you ain't gonna be great when you start, but that's part of the gig.

Repper: Be prepared to disappoint your parents. Don't worry, you'll get used to it.

AU: Any final words, shout outs, or regrets you would like to get out in the open?

Ben: I kinda feel bad that me and Repper got to see the greenhouse and the gondola style elevator at the Edmonton Convention Center without Britt and Zelda. I thought it was okay, but they really would have loved that place.

Zelda: Julius Sumner Miller will always be one of my favorite bands to tour with and see perform. They're deadly musicians and a solid group of dudes. After our last show, they wrote an impromptu song about lamination called "Laminate My Heart, and It'll Last Forever". I think it's pretty public how much I love a good lamination, or a lam jam, if you will. Needless to say, they've laminated my heart, and with the good stuff; 10mm thick.

Repper: No.

The No Goes are on all streaming services.

thenogoesyxe@gmail.com

[@thenogoes](http://linktr.ee/thenogoes)



PUNKS IN RECOVERY

PUNKS IN RECOVERY

By Pat Horinawa

I was speaking at his funeral. His parents and sister, in tears near the front; a bunch of street folks and old punks near the back. All of us in various states of disrepair. I stood in front of everyone, uncomfortably trying to come up with some words to encapsulate the life of the young man in the coffin I had known since he was 15. A friend we would never see again.

I had nothing prepared when I walked up to the podium. Nobody else was going to say anything though. I managed to mutter a few things about how *"the light that shines twice as bright burns out twice as fast... each snowflake is unique and individual, momentary during the time they fall..."* and how *"cherry blossoms represent the sadness of a beautiful, but temporary life."*

Nigel had been one of the funniest little maniac punks I had ever known. He died from a brain aneurysm caused by seizures; seizures that were caused by fentanyl withdrawal. Reminding me of Sean, who had died from an accidental overdose on pain killers. The same as Trish, as Deck, as Chris, Shawn, Fingers, and too many other old friends that would never be around again.

All basically murdered by a corrupt system of abandonment.

At the wake, everybody celebrated and mourned in the same ways as they always did. Drinking, toking, laughing, crying, disappearing off to the bathroom to do another line of numbness. Anything to avoid sitting in the uncomfortable reality that we would never ever laugh with him again. I looked around and realized that we were all escaping some sort of pain. And we had been for years.

Half of us ended up on the streets because we were trying to escape something. Dads that beat the shit out of us, creepy uncles that snuck into our rooms after everybody else went to sleep. Houses full of neglect or danger, making the streets and the punk scene a safer alternative to what was at "home." Specific conditions were all different, but the underlying hurt and coping mechanisms usually were surprisingly similar. And it all seemed so "fun" when we were kids.

The gigs, the bands, the streets, the sex, the booze, the weed, the pills, crystal, rock, and powders—always an easy sanctuary from any uncomfortable reality that we didn't want to look at. And we kept using them, to poorly avoid the ugliness we would rather not recognize. "Just keep pouring more beer on it." Sometimes, eventually, those escapes would kill us. When the romance of numbness got so attractive, a love affair occasionally started that would last the rest

of our short lives. Sometimes when the pain got so great, people turned into monsters, and took their pain out on others. Others took it out on themselves.

I got home from the wake and put on comfortable clothes as soon as possible. Suits are made for when you're in a coffin, and ties always felt more like a noose. In the shower, I noticed my haggard self, covered in scars and tattoos from 35 years of crazy street life. I ran my hand over my own scarred abdomen, a permanent memento of my own suicide attempt. I remembered when I was kicking methamphetamines decades earlier, the knife sinking as violently deep as my psychosis. It took years to realize that only part of myself survived that ordeal. And what was left of me, had been put in the difficult obligation of raw-dogging reality— and trying to help folks

that needed help doing the same. I'd been put through hell, and vowed that nobody else should have to endure similar terror...

It's interesting to think that almost every band that we listened to growing up, rallied against corruption of one sort or another. Screaming out about hypocrisy in society, as we saw it. We all recognized that the scene was the noble fight of the underdog against Goliath. Yet somehow, the corruption and hypocrisy of the local drug dealer, booze distillery, or corporate pharmaceutical cartel, had always been comfortably tolerated. People exploiting our pain and weakness daily for profit. How were these people's corruption any different than any other corporation that would clear cut a rain forest to line their own pockets? Very rarely did I see the local drug dealer sitting at the funerals of the people who died from using their product.

I had boycotted several corrupt and exploitive products for decades. Companies that tortured animals, or profited from slave labor. Eventually though, I realized that I also needed to boycott the people and products that were killing my friends as well. Even those people and products that felt good to use in the moment. I no longer wanted to participate in the system of exploitation that was actively destroying the community of people I loved. Smart, creative people, with the potential to make their lives as exceptional as possible, hobbled by addiction, or cut short in their prime.

At each funeral I attended, I saw old friends nearly past the point of no return. I couldn't yet formulate how to fight a system as huge and monstrous as addiction, but I increasingly knew that I had to.

Even if I was fighting alone.

whatistheprogram.com

THE INVISIBLE ORANGE

LIMINAL SHROUD

EMPERESS

WESTERN CANADIAN COLLAPSE
SUMMER TOUR 2024

JUL 11 • VICTORIA, BC • LUCKY BAR
JUL 12 • NANAIMO, BC • THE TERMINAL
JUL 13 • VANCOUVER, BC • GREEN AUTO

15 YEARS
2007 - 2024

MELQmania

THE MUSIC STORE • ROBERTS CREEK BC

604.885.3607 OPEN TUESDAY TO SATURDAY 10-5

NEW
USED
CONSIGNMENT
REPAIRS
LESSONS

TERROR IN THE SQUARE



**THE HISTORY OF SKATEBOARDING
IN QUALICUM BEACH**

PRESENTED BY QB SKATERS AND SKULL SKATES



JUNE - SEPTEMBER 2024



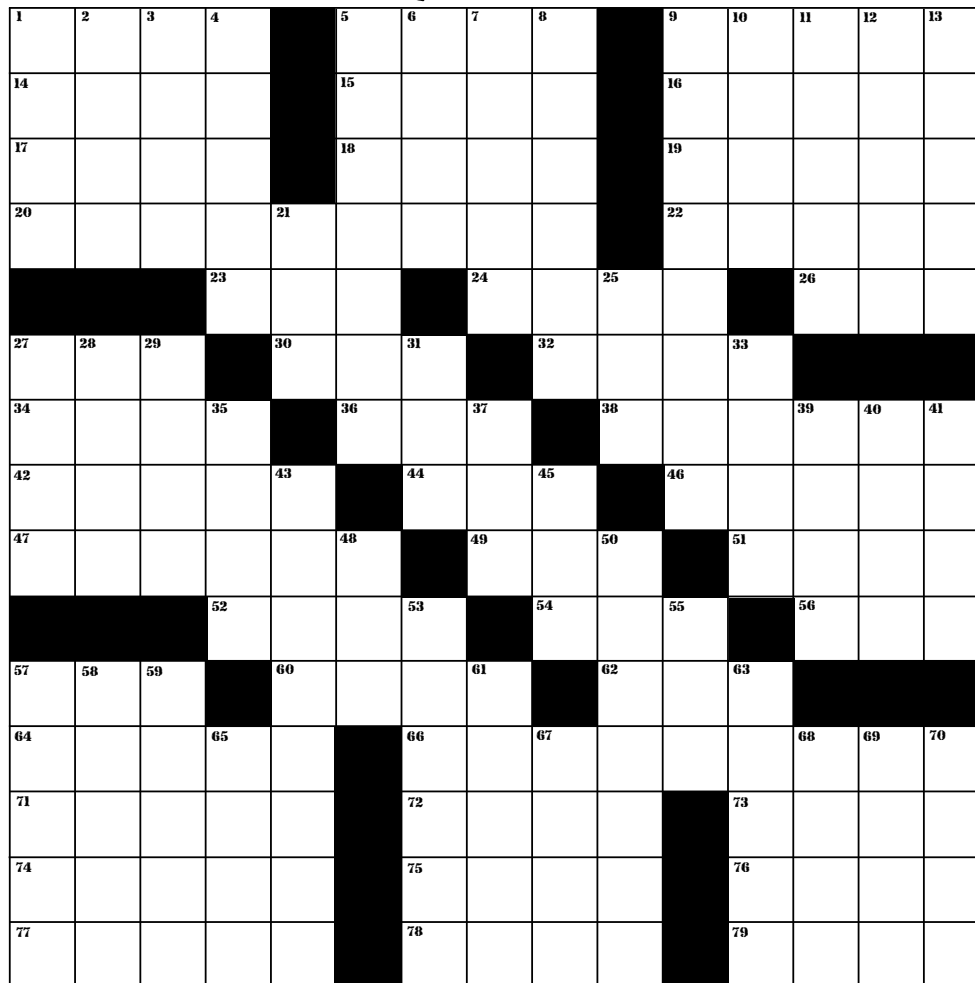
**QUALICUM BEACH MUSEUM 587 BEACH ROAD
WWW.SKULLSKATES.COM**

ACROSS

1. Singer-songwriter Tori
5. Relaxation centres
9. No contest, insanity, etc.
14. A, B, C, D, but not E
15. "_____ the Knife"
16. Washing cycle
17. Top grade
18. "_____ of sunshine"
19. It may be golden
20. *Very angry woman at a violent protest?
22. *Word with kettle or train
23. Absorb (a loss)
24. _____ Bay Ray
26. ER staff
27. *Iggy
30. No. on many gov't documents
32. Blow your own horn
34. Japanese sashes
36. *It might have come first
38. *Perry Mason's Della
42. Canadian TV series "Due _____"
44. Nibble for Nellie
46. 6 AM, for example
47. Z, S, X and Y
49. It may be a circle
51. *(Just plain) people
52. Ocean danger
54. *Intimidate
56. "Get it?"
57. National network
60. It's a pickle
62. Performance hub in Ottawa
64. "The Beachcombers" character
66. *Oxford, for example
71. Nirvana's "In _____"
72. Last name of a WWI spy
73. Roof edging
74. A bunch make a case
75. Mrs. Clooney
76. Queens stadium
77. It may be present
78. Popular horror movies
79. *You can do this with a wave or with the internet

DOWN

1. Word in many Latin love songs
2. Nail salon basic
3. Sweet sandwich
4. *Word with roller or ice
5. M&M competitor
6. "Incredibles" family



CROSSWORD NO. 105

JUNE, 2024

7. Not _____ in the world
8. It came down to Earth on July 11, 1979
9. Walnut-sized gland
10. Pleasant way of speaking
11. Title character of an Orson Scott Card novel and film
12. Korean or Indian, for example
13. Appears (to be)
21. When tripled, part of a Rolling Stones chorus
25. AARP members
27. *Etiquette expert Emily
28. Double-reed woodwind
29. Name of twelve Popes
33. Former tennis player Steffi
35. Site of a D-Day battle
37. Clothing store chain (with 'The')
39. Greek God of Love
40. She was legally blonde
41. Little 'un
43. *XXX
45. Uncontrolled sudden movement
48. H.S. course
50. Pads at the back of the throat
53. Hawaiian hellos
55. US army unit until 1978
57. *Earth's outer layer
58. "_____ Davis Eyes"
59. Come _____
61. South American pack animal
63. Muddy Waters' record label
65. Flower stylized as the Fleur de Lys
67. Challenge from a gunslinger
68. Hawaiian island
69. "Stukas _____ Disneyland"
70. Toronto player

PROFESSIONAL GRAPHIC DESIGN SERVICES

Branding & visual identity • Logos • Social media packages & content creation
 Advertising & marketing • Packaging • Books, magazines, catalogues & flyers
 Presentation packages • Album layout & design • Illustration & much more!

in [linkedin.com/in/dchalland](https://www.linkedin.com/in/dchalland) | **FAIR** HOURLY **QUICK** TURN
 dchalland.carbonmade.com RATES AROUND



OUT JUNE 7TH

Deathwish



THE FOURTH HORSEMAN

Deathwish - The Fourth Horseman - LP / BCR251-1 / 650557025119

Stores get it from



and their partners

PRE-ORDER AT beercity.com



@beercityrecordsofficial
@beercityskateboards



Art of Attrition

Interview by Asher Thrasher

AU: Welcome to Absolute Underground, who are you and what do you do?

Greg: My name is Greg and I play the drums as well as manage the booking, planning, and relations side of the band.

AU: Art of Attrition has a new EP ...And It Will All End Forever out in July, what can you tell us about these four new tunes compared to your debut *The Void Eternal*?

Greg: *AIWAEF* compared to *TVE* is a step forward in terms of a more emotional exploration of the music. More ebb and flow, more contrast, more atmosphere, and more structure. A lot of inspiration came from bands like Gaerea, Lorna, Archspire, and WAKE. We manage all these things while still having our signature element of intensity and chaos. We recorded drums with our great friend Diego out of Oracle Studios. Big thanks to him! We then employed Kimera recordings to mix and master and it turned out INSANE! We are very happy with the finished product. The track *Vitriol* shows this the best as it is an epitome of what we want to pursue musically. There is also very little traditional blasts in this album but you will be pleasantly surprised



but what I have added in its place!

AU: You blend a balance of deathcore, black metal, technical death metal, and symphonic seath metal; to sum it up, what one word would you use to describe your sound?

Greg: I would chalk it up as blackened deathcore.

AU: How's the metal scene in Red Deer?

Greg: Red Deer has a healthy scene! I try to get out when I'm

not session-turing. We could use a few more versatile bands. There is an all-ages venue now for harder music, but it's not inclusive to more technical bands or bands that incorporate playback. Although, in time I feel as if it will get there someday.

AU: I actually got to see Art of Attrition live at Loud As Hell 2023, your set was extremely tight and reminded me of Archspire.

How does the band prep to have every song drilled to perfection and how was it getting the last-minute nod to play and preparing for it?

Greg: We really appreciate that, as that's an insanely high compliment! To prep, we get together, hash the songs out, and then start curating the set. We are on the tracks at all times, so we purposely

put in extra stuff to create a show rather than just a band playing. For example, that whole middle part in *Hunt* that we do live with the wall of death - that's all on rails. After we figure out the curation, we get an MP3 from Jack and we grind the set on our own time.

LAH is a great festival. We were anticipating a chance to play and Geoff gave us an opportunity we could not refuse. Luckily, we had played at *Alternative Waves* earlier in June and must have made an impression on him. Prepping came easy. We had already toured Canada in June and were

still in music mode.

AU: Any upcoming shows this summer?

Greg: Yes!

July 19 - Vancouver - Bully's

July 20 - Seattle - Funhouse

July 21 - Spokane - Cruisers

July 26 - Winnipeg - Handsome Daughter

July 27 - Saskatoon - Black Cat

August 02 - Edmonton - Starlite w/ Angelmaker & I Declare War

August 03 - Regina - The Exchange w/ Angelmaker & I Declare War

RED DEER RAMPAGE

August 06 - Calgary - Dickens w/ Angelmaker & I Declare War

AU: Anything else you would like to add for our readers?

Greg: Just thanks for checking us out. We hope you enjoy our art and share it with your friends! If you are ever at a show please come say hello! See you on the road!

artofattrition.com

TOYS WITH MEMORIES INCLUDED

CHERRY BOMB TOYS

WE BUY AND SELL TOYS

719 Yates Street
Victoria, BC
Tel: (250) 385-TOYS (8697)
email: cbtoys@telus.net
www.cherrybombtoys.com

20% DISCOUNT
USE CODE:
ABSOLUTE20

LOUD TRAX

CLASSIC MERCH &
UNDERGROUND FAVOURITES

100% licensed Apparel - T-shirts -
Patches - Flags - Hats - Hoodies -
Buttons - Pint Glasses & more

www.loudtrax.com

LoudTrax
 @loudtrax

20% DISCOUNT
USE CODE:
UNDRGRND20

GOSENSI

HEIGHTEN YOUR SENSES

Bongs - Bowls - Rolling Papers -
Hand Pipes - Bangers -
Dab Rigs- Grinders & more

www.gosensi.com

GoSensi
 @gosensi420

CANADUH DAY BONANZA
JAK'S TEAM PRESENTS
MONDAY JULY 1 \$25

DAYGLO ABORTIONS



DR. KNOW

ALL JAK'S

BOGUE
BRIGADE

FULLY
CRAZED

KICK
RIPPER

KEG

THE UNWASHED

KILLERS

The Devil's Sons

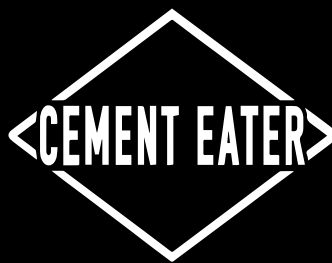


SKULL

NEUROSPAZM

LOST PUPPY
FOREVER

KNIFE MANUAL



Hung Up

DOORS AT 3:00 BANDS AT 3:30
STARLITE ROOM 10030 102ST NW

MRG LIVE

UPCOMING SHOWS

MRG LIVE PRESENTS

ILLUMINATI HOTTIES

CAN'T BE
STILL TOUR

WITH SUPPORTING ACTS: **DAFFO**
& **MADDIE ROSS**

10/2/24

VANCOUVER, BC

BILTMORE CABARET

DOORS @ 07:00PM



Admit ONE MRG LIVE

ASHES OF LEVIATHAN TOUR
CELEBRATING 20 YEARS OF ASHES OF THE WAKE & LEVIATHAN

WITH SPECIAL GUESTS
KERRA ENIGMA
Malevolence

SCOTIABANK SADDLEDOME
AUGUST 15
CALGARY, ALBERTA

MRG
LIVE

MRG
LIVE



Token for My Mind

The Fringe, 1967-68

By Frank Manley

It's the electric summer of 1967. Canada's Centennial year. The long-haired teens in Toronto's bohemian Yorkville are tuning in, turning on, and frightening the local squares. Down in Montreal, Expo 67 is electrifying millions of minds. Jefferson Airplane and The Grateful Dead play a free outdoor flower-power fest for up to 40,000 kids at Toronto City Hall.

Meanwhile that summer, an enterprising 23-year-old working the phone out of a broom closet in a Toronto record store had an unusual plan. He wants a highly-talented but ungrouted four-piece to release a single, an EP, and an album simultaneously. Big problem— the Fringe only has a few original songs. And they've never recorded

before.

In 1965-66, the Fringe was a garage band playing cool covers by The Rolling Stones, The Byrds, The Who, Dylan, and The Animals; by summer 1967, they had conquered Toronto's trippy hippie clubs with their underground vibe. In early 1968, they scored a national hit and blasted across Western Canada with their psychedelic light show and transcendent songs, culminating in a spotlight appearance, with The Guess Who, on CBC TV's *Let's Go* teen show.

While somewhat common now as the name of theatre festivals, a TV series, and whatnot, "Fringe" wasn't much in

circulation back in 1965 when they named the band, as singer/guitarist and songwriter, John Murkin recalls. "We thought 'The Fringe' had a cool, outsider type of vibe, but honestly, people would mishear it and say things like 'The Fridge'? (laughs) For us, Fringe was about being on the edge because we had long hair and liked a tougher kind of music."

The band played all over Southern Ontario, drawing hundreds per gig. When they finally connected with a Toronto booking agency, there was enough work that the band members, aged 16-18, quit school and moved from the outskirts into Yorkville Village. At the time, Yorkville comprised mostly rundown Victorian-era rooming houses but was at the heart of a vibrant music and underground scene.

In 1966-67, Bill Riley was an energetic music hustler with myriad connections among club managers, agents, and industry types, plus a

camera and a knack for DIY promo. His first band was The Churls, a loud R&B outfit that played raw covers by The Yardbirds, The Pretty Things, and others. Riley had a tiny office at the back of the Wal-Dan Agency and record store on Wellesley St.

"One day, John Murkin came in and talked about getting a manager for the Fringe, who were becoming really popular. We hit it off, so I got down to work."

With his foot in umpteen doors, Riley got the guys plenty of lucrative gigs around Toronto and at Village coffeehouses like the Night Owl, Boris's, and El Patio. They were working all the time, but it wasn't enough.

"I was trying to do anything I could to bring attention to the group. I took my inspiration from guys like Brian Epstein and Andrew Loog Oldham. I came up with this idea to take an unknown recording act to the national stage through an audacious PR stunt. So I came up with the idea of doing all three records at the same time."

But they needed more songs. And a producer. And a record label...

No longer pushing a literal mop around the Sound Canada studio in Don Mills, 20-something Greg Hambleton was already a seasoned musician and recording artist.

"I was known as an 'independent engineer,'" he says. "Bands would call me all the time, so I'd book Sound Canada after hours and record them, contribute songs, and help some of them line up recording contracts."

With Hambleton at the controls, the Fringe recorded around 10 songs through September-October 1967, including many of Hambleton's folk rock numbers plus the psychedelic monster of "Token for My Mind" ("tokin' for my mind" according to Murkin) and the snarky "Executive Dream" ("Your badge is big and shiny, your office bears your name / You only speak to those you know, and they all do the same").



"We approached Quality Records," remembers Riley. "The A&R guy came up with the idea to send a promo 5-song EP to radio stations as part of a contest. DJs would have their listeners vote on which two of the five songs should go on the first 45 by this hot new group. The DJ who got the most votes would win \$100 for their favourite charity."

The contest generated a lot of interest— getting picked up by RPM Magazine in Canada and Cashbox and Billboard in the US. Dave Tierney, a DJ at CFUN in Vancouver, won, so Quality pressed up "Flower Generation" b/w "Token for My Mind." Just before Christmas 1967, Quality issued the first Fringe 45, and by early January it was on the national RPM Canadian Hits chart. Everything was about to change for the Fringe.

You can read the rest of the story in the extensive illustrated booklet that comes with the Fringe's *Token for My Mind* LP—finally issued on vinyl after 56 years—by Montréal's Le Backstore Records.

Thanks to Greg Hambleton, John Murkin, and Bill Riley for interviews.

lebackstore.com/pages/the-fringe

RICKSHAW
T H E A T R E

Celebrating 15 Years

254 EAST HASTINGS
VANCOUVER, BC

CALENDAR

BLACK WIZARD

Rong 9: Pet Blessings

JUNE 15TH

RICKSHAW THEATRE
15TH ANNIVERSARY
CELEBRATION

TICKETS AVAILABLE AT RICKSHAWTHEATRE.COM AND RED CAT RECORDS

BEND SINISTER

ELLIOT COWAY

COLLEEN RENNISON

The Furniture

JUNE 20TH

RICKSHAW THEATRE

TICKETS AVAILABLE AT RICKSHAWTHEATRE.COM AND RED CAT RECORDS

THE RICKSHAW & IMAGES BY VOUGE PRESENT

IMAGES IN VOGUE

WITH GUESTS
COMBINE THE VICTORIOUS,
DEVOURS
& DJ EVILYN13

JUNE 8TH

RICKSHAW THEATRE

TICKETS AT RICKSHAWTHEATRE.COM AND RED CAT RECORDS

THE RICKSHAW PRESENTS

SOFT MACHINE

JULY 4TH, 2024

THE RICKSHAW THEATRE

TICKETS AT RICKSHAWTHEATRE.COM AND RED CAT RECORDS

ART BERGMANN

JULY 26

RICKSHAW THEATRE

weewerk

CREATE! RECORDS

RICKSHAW THEATRE
15TH ANNIVERSARY CELEBRATION

THE PACK

Actors

hyenas

BEAU WHEELER

JUNE 21ST

TICKETS AT RICKSHAWTHEATRE.COM & RED CAT RECORDS

THE RICKSHAW PRESENTS

POINTED STICKS

RICH HOPE

JUNE 22

DEAD SOFT

RICKSHAW THEATRE

15TH ANNIVERSARY
CELEBRATION

NIGHT COURT

TICKETS AT RICKSHAWTHEATRE.COM AND RED CAT RECORDS

15 YEARS

THE RICKSHAW PRESENTS

MIDGE URE

THE "BAND IN A BOX" TOUR

AUGUST 23RD

RICKSHAW THEATRE

TICKETS AT RICKSHAWTHEATRE.COM & RED CAT RECORDS

SPACE JUNK AND THE RICKSHAW PRESENT

DAVID BOWIE'S BLACKSTAR

PERFORMED BY
SPACE JUNK

INCLUDES MEMBERS OF
BEND SINISTER, FIVE ALARM FUNK,
COBRA BARRING, AND MORE!

SEPTEMBER 5TH

RICKSHAW THEATRE

THE RICKSHAW PRESENTS

KID CONGO & THE PINK MONKEYBANDS

NOVEMBER 1ST

THE RICKSHAW THEATRE

TICKETS AVAILABLE AT WWW.RICKSHAWTHEATRE.COM AND RED CAT RECORDS

WWW.RICKSHAWTHEATRE.COM

IMPACT
KRAV MAGA - BJJ - FITNESS

FOLLOW @impactkmbf get one week FREE

- ADULT AND KIDS PROGRAMS
- PRIVATE LESSONS
- BEGINNERS WELCOME

www.impactkmbf.ca
@impactkmbf
1805 West Broadway, Vancouver, BC

NURTURE - EMPOWER - GROW

SLED ISLAND
MUSIC & ARTS FESTIVAL
PRESENTED BY connectFirst Credit Union

JUNE 19-23, 2024

ABSOLUTE UNDERGROUND PRESENTS:
TOMB MOLD /
ABRUPT DECAY /
FALSE BODY / SQUELCH

WEDNESDAY, JUNE 19
9:00 PM
DICKENS
1000 9 AVE SW, CALGARY

GET PASSES AND TICKETS AT SLEDISLAND.COM



The Naraka

Chinese Visual Kei

By Ryan Dyer

Visual kei is a term mostly associated with Japanese acts, though in China, a few bands have taken inspiration from the movement, adding their own sensibility and pizzazz to the style. The Naraka are one of these bands, forming in Shanghai in 2022 and soon building a small cult following within the Chinese/Indonesian/Japanese visual kei scene. Following the release of their EP *Elegy*, produced by Shaochen Jesse Cai and released in February 2024, I caught up with members Kid and Andy to speak about the band, the scene and the new release.

Absolute Underground: The meaning of Naraka is “a place of torment for the spirits of the wicked.” Is Naraka’s music a place of torment for wicked thoughts and feelings?

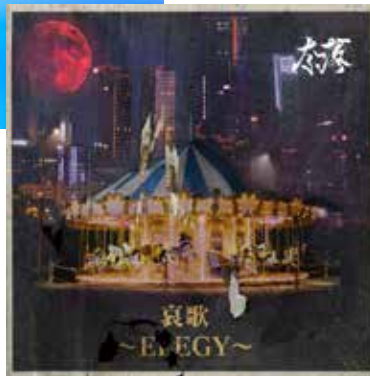
Kid: Our music is of torment, but also of relief—

the afterthought. To us the Naraka is a place within our hearts, not the world around us, hopefully!

AU: In China, I’ve noticed very few metal acts label themselves visual kei; Scarlet Horizon is one other group. How does your band differ from Japanese groups with this label?

Kid: We write super heavy songs and super soft and poppy songs and we don’t really belong with either type of labels. Japanese bands have a large visual kei scene— we don’t have that. While lacking a bigger audience, we have a very wide creative freedom. We have fans from Indonesia, and I hope there will be more from other places in the future.

AU: Is the aesthetic presentation as important for The Naraka? I’ve noticed that in your music videos, you mainly showcase scenes of anime, rather than images of the band.



Kid: Aesthetics and worldview are important for us. Our music videos and lyric videos are more focused on the story— the bigger picture other than just ourselves. Our songs are inspired by anime, art, poems, philosophy, films and musicals, instead of just guitars!

Andy: I’m made up of anime, games and alcohol.

AU: What are some of the anime scenes you have used and do they connect with the lyrical message of the band?

Andy: A typical example is the song “Limbo”, which was almost entirely inspired by the legendary Japanese anime *Neon Genesis Evangelion*, specifically the final scenes. The sea represents the disappearance of barriers between people, with all of humanity merging into one. It truly is a hellish scene. Sartre said, “Hell is other people.” Our private matters, even those personal pains and the deep-seated ugly hatred, ultimately remain the safest places for us.

AU: The band started in 2022; how did Naraka initially form?

Kid: I initially started the idea, then Andy and I met when an idol group was looking for singers. We have

very different backgrounds and we sometimes hate each other, which creates a contrast in the music.

AU: What bands inspired the direction Naraka is going in?

Kid: Within visual kei, X Japan is the one who led me down the path. MejiBray also influenced us. And my time as a western classical violinist, and producer Jesse Cai’s Broadway influences.

Andy: Bands have become part of my blood and soul, like Skid Row, Guns N’ Roses, and other bands from the golden age of rock in the ‘80s.

ABSOLUTE ASIA

AU: The lyrics are often in Japanese. What was the motivation to go this route instead of Mandarin?

Andy: When I was working on vocals, I relied on intuition, and the sounds just naturally emerged in my mind and they happened to all be in Japanese. For our yet unreleased new songs, different sounds have appeared in my head.

AU: The *Elegy* EP was just released in February 2024. How has the reception been so far?

Kid: In this EP, we’ve said everything we wanted to say with all our effort. Our fans have been singing with us during the shows. But we focus more on those places we haven’t ventured yet.

AU: The merry-go-round in the middle of a noir city on the cover is striking, and reminds me of the carnival in the middle of Hong Kong. What was the philosophy behind the artwork?

Kid: I’m glad you noticed that. The carousel represents our childhood innocence, the dreams of our youth, which now seem out of place in a modernized city and society. The signs of damage on the carousel symbolize how our childhood innocence has been tainted by the real world. Yet, despite this, it still exists, it hasn’t disappeared, and one day it will light up again and start spinning in this city and era, just like the memories of our youth.

AU: Is *Elegy* the start of a bigger story (a full length album)? What is the next step for The Naraka?

Kid: We prefer singles and EPs more than albums because we wanted each song to be heard as much as possible. There is a story in every song, and they can be very different from one another.

Andy: We hope to bring our music to more people around the globe as the next step.

IG: @thenaraka.official

Photo by Yuyue Huang



Tomb Mold

By Ryan Dyer

Toronto's Tomb Mold are a band who represent the resurgence of a more purified, traditional form of death metal. They have earned respect from old heads and veteran bands alike while also managing to get attention from various mainstream publications and personalities. Each release marks progress for the band and after a period of silence during the pandemic, the mold started to grow again with 2022's *Aperture of Body* EP and 2023's *The Enduring Spirit*. With growth, the mold will spread, and Tomb Mold will hit Sled Island for Absolute Underground's showcase at Dickens on June 19 with Abrupt Decay, False Body and Squelch. I speak with members Derrick Vella and Payson Power in anticipation for the festival.

AU: You are slated to play Calgary's Sled Island, which always features a handful of metal acts as part of their 200-plus band lineup. What did you know of the festival beforehand?

Payson: We've been aware of it for years, it's always very well curated and every year seems to have its own very sick vibe. None of us have made it out for the fest, this will be our first time. I know Lightning Bolt played in 2015, I wish I had been at that one. That's a band I still can't believe I haven't seen live.

AU: What was your motivation when starting Tomb Mold? Was anything current influencing you or were you looking to these old school/iconic bands for inspiration?

Derrick: The initial intention of the band was to just make a couple demo tapes and call it a day. We might have started with a traditional Finnish DM style mold but with each chance to make a new record, we found new ways to push our sound and the songwriting. By the time we were writing *Manor of Infinite*



Forms, we were stretching beyond the typical ABACB format into extended bridges that took multiple turns to the point where we now rarely repeat sections in new songs. Each album showed a little bit more of a progressive nature that coincided with our improvement as musicians. I think for us, it's always been about the writing and the process more than hoping to tour or go on package bills. We're beyond fortunate with the fan base

we've garnered without having to take that route but the goal has always been self improvement via music.

AU: You're a band who has had the spotlight on them in some ways—for example, Anthony Fantano's review of *Planetary Clairvoyance* in which he said it was a "basic but incredibly heinous and nasty death metal experience" and gave it a 6/10. Whenever you catch the wind of something like this, how do you react? Is it all meaningless static in the scheme of things? Do you appreciate the exposure?

Payson: I appreciate anyone taking the time to review something we made. Art is completely subjective, so there is really no point in ever getting upset over an opinion. A well-written negative or middling review may also contain shards of really interesting perspective. I do find it extremely bizarre what is considered a "bad" review nowadays. Extreme fan culture acts like anything under a perfect score is a grievous insult,

but that's a whole other thing and it's far more common to pop music than metal.

Derrick: I have mixed feelings about mainstream people reviewing underground music, or rather the intention behind it. I do agree with Payson's comment about fan culture, "bad review" reactions and everything that comes with it. One thing I have learned is that the less reviews you read about your own music, the less psychic damage you'll inflict on yourself. I think more than anything, I'm always interested in the personal connections that fans of the album have. I love when someone who loves the album as much as I do has their own unique experience and interpretation. That means so much more to me than possible exposure via someone's platform.

AU: I'd like to comment on your visual aesthetic - I love the shirts. *Ghost in the Shell*, *Resident Evil 2*, *Dario Argento's Tenebre*. Not a traditional death metal wardrobe, but to me it is endearing and brings me back to a simpler time when you might just discover a game or giallo film or anime before the present where they can be found in a few simple clicks. I believe that these influences are as important as musical ones - they can influence the lyrics, artwork or album concepts. You have stated you are inspired by the game *Bloodborne* but do any of these other forms of media bleed into Tomb Mold's musical presentation?

Derrick: What, no love for *Throwing Copper*?

Payson: Thank you! Like many humans before us, we have decided to wear shirts. I'm viciously enthusiastic about the things I love, as are Derrick and Max. I can't tell you how many pleasant conversations I've had with fellow maniacs where a shirt was the catalyst. I agree that the influences are very important when it comes to the "world building" aspect of making music, but there are really no specific influences referenced. It's a web of all of your loves that comprise your own artistic fingerprint. As far as the death metal wardrobe goes, I will always resent the idea of a genre-specific uniform. Metal is full of cops though, so it's become an issue at points. I'm sorry that I'm too busy being good at what I do to worry about what other people are wearing.

AU: Payson, you are from Truro, which is also where I'm from. How do you feel about metal in Nova Scotia or the Maritimes in general? I know there are talented people there, but I can't help but feel they are a bit deprived of the constant cultural barrage in the big Canadian cities.

Payson: Wow, another Truronian! I love it. Well, metal in the Maritimes is in its own bubble, that is for sure. The passion and talent are there no question, it's definitely tough though since it's so cut off from other places to play. Montréal and Toronto are a serious voyage away, so unless you're touring it's just not viable to go out and play a single show. The east coast is home to some of the most authentic metal maniacs you could ever meet, but yes, it suffers from being isolated. In a way that's one of its strengths too though, it's pretty tight-knit.

AU: What does Tomb Mold get up to when you aren't writing and performing music?

Payson: Video games, horror movies, anime and writing songs for my other band.

Derrick: Playing video games and playing guitar.

AU: What's the best recent horror or science fiction film you've seen?

Payson: The last science fiction flick that I really enjoyed was *Upgrade*. I had low expectations, and it was awesome. Leigh Whannell wrote and directed, he's better known as one of the stars of the first *Saw* film. The most recent horror films that I loved are both made by Canadians actually, *Skinamarink* by Kyle Edward Ball and *The Sadness* by Rob Jabbaz. Both very unpleasant in their own ways.

Derrick: I have become incredibly bad at watching movies, but as far as video games go: for horror or horror adjacent, I loved *Crow Country*, *Lunacid* and *Home Safety Hotline*.

tombmold.bandcamp.com
sledisland.com



THE STARLITE ROOM

STARLITE ROOM | 10030 102 ST NW EDMONTON, AB

THE STARLITE ROOM IS A PRIVATE VENUE FOR OUR MEMBERS AND THEIR GUESTS. IF YOU REQUIRE A MEMBERSHIP YOU CAN PURCHASE ONE AT THE VENUE PRIOR TO / OR AFTER THE DOOR TIMES OF EACH SHOW.

[@StarliteRoom](https://twitter.com/StarliteRoom) [@starliteroomyeg](https://www.facebook.com/starliteroomyeg)

STARLITEROOM.CA

FRONT PUFFER
HOME WIPES LIP BRASS

FRI. JUNE 14th

ALL AGES

STARLITE ROOM
10030 102 ST NW

June. 14 - HOME FRONT with PUFFER, PUPPET WIPES & BRASS LIP

June. 15 - RAYGUN COWBOYS with THE ANTI-QUEENS & BAD COMMUNICATORS

June. 23 - ETHEREAL TOMB with Boiling Lye: , Bayonet Dismemberment, Snakepit, Fatal Dose & No Skies

June. 30 - Eyes Front with Admission of Guilt, False Body, and Hate Mission

July. 1 - CANADUH DAY BONANZA with Dayglo Abortions with Dr. Know 'All Jak's' and guests..

July. 4 - TRUENT with Protosequence, Plaguebringer and Rising Sun

July. 5 - DYING REMAINS with CONGEALED FLESH & GUESTS

July. 15 - Arkaik with Cyborg Octopus, Dessiderium & Vaegon

July. 16 - Pallbearer with Inter Arma & The Keening

July. 17 - FALLUJAH "The Flesh Prevails" with PERSEFONE, VULVODYNIA and DAWN OF OUROBOROS

July. 18 - TEENAGE BOTTLE ROCKET with Garrett Dale! & Lushclot

July. 19 - LIMINAL SHROUD with KINGS ROT & REPUGNANT SCUM

July. 20 - Fall Of Earth with Thirteen Goats, Daniel Martin & The Infamous, Enosis, Heir To Ash

CW
CONCERTWORKS.CA

PROUDLY PRESENTS THE FOLLOWING STARLITE ROOM SHOWS

CONCERTWORKS PRESENTS
THE FLESH PREVAILS 10TH ANNIVERSARY TOUR

FALLUJAH

Persefone
Vulvodynia
Guebbros

WED JULY 17
STARLITE ROOM | EDMONTON AB
ALL AGES - DOORS 6PM
ADVANCED TICKETS AVAILABLE AT CONCERTWORKS.CA

PERFORMING THE FLESH PREVAILS IN ITS ENTIRETY

POWDER SEEKERS



Ripping the Alps Part Vier (That's Austrian for Four)

By Brydo "Fire Schnapps" Parker

Part Vier: that's four in Austrian, and Austria is where this story takes place. We ran amok in Switzerland, but it was pale in comparison to Saalbach Hinterglemm party zone. I remember way back when I was very young and living in Whistler, the World Cup ski races were being hosted there, and the Austrians would really party hard and ski like demons. They had a great line up hack. They would hold up their poles and pretend to see someone at the front that was waiting for them in the line and yell in Austrian, pretending to converse with them, then semi-politely barge on by right to the front— whole packs of them. More on this technique later.

Back to the main story. We arrived in Austria and found our Airbnb after a couple-hour trip and some very long tunnels through the Alps. Ira, myself, Tonow, Jai, and Daniel were joined by Peter, another German who was friends with Daniel and Jai. This region of Austria is a long valley that has quite a number of ski hills that can be ridden by mountain-hopping from resort to resort. This is a great way to travel; way better than the bus. Our Airbnb was walking-distance to

Hinterglemm. We started walking into town and Jai pulls out a bag of roman candles and starts lighting them. I was concerned the local polizie would be down on us in a second, but they never appeared. As the sound of fireworks echoed around the valley, we entered the bar and nightclub apres ski zone. There was a light layer of fresh snow on the rounded cobblestone streets. We started up a small hill and two skiers still in their ski boots

came out of a small venue who were very drunk. As they started down the slippery hill, they were holding each other up, and all of a sudden one of them goes down. The other one tried to help him up but he fell over, and as soon as one would get up, the other one would slip again and gravity takes over. We watched these guys for a bit and felt very at home.

We eventually found a very crowded bar and were invited in and seated at a table that was shoehorned into a corner with another table of eight large bodybuilders. I was pushing back on my chair and the bodybuilder behind me was getting annoyed at all the bumping. I asked him what they did for a living and was told they were Swiss bankers. As I was asking if they were in the collections department, the waitress came over. She spoke English as she squirted what I assumed was a cleaning fluid on the table. Nope, not cleaning fluid— lighter fluid! She then sparked the flammable liquid and a large flame engulfed the whole table. I jumped back again and annoyed the big banker. It seems this was the fire bar and they did the lighter fluid routine to lots of people. I still wonder how many alcohol-soaked people sustained serious burns in this place...

When I annoyed the big banker a third time he turned around and I challenged him to an arm-wrestling contest. He said no, so I called him out

as a chicken. He accepted. A large crowd gathered all around our tables. He had me out gunned from the start but took pity on me and let me nearly pin his arm. He totally controlled the contest which appeared to the onlookers as if I actually had a chance. Back and forth the contest went. To this day, I don't know why I did what I did next, but I did it. With my free hand, I stole his sweater from the back of his chair and stuffed it into my backpack. He won the contest of strength but I won the being a bastard award.

We were quite drunk by this time and Ira was pulling his pants down to show people his massive ass bruise which was looking like a map of the world and he was pointing out on his ass map where we were from. Tonow returned from a bathroom trip with a very good-looking girl who was taking pictures and asked if he could keep her. She suggested that we go to a different bar. The big bankers had moved on, it was snowing heavily, and I was feeling bad about stealing the sweater. As we entered another bar with Tonow's new friend, the big banker came out. I was about to return his sweater when he said, "Ja, there is lots of little girls down there. You should easily be able to beat one of them at arm wrestling." So, I still have that sweater; it's way too big for me, but I consider it my trophy. The girl ditched Tonow when her boss showed up and lost it because she was supposed to be working.

The next morning was a rough one. We bought our multi-mountain lift tickets and got in a big line up, as there was lots of fresh snow and the Alps had been having a light snow season so the locals were ready to rip. That's when Jai and I played the Austrian line hack card and we pretended to know people up front and we all barged our way to the front and got first tracks.

Austria has been a ski Mecca for over 200 years. They don't take out old ski lifts that still work, but they do build new bigger ones up and over the old infrastructure.



This means you can access tons of terrain without big line ups and you can ski down to neighbouring resorts, if you have the multi mountain pass (which is only about \$20 more). We got all the way to the top and dropped in to

almost a meter of fresh snow. There are lots of anti-avalanche devices in the backcountry. These are big steel girders welded and bolted together to resemble a giant jack that holds the snow back. They're about 10-15 feet tall and make the very best jumps. I have only seen them in one other country, and that is Japan.

We managed to get very lost and finally found a snow road that had been freshly groomed. As we walked out onto that road, Jai had more fireworks and firecrackers— big ones that we lit off. We came around a corner and there was a big snowy slope that had some fences and gates and very old stone barns and

music pumping out loud. There were tons of skis around and people with champagne glasses. We found the secret champagne bar which is only open for four hours on Wednesdays. What a blast! Free champagne! We arrived at the tail end of the party and as we rode out, we could see our Airbnb and we rode right down to it with a short slog through the fresh

snow. Check out the next issue for Part Fünf of Powder Seekers Ripping the Alps Tour; that's five in Bavarian.



DUNGEON WORKS PRODUCTIONS

FOLLOW OUR FAN PAGE FOR
MONTREAL METAL SHOW LISTINGS
www.facebook.com/dungeonworksprods

SPONSORED BY: **Ibanez**

THUNDERMOOSE ENTERTAINMENT

WWW.FACEBOOK.COM/THUNDERMOOSEENTERTAINMENT



live life in full-bloom.

Local, Independent,
and Proudly Van Isle.

DUNCAN CENTRE PLAZA • 1A-180 Central Road • Duncan, BC
COWICHAN COMMONS • 110-2951 Green Road • Duncan, BC
COLWOOD • 310 Wale Road Suite 202 • Victoria, BC
SAANICH • 4-4144 Wilkinson Road • Victoria, BC

costacanna.ca

Licensed Cannabis Retailer • Must be 19 years of age or older • ID will be checked



INK SLINGERS



LeftCoastTattoo

AKA Jeremiah Hoeft

Interview by AU Editorial

Absolute Underground: Who are we talking to and what are you most infamous for?

Jeremiah Hoeft: Jeremiah Hoeft, or more commonly known as LeftCoastTattoo. I'm pretty infamous for confusing people with a profile name that sounds like I'm a whole shop! I've even had people say things to me like "I really liked such and such tattoo, on your shop's page, was that your work?" Haha!

AU: How long have you been an artist?

JH: Pretty much my whole life. I've been drawing and doodling and creating things ever since I can remember... I was really shy as a kid, and relating to people was more difficult for me, so expressing myself through art and creative projects was how I connected to people and the world around me.

AU: What got you started?

JH: Initially, it was the combination of the drive to get out of my career as a plumber, and my desire to making a living doing art, something I was passionate about and talented at from a young age. I was already mechanically minded from plumbing, so the machines sucked me in first. Building, and tuning coils was so interesting to me. Then it progressed into the art, the history, and the rest of it from there.

AU: What style of tattooing are you known for?

JH: Probably illustrative, and west coast Japanese are the



two main styles I'm known for. I love doing them both, and it's fun to capture all kinds of different subject matter, mythology, plants, animals, insects, flowers, weapons, lady figures, dragons, ghosts, you name it. I'm trying to focus on doing more Japanese these days but I'm always happy to tattoo in either style.

AU: Who or what inspires you artistically?

JH: Many of the greats, Hokusai, Mucha, Filip Leu, there's so many, it's hard to answer... Dave Knight has probably been one of my biggest inspirations ever since I first met him back in 2013; that's when I learned what real tattooing was, and it was the first time I saw large scale tattoos applied really well. Now I'm lucky enough to be actually working for the guy! Steve Moore is another great artist of our time whose work I love, some of his tattoos make me think of what Alphonse Mucha might be doing if he were to re-incarnate in this time period.

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

JH: Even though I mostly post larger work, I love doing the little ones as well! Also, I'm very versatile and can competently tattoo in many styles that you don't see on my page often, like Polynesian tribal, mandala work, portraiture and realism, so if you're thinking of getting something like that done, I'm always open to trying new things, depending on the scope of the project. Just reach out and ask.

AU: Do you have any other hidden talents?

JH: I'm pretty savvy on a surfboard! You'll catch me in Tofino riding waves for much of the summer. I also teach people breath work and know a ton about bio-hacking, nutrition, fitness, and all that kind of stuff. Total nerd for it.

AU: What kind of music do you like to listen to when you're working?

JH: It's pretty all over the place, a lot of old school hip hop, Wu Tang Clan, Artifacts, Craig Mack, that sort

of thing. Then it ranges to Tool, Rage Against the Machine, even vibe-y synth stuff like Tycho. My three favourite albums to tattoo to are, *Fear Inoculum* by Tool, *Epoch* from Tycho, and *Liquid Swords* from the Wu-Tang Clan.

AU: Do you have any dream projects?

JH: I have yet to do a Japanese-inspired full color Dragon back piece or Hannya on someone in my west coast Japanese kind of style. I would love to do that.



ROCKLAND PUNK HOUSE PRESENTS

MESS

ultra sect

TRAN/MITORS

NO HEART

THE WALDORF

SATURDAY SEPTEMBER 7 2024

\$35 IN ADVANCE

\$40 AT THE DOOR

THE MOOSE
HIGH VOLTAGE ROCK n ROLL
VANCOUVER BC EST 2001

WWW.FACEBOOK.COM/THEMOOSEVANCOUVER
@THEMOOSEVANCOUVER #THEMOOSEVANCOUVER

THE MOOSE
HIGH VOLTAGE ROCK n ROLL
VANCOUVER BC
Rock n Roll 8 days a week
24 Nelson Street
THE MOOSE IS LOOSE

DAILY SPECIALS !
NEW MENU !
NEW MOOSE MERCH !
ROCKIN 8 DAYS A WEEK !

724 NELSON ST. VANCOUVER BC CANADA



YOUR TRUSTED BEER LINE SPECIALISTS.
LOCALLY OWNED AND OPERATED ON VANCOUVER ISLAND.
UPTOWN DRAUGHT WILL CLEAN THE FUNK OUT OF YOUR LINES.
CALL 778-265-4422 FOR YOUR FREE ESTIMATE.

BEER/WINE/POP/LIQUOR/WATER, WE DO IT ALL.
FROM COMMERCIAL TO HOME SYSTEMS.

UPTOWNDRAUGHT.CA
 UPTOWNDRAUGHT
 @UPTOWNDRAUGHT



Beacon Brewing

Interview with Head Brewer and Owner Tristan Fetherston

By AU Editorial

Absolute Underground: Who are we talking to today and what are your skills to pay the bills?

Tristan Fetherston: My name is Tristan Fetherston and I'm the head brewer and one of the owners of Beacon Brewing in Sidney, BC.

AU: How long have you been involved in the world of beer and what drew you to the industry?

TF: We opened the brewery in October of 2021, so I have a total of 2.5 years experience in the industry, but I was a homebrewer for about 10 years before that. My wife and I took the leap to open the brewery because we both felt a lack of

fulfillment in our corporate jobs.

AU: How did Beacon Brewing get its start?

TF: My wife and I are self-described beer nerds and beer tourists. In the fall of 2019, we were on a road trip with some friends and one evening we were having a beer in Buoy Brewing in Astoria, Oregon and my wife jokingly said that we should quit our jobs and open a brewery in Sidney. I replied "You can't take that back, don't say it unless you're serious." She stopped and thought about it for a moment and decided she was serious. Two years later, we were open.

AU: What are some types of beer you brew?

TF: We brew a little bit of everything, we have 10 taps, five of which rotate pretty frequently. I like to make beer that can be easily drank, something you can drink six of, not just one.

AU: What sets Beacon apart?

TF: This will sound super cliché, but it's our community; we do our best to make everyone feel welcome and comfortable. We owners all grew up on Saltspring Island which is a very small town if you grew up there. I wanted to create the same feeling for our customers that I have when I walk into a bar there; the best way to explain it is that feeling of returning home.

AU: Any brewing secrets you can share?

TF: Not really. I don't have any formal training, I'm just a homebrewer that jumped off the deep end. I try to keep my recipes simple and only add ingredients that serve a specific purpose; keeping things simple lets the few ingredients you use really shine.

AU: Where are you located? Can people stop by to sample your beer?

TF: We are located on Third Street in the heart of Sidney BC, right off Beacon Ave. We have a full taproom space serving locally made pizza as well



as non-beer drink options.

AU: Where can Beacon be found on tap?

TF: Our beer isn't available many places outside of our taproom, but you may find it occasionally on draft in some of the more beer-focused bars. We really want people to come see our space and meet us.

AU: Do you plan to attend any events this summer like the Great Canadian Beer Festival?

TF: Yes, we will be at GCBF as well as most of the other Vancouver Island-based beer events.

AU: What do you like best about brewing beer?

TF: Beer is a social drink, it's usually consumed with good friends and good conversation— I like that I get to contribute to that.

BREWING 101

AU: Anything else to add or promote?

TF: Just to check out our socials for all things going on in our tap room. We do music bingo, trivia, as well as live music and a vinyl night—all weekly.

AU: Final words of advice?

TF: The best beers in the world are the ones enjoyed with friends.

beaconbrewing.ca

FB: BeaconBrewing.Sidney

IG: Beacon.Brewing

CONCERT VENUE AND BAR

DOWNTOWN MONTREAL
680, STE-CATHERINE W.

LIVE SHOWS

POOL TABLE

FOOSBALL

PINBALL

KARAOKE

JUKEBOX

VLT MACHINES

SPORTS ON WIDE SCREEN TV



Piranha
BAR

PIRANHABARBOOKING@GMAIL.COM

WWW.PIRANHABAR.CA

/PIRANHABAR

@PIRANHA_BAR

PIRANHABAR.MTL



LIMINAL SHROUD

/// voices from the shadows /// amidst the "Visions of Collapse"!

AU: Good evening, where do you find yourself? What's the view out your window? And more importantly, what do you do with the band!

RT: Rich Taylor - bass and backing vocals. Grey skies above Victoria, BC. It's a serene view after a whirlwind few weeks of urban commotion in Baltimore for Maryland Death Fest, Washington DC, and the dusty hills of the BC Interior.

AC: I'm Aidan Crossley - guitar and vocals; also Victoria, another grey, rainy day on the west coast. Recently returned from the absolute chaos of Maryland Deathfest with Rich and am working off a week-long, post-Baltimore hangover (it was a blast though!).

AU: Speaking in a way to the band name... liminal spaces... and urban exploration - does this interest you? What is a place you've visited that broke time and space for you?

AC: For myself, I wouldn't say I'm well-versed in "urban"

exploration but liminality within nature and ritual is important to me and is represented in our lyrics. Transitions through time, across physical matter, and spirituality are everywhere in nature. Drawing from close to home, Sombrio beach on Vancouver Island is one place where I've lost myself in wonder and awe many times.

RT: Personally, one location that has a special aura in this sense are the ruins of Whitby Abbey and the surrounding cemetery, on the headland above the town of Whitby on the north-east English coast. The Abbey was destroyed during the dissolution in the 16th century, when the crown confiscated the riches and possessions of the Catholic Church. All that remains are the windswept pillars and arches of the 7th century monastery. Wandering through these ghostly and majestic ruins while experiencing the vastness and power of the North Sea is certainly to be transported in time and space.

AU: Please guide the reader with the new record, what does it mean to you? What do you wish to express? Going from title alone, "Visions of Collapse" is evocative of loss.

AC: Loss is definitely a big theme across the tracks in the new album alongside other emotions that arise from deep self-exploration amidst earthly and celestial chaos. I wanted to capture the insignificance of personal struggles while

in the midst of an inevitable descent towards our collective destruction. At the same time, I also wanted to offer reflections on personal experiences of spiritual awareness and growth that hold meaning to me despite their ultimate futility.

AU: Saw you at Armstrong Metalfest in 2023 and was blown away by your performance! Tell us some highlights and tales of playing at Armstrong, for the readers.

DD: (a new voice! Drew Davidson on bass) Thank you! Glad you enjoyed our set. We had a great time playing at the festival and got to see a lot of familiar faces from the Vancouver area, as well new friends and listeners. It was a very memorable experience to play on a bigger stage in a venue like that. Some highlights for me were Wormwitch who ripped as always, and Greyhawk who had an incredibly energetic and positive energy.

AU: What did you learn in studio, this time around? How do you chart/benchmark your own progress? Is there an observation you'd like to pass to fellow musicians approaching studio time?

DD: We put more time and care into the demoing process this time around, this gave us a much better handle on the song structures and how they would translate from the rehearsal room to the studio. We were also able to learn from our previous experience at the same studio and with the same producer and went in much more prepared and with more specific and focused expectations. One adjustment we made for this session was breaking up the tracking schedule to alternate between the three of us, so that we all got plenty of breaks and were better able to deliver the best performances we could. As the drummer I felt much more fresh each day and felt the takes were more solid and consistent, and avoided some of the burnout I experienced in tracking the previous album. Advice for others approaching the studio would be practice your material often and always to the track you will be recording over, and record yourself leading up to



the session at least a few times so you can gain some perspective on your playing.

RT: The studio is not my favourite part of being in a band... I'm much more at ease in the instinctive space of creating material and finessing it with your bandmates than putting things under the microscope and identifying how to execute a vision in the way recording entails. Yet it is of course a fulfilling and essential process that draws you together with your bandmates and those you're working with. My observation would be to accept you will learn much along the way and try not to lose appreciation of the experience you're having, even during the downtime.

AU: Is there a band or piece of music lately you've encountered, that has moved you?

RT: Vemod's latest album, The Deepening, is incredible and touched that magical place.

DD: The most captivating album of last year was Black Medium Current by Dodheimsgard for me.

AC: The single from the latest Pallbearer release, "Where the Light Fades" is one of the most emotive and vulnerable pieces I've heard recently.

AU: Really enjoying the track "Resolve", feeling a healing energy in it, thank you for this. What do you think is a small way we can practice healing in our daily lives?

AC: Thank you, appreciate that! Resolve focuses on overcoming personal struggles, such as addiction, but through the paradoxical lens of stepping away from the self and tapping into the interconnectedness of the natural world. In a modern age of self-obsession, I think it's vital to reach outwards in order to heal within. Time in nature, spiritual exploration, and avoiding the temptation to be sucked into dopamine traps in

ABSOLUTE METAL



our daily lives collectively lay the groundwork towards self-actualization.

AU: Final messages to enlightened readers of this colourful papyrus scroll across the world:

AC: To all those who have engaged with our work and have connected with the material, we value your support and hope to see you at upcoming live shows.

RT: We have received stellar support in our first years and issue our appreciation for any of those reading who have attended a show, listened to our records, or supported us in any way - cheers! If we are new to you, we hope to see you out there!

-ERIK LINDHOLM

@liminalshroud

liminalshroud.bandcamp.com

facebook.com/liminalshroudofficial

Photo Credit: Hehr Photography

WWW.
DRAGON IMPACT .COM

WESTERN CANADA'S
LARGEST RETAILER

OF
ENOJA GAYE

SMOKE GRENADES!

640 YATES ST.
VICTORIA, BC

WWW.DRAGONIMPACT.COM

OPEN TUESDAY - SATURDAY 12 PM - 5 PM
CLOSED SUNDAYS & MONDAYS
SALES@DRAGONIMPACT.COM

PHOENIX

BAR & GRILL

BDB/BC

POOL TABLES / LIVE MUSIC / TRIVIA / OPEN MIC / WING NIGHTS / HAPPY HOUR

PHOTO - JOHN CARLOW / BAND - HUNG UP

THE BEST
LIVE
MUSIC
EVERY
WEEKEND

CONTACT JENNIE FOR BOOKINGS: JENNIE@PHOENIXBAR.CA 3944 QUADRA ST. VICTORIA BC. 250-479-9760 (BAR)



15 Years with The Rickshaw

Interview by John Carlow

Everyone has Rickshaw stories to tell. There has been many a memorable night at 254 East Hastings, with many more to come. The venue is celebrating 15 years of hosting the best of the best. I caught up with technical director Robert Barrington to talk about this treasured historical site.

AU: Absolute Underground: Can you tell us something about the history of the building?

Robert Barrington: The venue was originally built as a Chinese-language cinema. The Shaw Theatre opened in 1971 as part of the Shaw Brothers (Sir Run Run Shaw and Tan Sri Runme Shaw) worldwide movie empire. The Shaw Brothers are the most significant film production company in the history of Hong Kong cinema. The Shaw Theatre was the west coast hub for all the Shaw Brothers North American business operations and distribution.

AU: What was happening between 2009 and 2011 when David Duprey owned the business?

RB: In the mid-'80s, the Shaw Theatre closed its doors as interest in the Kung-Fu movie genre waned. The theatre sat more or less dormant for over 20 years, oblivious to the changes going on in the city surrounding it. It was finally re-purposed as a live music venue in 2009 by local entrepreneur David Duprey, and renamed The Rickshaw Theatre.

The Rickshaw's opening coincided with the closure of Richards On Richards, one of

Vancouver's staple mid-sized venues at the time. David and his crew were able to acquire and install some of Richards On Richards' old lighting and sound equipment in the Rickshaw as well as some of the iconic furniture.

From what I understand, they originally really focused on punk and metal shows and the venue had a sort of "wild west" phase. There are a lot of crazy stories from that period in the venue's history. I guess it's pretty normal for new venues to be chaotic at first and it takes a few years for things to get things worked out.

AU: First show after Mo took over the theatre?

RB: A sold-out Doug Stanhope show.

AU: What is the capacity of the theatre?

RB: It's configurable depending on the type of event and whether the balcony is open or not.

AU: Interesting technical details?

RB: We're really good at putting old gear from other venues and productions to good use. I'm always keeping my ear open for deals when other venues close or go through renovations. We've repaired and re-purposed equipment from closed venues like the Imperial and Richards On Richards. We've done deals with venues like The Commodore, Red Room, Biltmore, Vogue Theatre, and others. We've even re-purposed the building's original Kung Fu cinema screen for our projector set up. I was even able to buy, by pure chance, a perfectly good steel deck stage riser (retail price \$1000) out of the back of a 1-800-JUNK truck for \$100. In this industry, for an independent venue to compete with larger corporately owned spaces, you've got to be able to find deals where you can.

AU: In terms of setup/staging, what was smallest show? Biggest Show?

RB: We used to do the occasional small show in our lobby. We would set up a small PA and performers would stand just a few feet away from the audience. No stage lightning or complicated monitor setups, just a few performers, a bartender, and a small crowd die hard music fans. We've also hosted some massive underplays here

too. Bands who could easily sell venues that are three times our size sometimes prefer to sell out a couple nights in a smaller room. Those shows are always a lot of fun. Bands like The Hives, Cannibal Corpse, Eagles of Death Metal to name a few. For the scale of production, we've had some shows with some massive light shows for a venue our size. Machine Head, Jinjer, Starset, and Perturbator come to mind. We've even had to rent power generators a few times to accommodate a few particularly large lighting packages. We have also had bands with massive sound set ups, like Thee Oh Sees with their two drum sets, Mike Allen with his full orchestral string and horn sections and High On Fire with Matt Pyke's wall of guitar amp full stacks etc.

Vancouver Wrestlecore also hosts their shows here. They bring in a full-sized ring and stage show for their absolutely insane and one of a kind pro-wrestling events.

AU: What are some of the most memorable events to have taken place on the Rickshaw stage?

RB: For me, the first to come to mind are SLINT, Parquet Courts, Viagra Boyz, Buzzcocks, Electric Wizard, Mayhem, NAILS, Cannibal Corpse, the Hives, King Gizzard, IDLES, Mdou Moctar, Man, but there's too many to name 'em all.

AU: Funny/unusual incidents?

RB: When Macaulay Culkin's pizza-themed Velvet Underground tribute/cover band played here, part of their production required that the promoter buys enough pizza for the entire audience. When the delivery guy showed up with \$500 worth of pizza, a drunken fan rushed him and snatched around 5 boxes entire boxes and took off running down the street. Mo and the security staff had to run after the guy for two blocks to retrieve the stolen pies.

When the black metal band Watain played the Rickshaw they, stepped out into the back alley to enthusiastically douse themselves in buckets of animal blood before they took the stage. Since it

was their only Canadian date and they couldn't bring the animal blood back across the border with them, they made sure to dump out every last drop out the buckets onto themselves and all over the alley with gusto. Hours later, after the show, our understandably fatigued custodian staff went out back for a smoke break. The next thing they knew the alley was swarmed with speeding cop cars with their lights blaring. They had to explain to over 10 police officers why they were by themselves in a East Hastings alley that was covered in blood. I guess it took a while to explain that it wasn't a crime scene gore fest but just the residue from a particularly performative rock n' roll show.

AU: Future plans?

RB: The venue is going to keep on booking the best shows we can and we're going to keep on improving our venue every way we can. This summer we're installing some new sound treatment and baffling and we're always keeping our eyes on the future and planning for future upgrades to make our space as awesome as it can be for performers and patrons alike.

To celebrate the Rickshaw's 15th Anniversary, we're holding a four-day event featuring performances from a plethora of local talent who have graced The Rickshaw's stage on numerous occasions. Taking place on June 15th, 20th, 21st, and 22nd, the line-up includes (alphabetically): Actors, Beau Wheeler, Bend Sinister, Bison, Black Wizard, Colleen Rennison, Dead Soft, Elliot C Way, The Furniture, Hyaenas, Night Court, The Pack A.D., Pet Blessings, Pointed Sticks, Rich Hope, and Rong. Single-day tickets and four-day pass tickets are available through our website.

For more info and to purchase tickets visit:

rickshawtheatre.com/15-years

Photo by John Carlow - Finding Charlotte Photography

ROCK SHOP EXPERIENCE NOW OPEN IN CALGARY
Mention this ad and get 15% off your in-store purchase

OFFICIALLY LICENSED
MUSIC AND POP CULTURE MERCH
328 10 ST NW, CALGARY, AB | (403) 262-7515

FOLLOW US ON SOCIALS : f ROCK SHOP EXPERIENCE - CALGARY @RSEC24

**#2-3125 Van Horne Rd,
Qualicum Beach, BC
Ph: (250) 951-8869**



R.I.P. Roger Corman

By Vince D'Amato

Roger Corman was 98 years old when he died in his home in Santa Monica, California, and he'd been working right up to the end, most recently producing monster crossover b-movies for the Syfy channel. His legacy is monumental, and for those of us familiar with the world of these fringes-of-Hollywood genre films, we of course had an idea that Roger Corman would likely be the first to exit this world out of those "big three" groundbreaking independents who changed the movies forever and created a gargantuan body of cult films— the other two being Charles Band (Full Moon Entertainment) and Lloyd Kaufman (with his partner Michael Herz, Troma). But it was Corman who was the king, and he'd been doing this nearly 20 years longer than Charles Band or Troma. I can dredge up from my own memories my introduction into the wild films of Roger Corman: *Death Race 2000*, which I'd found on VHS at a local video rental store that had both a "Cult" and a "B-Movie" section, aside from all of the other regular genres (what a world we lived in back then). That was the same independent video store where I also discovered the films of Full Moon, Stuart Gordon, Brian Yuzna, Frank Henenlotter, and Jess Franco— all back in the mid-'90s. I went on to read Corman's book *How I made 100 Movies in Hollywood and Never Lost a Dime*, and after that I was hooked. Slightly obsessed might be a better description.

Many Hollywood giants who had gotten their start with Roger Corman contributed comments throughout his book, including Jack Nicholson, who would surprisingly break down into tears on camera while talking about Roger Corman in the documentary *Corman's World* (2011). Nicholson had famously got an early start in Corman's *Little Shop of Horrors* and went on to do several films with him, along with Peter Fonda, Peter Bogdanovich, Martin Scorsese, Joe Dante, Nicolas Roeg, Richard Matheson, Pam Grier, John Sayles, Johnathan Demme, and James Cameron— to name only a few. It could seem that nearly all of Hollywood from the late '60s to the early '80s had come out of some part of Corman's company. I'm sure by the time this piece is published that many people will have paid their many tributes to this absolute legend of independent cinema. For myself, I can only highlight a few of my personal favourites and hope that, put together, can at least provide a small window into his legacy.

A Bucket of Blood (1959)

Directed by Roger Corman, starring Corman regular Dick Miller, and shot one year before *Little Shop of Horrors*, was Corman's first quickly-produced (shot in five days) low-budget horror-comedy, about a beatnik artist who can't catch a break— until he starts using actual human bodies in his art sculptures. I always enjoyed this film a little more than *Little Shop of Horrors*, but I suspect I'm in the vast minority on that one. If you think five days is fast, apparently Corman shot *Little Shop of Horrors* in two days! Clearly, the man was nothing if not up for a challenge.



House of Usher (1960)

The first of eight Edgar Allan Poe films that Roger Corman shot in a five-year period, *House of Usher*

sticks in my mind the most, even after so many years. When I was first discovering Roger Corman's films, and specifically his "Poe cycle", as it's been dubbed, I was turned on by the fact that *I Am Legend* author Richard



Matheson had written most of the screenplays for the cycle. One exception was *Masque of the Red Death*, which was written by fellow *Twilight Zone* staff writer Charles Beaumont and photographed by Nicolas Roeg, and for a while was my favourite of the Poe cycle, but time has definitely nestled *House of Usher* in that position, with its Gothic-horror sets, a memorable screenplay and a haunting stoic performance by Vincent Price, the star of many of Corman's Poe adaptations.

Death Race 2000 (1975)



Directed by cult filmmaker Paul Bartel (*Eating Raoul*) and starring David Carradine, Roberta Collins, and Mary Woronov (and Sylvester Stallone), this is a darkly comedic, killer version of the *Cannonball* cross-country American road race. Participants are not only racing for time, but also for points based on how many people they run over during the speed race and how severe those injuries are, with death getting the most points (hilariously indicated by bathroom-door gender figures stenciled onto the sides of racers' cars). The film's production is quite good; this is a twisted, extremely amusing satire on the direction of America and its overwhelming need for rabid self-indulgence in the 1970s. It might come off as a little silly or tame for new viewers now, but there is a lot to enjoy here, and for me it still represents the epitomic embodiment of Corman's films.

Hollywood Boulevard (1976)



Starring Candice Rialson and Mary Woronov, and directed by Allan Arkush and Joe Dante (*Rock 'n' Roll High School*), *Hollywood Boulevard* was birthed from a collection of expertly edited-together previously unused footage from earlier Corman films that had been left on the cutting room floor— where future cult film director Joe Dante worked as an in-house editor. The footage was then framed by new footage that was shot by the directors, about a Hollywood stalker/slasher, from a screenplay by Danny Opatoshu, which worked around the old footage. It really did work, as most of the older footage that was recycled into this film had a similar look with Corman's recurring cast regulars and the stellar editing that managed to build up a cohesive and entertaining story. Peter Bogdanovich also achieved a far more celebrated result utilizing the same techniques for his 1968 film *Targets*, but honestly, I prefer Arkush and Dante's *Hollywood Boulevard* by a long mile, as I just loved the independent '70s spirit about the whole thing— and again, I'll likely be in the minority on that opinion.

Piranha (1978)

Joe Dante's first solo effort as a director is a nutty and totally entertaining horror satire of *Jaws* that was written by John Sayles (*Brother from Another Planet*, *Lone Star*), co-starring Italian cult

ABSOLUTE HORROR



actress Barbara Steele. Fairly gory for its time, it might come off a little tame by today's standards, but the film itself still holds up and the practical special effects were an important footnote in movie history, with the film's nearly 100 piranhas created by the now-legendary Phil Tippet and the gore gags by future Academy Award-winner Chris Walas (Cronenberg's *The Fly*). *Piranha's* producer Jon Davison would go on to hire Tippet again years later for his stop-motion wizardry on *RoboCop* and *Starship Troopers* while director Joe Dante would hire Chris Walas to create the gremlins for his Spielberg-produced movie, *Gremlins*.

Humanoids from the Deep (1980)



A totally bonkers sexploitation and fairly gory monster movie directed by Barbara Peeters (also known as Barbara Peters) about a small handful of seaweed-covered humanoid creatures that emerge from the ocean to wreak havoc and prey on young women. This is a sex-and-popcorn type of movie which has maintained a decent and pretty consistent cult following since the VHS video store days. Peeters was no stranger to the exploitation films produced by Roger Corman throughout the 1970s, having worked on a slew of his biker gang, women-in-prison, and young nurses productions in various directing roles. Unfortunately, *Humanoids from the Deep* would be Peeters' last of that era, she'd go on to work in Hollywood television productions, directing episodes for some pretty big '80s hour-long network television shows like *Remington Steele* and *TJ Hooker*, before leaving California altogether and starting her own commercial and documentary production company.

Brain Dead (1990)



This one has got to be hands-down the weirdest of the bunch, and considering that we're talking about the films of Roger Corman, that's saying quite a bit. This was another title that I found at the same local video store where I had discovered *Death Race 2000*, it was posthumously based on an original screenplay by Charles Beaumont (staff writer on the original *Twilight Zone* series and Corman's *Masque of the Red Death* screenwriter), starring Bill Pullman and Bill Paxton; *Brain Dead* is a wild reality-bending paranoid-dreaming mind-tease about human brains in jars and eccentric experimental neurosurgeons. It's not a terribly serious outing, so the tone works out really well for the film, especially as at times it feels like an expanded idea from the original *Twilight Zone* days with shades of post-'80s *Re-Animator* riffs thrown in for good measure. *Brain Dead* works mostly on its unreliable narrator-driven storyline, and oddly, I preferred the movie on a second viewing. Charles Beaumont had written this script for Roger Corman in the '60s, and Corman had stored it for decades until his producer wife Julie discovered it and put it into production. Julie's next movie would be *Sorority House Massacre II*, produced under a pseudonym.

darksidereleasing.com

BLACK FLAG III

THE FIRST FOUR YEARS

MERCREDI 14 AOÛT À 20 h
FOUFONES ÉLECTRIQUES, 87 STE-CATHERINE E. 18+

BILLET: BROWNPAPERTICKETS.COM

Logos for Xena, DROCK, and FOX are visible at the bottom.

ARTIST PROFILE



Brad Moore: Art Wizard

Interview by AU Editorial

Absolute Underground: Who are we talking to, and what are you most known for?

Brad Moore: My name is Brad Moore, and I have been a freelance underground/outlaw comix artist and album cover painter for 30 years.

AU: What got you started?

Brad: I began as a horror/gore comic book artist, because I was inspired by comix like *Sword & Sorcery* fantasy, and wild head trips like *Heavy Metal*. I began to go full time in the '90s, doing gore-horror comic books (a lot of them got banned in several places), and metal bands were reading these publications, while on tour. It wasn't long before the bands and labels were contacting me to paint album covers and draw shirt designs.

AU: How would you describe your art?

Brad: I classify myself as a surrealist, overall, and a horror illustrator by trade. My works are characterized as being very detailed, and

uniquely inspired.

AU: Who, or what, influences you creatively?

Brad: I am very inspired by visionary comix artists, too many to list, but one of my biggest inspirations comes from European filmmakers. That have an "auteur" sensibility about their work that I identify with. They do not follow cookie-cutter formulas, and are concerned with expressing their vision for each project. I see myself as following that same path. My favorite painter is Ernst Fuchs, but I have so many favourites, the list could be pages long.

AU: What did you start out doing?

Brad: I worked as a freelance illustrator for comix, commercial story

boards, independent film design, and graphics. I was hired to ink and colour the work of others, and that led to my convincing publishers that they should take a chance on my strips and covers. It was a gradual ascent, but it worked! I began with some sci-fi/fantasy stuff, before I found my calling in horror.



AU: What are some of your favourite projects?

Brad: Designing the monster for the movie, *Platypossum*. Doing my first solo comic, *Bathory: Countess of Blood*, for Boneyard Press. Appearing in-the film *Dig Two Graves*, with Ted Levine (*Silence of the Lambs*). Doing a hugely important Surrealist art exhibit with master H.R. Giger, in his Switzerland castle in 2006.

AU: What are some of the album covers you have done?

Brad: I have done close to 50 album covers, so I'll only list a few: Tombold (*Manor of Infinite Forms*), Sedimentum (*Suppuration Morphogenesisaque*), Worm (*Foreverglade and Bluenothing*), SLIMELORD (*Chytridiomycosis Relinquished*), Gatecreeper (*Deserted*)... these are some good ones, but there are plenty more!

AU: What mediums do you work in?

Brad: I use liquid acrylic paint; once in awhile I use some watercolour, and sometimes a smidge of coloured pencil. I'd love to attempt the egg tempera method of oil painting, but it's a daunting, labourious process, and it requires a tone of free time that I do not have.

AU: Any other hidden talents?

Brad: I play guitar, and do some acting, occasionally.

AU: What do you listen to while you work?

Brad: Metal (obviously), '70s prog rock, avant-garde jazz.

AU: Do you take commissions? What's the strangest thing you've ever been asked to do?

Brad: I occasionally take commissions when I can, but I try to avoid it. It gets into the dynamic of the person constantly bringing the piece back and wanting re-dos, changes... it's like it's never finished! Five months after it's finished, the patron wants to add something, change a colour, a hairstyle on a character... it's rarely worth the effort. I've had way too many weird things asked of me in a work of art, to narrow down which was the weirdest!

AU: What would be your dream project?

Brad: I want to design an incredible art house film for a visionary film director.

AU: Any upcoming projects or exhibitions?

Brad: I'll be painting a wraparound cover for a book of short horror stories by various authors, plus I'll be painting five interior illustrations to go with it. I've just completed a comic book cover and an 8-page accompanying strip for the next issue of *Bloody Gore Comix*. I also completed a



comic book cover for the next issue of *STAIN 002*. I have several exhibitions happening this summer, all over America. Of course, I'll still be doing metal art. I just began the next death metal album cover, and am working out details on the one after that. I'm painting the cover for issue #3 of *Cursed Magazine*. Plus, some odds and ends...



AU: Final words of wisdom?

Brad: Whenever I'm asked, "what's the secret?" I always say I don't know, and that I'm just as baffled to be in the position I'm in as they are. I worked very hard and had a vision of what I wanted to do with my existence, and I've dedicated my life to doing it.

bradmooreartwizard.com

@Art_wizard76



**fuel your body,
feed your soul,
drink kombucha.**

Find us at Moss Street Market, Esquimalt Farmers Market and James Bay Market from April through October. Cook Street Block Party Sunday June 9th.

Check out our website
pudgypigeonkombuchabrew.ca
 for all the up-to-date events & retail locations

EVERYTHING
HAPPENS AT

Lucky
bar



517 Yates Street (250) 382-LUCK

FIND OUT AT WWW.LUCKYBAR.CA

Roadrunner Vintage
vintage as fuck

1012 Macleod Tr SE or Shop Online
CLOTHING + VINYL + DECOR
WESTERN | MOTO | MUSIC
roadrunnervintage.shop

PUNK ROCK BARBERSHOP

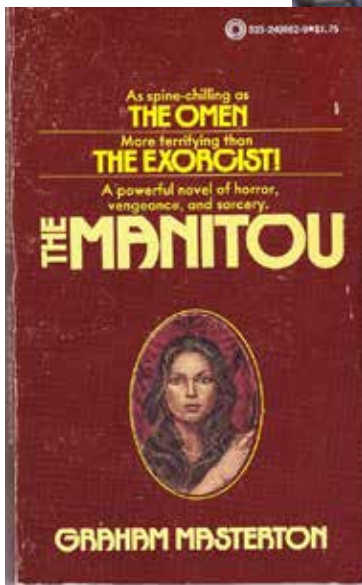
LITTLE BARBERSHOP OF HORRORS

657 FORT STREET
WALK-INS ONLY
250 216 1731

Tales from the Darkside: Indigenous Representation

By Vince D'Amato

It doesn't seem all that long ago that I was sitting behind the glass counter of a culturally-appropriating retail store set inside a vast mall, next to an A&W and across from an ICBC customer service location. It was my job back in 2003— so yeah, 20 years ago, but time goes by fast. The retail store was owned by a Filipino businessman who sold Canadian Indigenous articles of clothing, artwork, jewelry, and even knick-knacks. The jewelry was genuine. Some of the clothing and art were genuine, some were mass-produced shit. The knick knacks were just embarrassing, sold to tourists who wouldn't bother to differentiate a miniature totem pole to



a maple leaf keychain. But there was a lot of down time at the store, and when I got bored polishing the silver jewelry I'd read, everyday, always horror novels. I got through a hell of a lot of horror novels, including *The Manitou* by British author Graham Masterton (and if you want to experience some serious horror, check out Masterton's novel *Master of Lies*). But much like my surroundings that had been carved into the back of the mall, *The Manitou* also utilized a degree of Indigenous cultural appropriation— perfectly normal, even in the early



2000s; there wasn't a lot of genuine Indigenous representation in horror, Stephen Graham Jones was still half a decade away from being published.

Recently, I've been watching the SyFy series *Resident Alien*, based on a series of Dark Horse comics by the same name. The television series carries a lot of talented Indigenous representation, which is being seen more often these days in genre storytelling, in horror/mystery series like *Three Pines* and the *Predator* sequel *Prey*. We're finally seeing more coming from indie films as well— the Godfather of Gore's final film, the Canadian/American *Bloodmania* was



TALES FROM THE DARKSIDE



Bloodmania signed worldwide streaming rights over to Darkside Releasing as well, and will be re-released later this year in digital and physical formats. Meanwhile, the pop-culture blog Father Son Holy Galore had this to say about *Don't Say Its Name*: "...it's a genre film with so much to say, all while telling a compelling little supernatural story along the way, and its numerous, refreshing representations of Indigenous characters is something everybody needs to witness."

co-produced between a Canadian Indigenous independent producer and Diabolique Magazine. The Alberta-produced *Don't Say Its Name* was picked up by UK distributors for global distribution, Darkside Releasing (an Indigenous-owned company) picked up the Physical Media rights and released the film on Blu-ray and DVD just this past winter.

darksidereleasing.com



BRENDAN + CHERYL

brendanandcheryl.bandcamp.com

CANNABIS CORNER



Phant Renowned Cannabis Extracts

Interview by AU Editorial

Absolute Underground: Who is Phant and what has led to your success?

Phant: Our extraction team and their experience are definitely one of the reasons we have had success and managed to grow. The team is led by Jeff Kusch, head of technical operations and product development, built our equipment and trained the team. Jeff has years of experience running and building different extraction systems. His ingenuity has allowed us to scale up production without compromising quality. Further, our small but efficient team allows us to shift production and make almost any concentrate with the same team in the same facility. I believe our team is our best competitive advantage and the reason why we are taking market share so quickly.

AU: How long have you been in the cannabis industry and what drew you to it?

Phant: Involved in the industry for decades! *Cough cough* I mean, ever since legalization. Life and circumstance is what drew me to cannabis originally. Nowadays, it's the challenge of legalization and operating under the

constraints of the legal framework, which make this business incredibly challenging. There is also no plan B. This is what keeps me interested and drawn to it. It's nice to be a part of perpetuating the supply of high quality products for medical and recreational consumers.

AU: What's the best part about your job?

Phant: Working with an incredible team, some of which are still with us from the old days. We get to innovate and develop brand new products and the processes to create those products. I'm a



nerd and get to work on nerd shit at work.

AU: How did Phant come to be?

Phant: From the grey market days when flower producers and dispensaries proliferated, it was an organic evolution that created cannabis 2.0 products. Synergy of the Phant founders' skill sets and timing lead to the creation of Phant. A natural progression into the world of concentrates. It was meant to be. The creation of the name Phant was as simple as... who doesn't like an elephant?

AU: What makes Phant unique?

Phant: Since the beginning, Phant has been able to distinguish itself from others by pushing to keep our product quality as high as possible. Secondly, keeping the brand as relatable to our customers as possible. Recently, our success in the legal space comes from using the same formula. People like to support companies that are small, self-funded, and not public.

AU: What sort of products do you offer?

Phant: Pretty much every cannabis product, except topicals.

AU: What are THCA Diamonds?

Phant: THCA crystals, often called "Diamonds", were the first product we brought to market. We found that few companies were making and selling diamonds. The ones on the market were overpriced, and customers had little choice in the types offered. We decided to focus on making only Diamonds; nothing else. For the first year, we honed our skills and scaled up our operation to become the largest Diamond manufacturer in Canada. We can make diamonds in any colour, style, and flavour. We make clear Diamonds at 100% purity down to extremely terpy, coloured and flavoured diamonds to cover the many customer demands. We believe our Diamond business has soared as our price point and quality is pulling customers from the black market into regulated stores for our product

AU: Do THCA Diamonds have any unique medicinal properties?

Phant: THCA stands for Tetrahydrocannabinolic acid. It's a precursor of THC (tetrahydrocannabinol), the psychoactive compound found in cannabis. THCA doesn't have psychoactive effects until it's heated, which

converts it into THC. Medically, THCA is being researched for its potential therapeutic benefits, including anti-inflammatory, neuro-protective, and anti-emetic properties. Some people consume raw cannabis or cannabis products high in THCA to potentially benefit from its medicinal properties without experiencing the psychoactive effects of THC. However, research is currently ongoing to fully understand its medical potential and effectiveness.

AU: How do you select the strains for your concentrates and where do you source your cannabis from?

Phant: With our combined over 50 years involvement with cannabis we have developed incredible relationships with top cultivators in the industry. From small boutique craft, highly skilled independent growers to some of the largest commercial operations we have the relationships and network to choose the best product for our desired target.

phant.ca



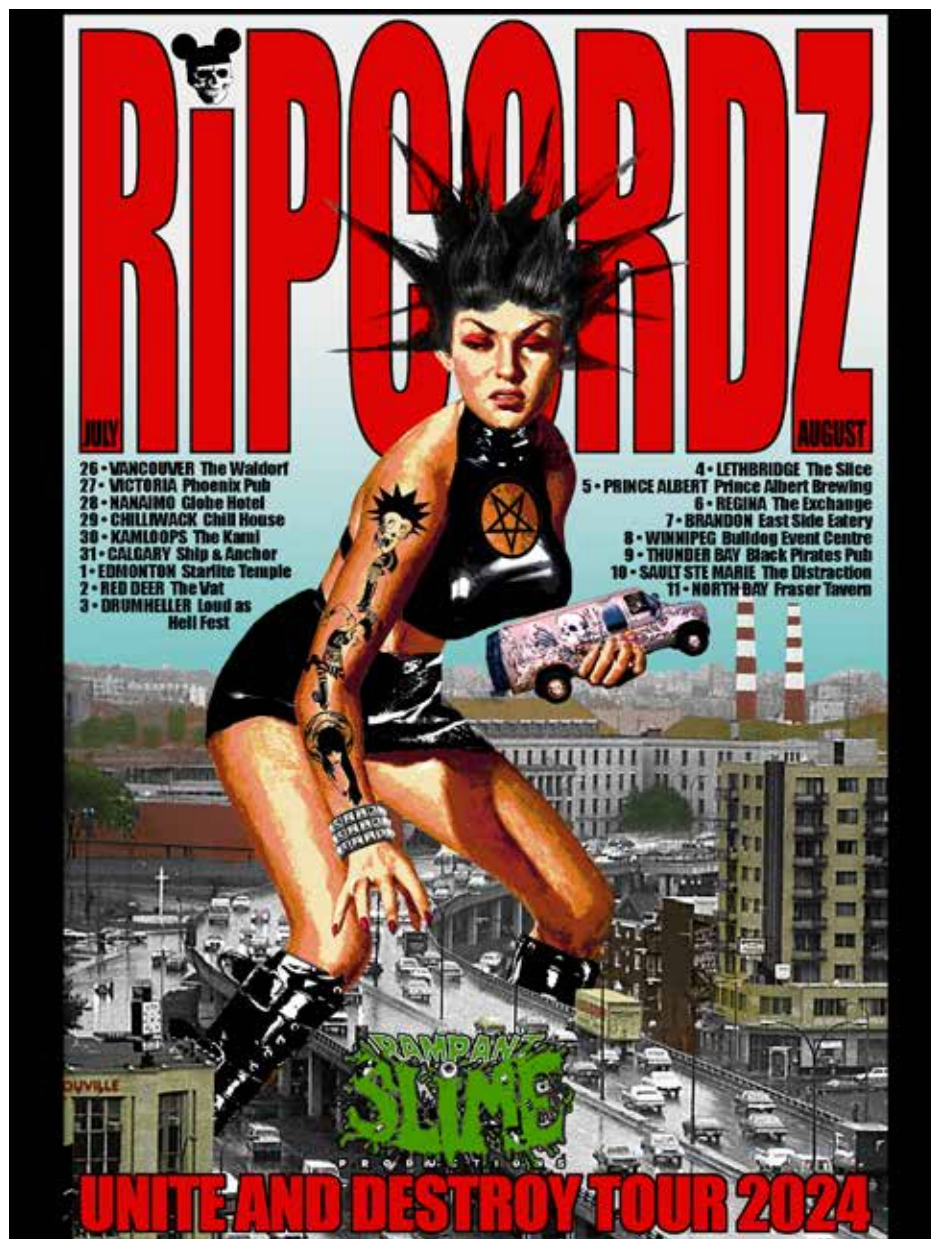
Mr. Fertilizer HYDROPONICS

Keeping BC green since 1987

www.MrFertilizer.ca
facebook.com/HydroponicStore

9 Burnside Rd. W,
Victoria, BC V9A 1B2

Mr.FertilizerVictoria@gmail.com
Phone (250) 381-4644



Saltspring Magic

Interview with Director Joshua Beckett

By Iree-I

Absolute Underground: Who are we talking to and what are you best known for?

Joshua Beckett: My name is Joshua Beckett. I'm the Director of Magi Cannabis, a micro-cultivator on Saltspring Island, we are known for our legacy genetics and style.

AU: When did you first start growing cannabis and what first drew you to the industry?

JB: 13 years of age (38 years ago). My mother, I'm a second generation grower.

AU: What strains do you currently produce and what makes them unique?

JB: Our current menu includes Hippy Headbanger, Saltspring Love Haze, Salty Pink, Timmy's OG Shark, Pine Tar, and White Truffle. Varieties that we have had in our library for years, they maintain the legacy of old-school coastal cannabis.

AU: Do you prefer sativas or indicas? What's your favourite all-time strain to smoke?

JB: Indica is my fave. Currently, my favourite is Salty Pink.

AU: What is it like being a licensed producer in BC?

JB: It's challenging being a small-scale licensed producer in Canada because we are over-regulated, over-taxed, and have little or no profit margin... 41% of all Canadian bankruptcy last year were cannabis companies.

AU: Why is it important to support local growers?

JB: By supporting small-scale, local cannabis companies, you maintain the diversity and legacy of BC cannabis culture. A corporate monopoly of your cannabis supply is not in the best interest of

the consumer.

AU: What makes an expert grower in your opinion?



JB: For me, an expert grower is someone who can manage multiple gardens and still maintain a craft-quality final product.

AU: What are some growing secrets or tips you can share with our readers?

JB: After you transplant your small plants into large pots, avoid over-watering them.

AU: What are all of your sub brands and what is the difference between them?

JB: Our in-house brand is

Saltspring Magic. Our mission statement is to provide BC with fresh craft cannabis at an affordable price.

AU: Where are your products available?

JB: Saltspring Magic is available throughout BC at independent stores. In Vancouver, check out Evergreen for a large supply of our products; they also deliver anywhere in BC from ecsvan.ca

AU: What's the best part of your job?

JB: For me, the best part has been fulfilling the mandate of legalization, which was safe access.

AU: What are some cannabis secrets or tips you can share with our readers?

JB: Bag appeal is not necessarily smoking enjoyment.

AU: How else can this amazing plant be used to save the planet?

JB: Although there can be substance-abuse issues related to cannabis use, it is, perhaps, the safest substance. Connecting with cannabis fosters many positive experiences for the human experience such as connection with nature, physical embodiment, and artistic sensitivity.

magiccannabis.com

New to VICTORIA Tattoo Artist



@LEFTCOASTTATTOO

250-656-2227

SECOND STREET TATTOO:
9788B SECOND ST SIDNEY

JEREMIAH HOEFT

MORE INFO HERE: WWW.SECONDSTREETTATTOO.COM

KING OF THE WASTELANDS

Eight's Eight & Becks EST. '15
274 3RD AVE KAMLOOPS



TOMMY CHONG – PART 2

Interview by Paris Chong

This one-on-one interview was conducted at the Grow Up Conference and Expo in Victoria, BC.

Paris Chong: I want to talk about in your movies, and also on your records, there was a character, he was the cop named Sargent Stadanko. He's based on a real narcotics officer from Vancouver?

Tommy Chong: I think originally he's from Saskatchewan.

PC: Can you describe what the weed scene was like at that time?

TC: Oh, it was draconian. One time we had a guy living with my mom and dad, David was his name. He was a skinny little guy. He was dealing dime bags. Stadanko and his partner literally kicked the door in to my parents' house. They slammed David against the wall and just manhandled him. Real assholes. David did about a year in jail for selling dime bags. That's how draconian it was. They used to sit outside my



club the Parlor. They knew that we were getting high in there so they would stake us out. Bernie the organ player, he almost got busted. He's out getting high in the car and he saw the cops coming, so he took the weed and just threw it underneath the car. So the cops searched him and couldn't find anything. Bernie comes in and tells us, "Oh fuck I almost got busted." "What happened? Did they get the weed?" "No. I threw it under the car." Two seconds later, we're all outside looking under the car. Fuck the cops, man.

PC: Did you find it?

TC: Yep. The thing is, the illegality of it all, it just didn't make sense. People were just unaware.

PC: You described your comedy with Cheech when you won that contest as "Rock n' Roll Comedy". Later on in your career, I think there was a time where you and Cheech leaned into a certain type of material that you're known for. The drug material, like the weed stuff and it's based on some of the characters that actually worked in the club. Like your character and Cheech's character is based on, I think, some of the kids that he grew up with, some Lowriders.

TC: No, it was Lowriders that he saw on the street.

PC: You did material that worked in Canada. Then when you went to the States and you started doing clubs down there it wasn't going over as well as it did in Canada?

TC: It was dying. The States is cold-blooded. I mean we were killing with the Vancouver audience, especially if you are dealing with things they can relate to. But when we went down to the States it was a show at a dance club. This guy was trying to make a comedy club happen. So he made the dancers quit dancing while we did our show. He booked us for two shows and the audience was pissed off.

So they're sitting there looking at us, and the first show we did, we bombed. When you see a comedian and you don't want them to be funny,

they're not funny. You're not there to laugh. You're there to dance.

Life is about mistakes. You learn from your mistakes and that was a mistake when we did that show. But it was the impetus, it made us change the show. Before the second show Cheech and I were sitting there in the dressing room thinking, "What are we going to do?" I said to Cheech, "There must be a character that you can do." You're from this area. He denies saying this, but I love saying it. He says, "There is a character, but I don't want to do him." I said, "Why?" He said, "It's detrimental to the Latinos" Blah blah blah. What the fuck? That's our job. That's what we're here to do. So I convinced him. He told me that the character was a Lowrider and I showed him a bit that I saw of a Black guy in Vancouver doing pantomime cleaning off a car. I showed Cheech that part and then we did the rest and it turned out to be *Up in Smoke*, the movie.

I knew Cheech and I had something back in Vancouver. Because there was an old hustler, gangster from Jamaica. Andy Andrews was his name. He was a big gangster in Vancouver. Right when Cheech and I were getting ready to go down to L.A. to make it, Andy tried to connect with me because he saw what we had, he recognized it before anybody. He saw that we were destined.

PC: Because no comedians at the time were leaning into that kind of humour?

TC: No. No.

PC: It was very hardcore.

TC: Well, first of all, the only comedians that were doing Chicanos were Cheech. So it was the first time an audience saw a Lowrider.

PC: How would you describe your character?

CANNABIS CORNER



You're kind of like a biker/hippie.

TC: There was a Canadian kid that worked for us. His name was Strawberry. Strawberry was a redhead, with long flowing hair. When I saw him, he looked like a Dickens character.

PC: He was like a homeless kid, right?

TC: He was homeless, yeah. He had a big overcoat on. There was a garbage strike in Vancouver and he's sitting on top of a bunch of bags of garbage. He looked like a cartoon character. When I saw him, he goes, "Hey, man! Do you have a place where I can crash tonight, man?" I looked at him and I said, "Yeah. I've got a nightclub. You can sleep in the sound booth." He goes, "That's cool, man!" Then we got him working the lights, because he was in the sound booth anyway. He was a critic too. We'd do a bit and then we'd come backstage and Strawberry goes, "Oh man, that bit sucked, man!

No one laughed, man!" He was such a beautiful character. Oh man, Strawberry wow. I mean, he just personified that whole era.

To be continued next issue...

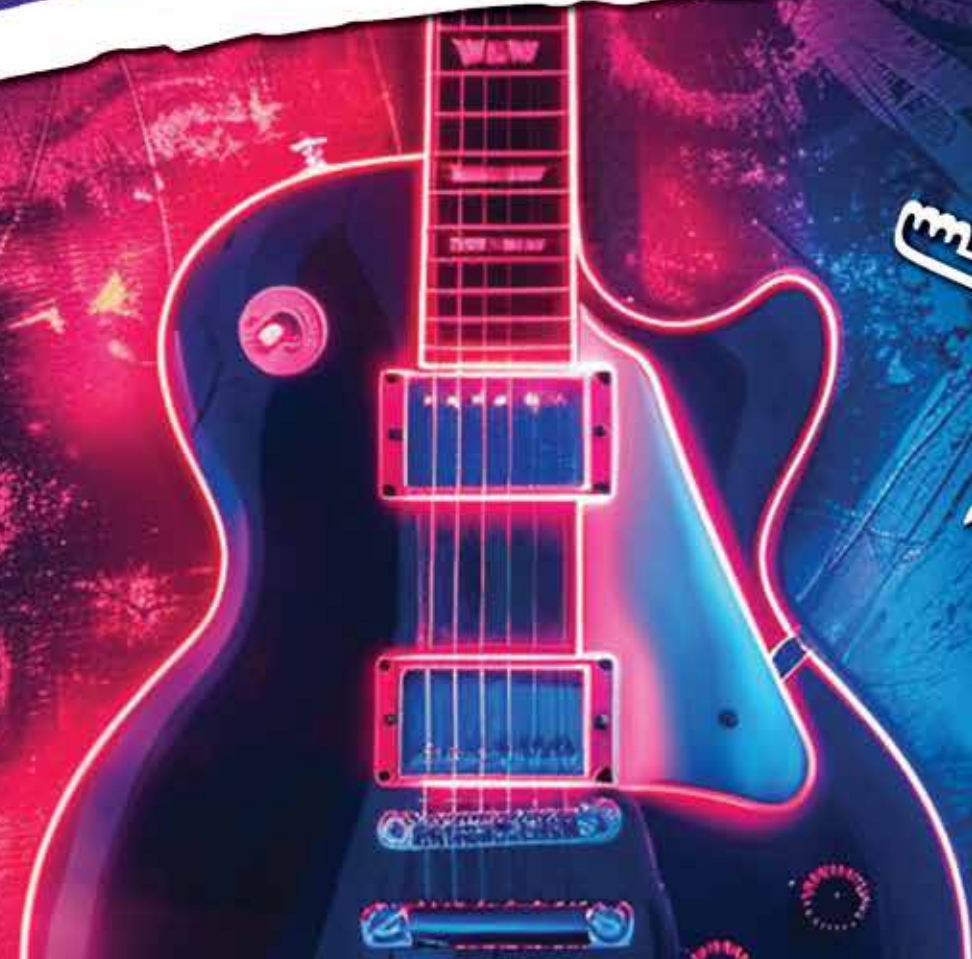
tommychong.com

[@tommychongcannabis](https://www.instagram.com/tommychongcannabis)

[instagram.com/heytommychong](https://www.instagram.com/heytommychong)

cheechandchongscannabis.com

Guitars Plus!



New Website **GUITARSPLUS.CA**

1118 BLANSHARD STREET, VICTORIA BC

New Hours **11AM TO 6PM TUESDAY TO SATURDAY**

**BUY, SELL, TRADE, CONSIGN, VINTAGE, NEW & USED
GUITARS, AMPS, PEDALS & ACCESSORIES**

◀ NEW PRODUCT LINES UNDERWAY ▶

INSTAGRAM



REVERB



ONLINE STORE

FACEBOOK





Shattered Throne

Interview by AU Editorial

Absolute Underground: Who are we talking to and what are you known for?

Nasty: I'm Nasty and I puke diarrhea from my face into a mic.

AU: Give us a brief history of Shattered Throne. What are you all about?

Nasty: We are a bunch of haggard, geriatric cavemen overstaying our welcome.



AU: How would you describe your sound?

Nasty: Balls in your face death metal.

AU: What inspires you musically?

Nasty: Old school metal and hip hop. I am also a big fan of electro-swing.

AU: What can you tell us about your upcoming album *Ruin in Our Wake*? What can we expect to hear?

Nasty: Death, thrash, black, power and punk, drowned in a cesspool of guttural brutality.

AU: Didn't you recently drop some lyric videos? What can you tell us about them?

Nasty: Yeah, we just released two tracks from our upcoming debut album in lyric video format. "Stench of a Coward" and "Severed Feet". Check them out on our YouTube channel. Watch them twice and subscribe. Running up the numbers by ourselves is a lot of work.

AU: Any hidden talents unrelated to music?

Nasty: I like to swim and have developed a graceful and flowing swan dive off the platform. I need to film it actually.

AU: Do you have any upcoming shows? Any plans to tour?

Nasty: June 6 at the Cobalt, but that will prob be over when this comes out. We had big international touring plans but then a couple of us almost murdered each other at jam. Some of us have been working together on various projects for decades and the fuse gets lit real fast. Sometimes we're forced to blow it up and start again. Oh, also we will be in Alberta over Labour Day long weekend I believe.

AU: Final words for our readers?

Nasty: Throw your hands in the air like you just don't care.



AU: Do you have any upcoming shows? Any plans to tour?

Nasty: June 6th at the Cobalt and July 6th at LanaLou's. We had big international touring plans but then a couple of us almost murdered each other at jam. Some of us have been working together on various projects for decades and the fuse gets lit real fast. Sometimes we're forced to blow it up and start again. Oh, also we will be in Alberta over Labor Day long weekend, I believe.

AU: Where can we find you online?

Nasty: Just search Shattered Throne band on YouTube, Facebook, Bandcamp and Instagram. I'm on a few

dating apps as well. Swipe right for a good time.

shatteredthrone.bandcamp.com

Photo Credits: Ashley Lett, and IDFK

Photography



ROCK N ROLL SUPERSTORE



T-SHIRTS, POSTERS,
VINYL, PATCHES, HATS
FLAGS, STICKERS & MORE



ROCK METAL PUNK POP CULTURE

217 Osborne St. 204-956-4400

SHOP ONLINE wildplanetmusic.com



BLACK CAT TAVERN

SASKATOON'S LIVE MUSIC VENUE

PUNK
HIP HOP
METAL

AND EVERYTHING IN BETWEEN

801 BROADWAY AVENUE

★ SASKATOON, SK ★

FIND US ONLINE @BLACKCATYXE

blackcattavernbooking@gmail.com

SHRED SESSION



R.A.M.P. Camp Shredding for the Community

Interview by Aeryn Shrapnel

Absolute Underground: Who are we talking to?

Yannick: I am Yannick. I have been a BMXer in Victoria for over a decade, but the ghost of BMXs have haunted me my whole life and I love building DIY spots around the city and the island.

Mati: I am Mati. I like to have fun and encourage social transformation and skate and destroy systems of oppression. Like racism and skater haters and sugar.

AU: What do you do and how did you meet?

Yannick: We are a matrix of 30-40 something DIY enthusiasts currently residing on Vancouver Island. (Shout out to Rod Edwards!) In the last few years, Mati has reignited his passion for skating and become very involved in the scene, both in Victoria and in the Cowichan Valley. Mati currently runs the

Cowichan Skate Ambassador which advocates for the North Cowichan skate parks. They let him talk to the city project people— can you believe that!? He also throws jams and gatherings here and there and encourages a culture of taking care of what you have.

Mati and I met through a local Burning Ban community bike ride, and Mati broke his collarbone sending it on a BMX the second time we hung out. We have been very close friends ever since, working together on various art projects for local Burning Man events as well as DIY spots.

AU: I heard you were building a skate ramp for Otherworld, what can you tell us about that?

Yannick: Yes! We've had a plan for a few years to bring a ramp to Otherworld and have brought that plan to fruition this year. We started with an existing 3' tall micro mini-ramp that a friend of a friend had, and we have refurbished it and added a 5' extension.

We were generously awarded an art grant from Kindle Arts Society to help with lumber costs, which has helped us get this project over the line. Otherworld is an event built around community and participation, which are fundamental parts



of skating and BMXing. We are extremely excited to be able to bring a rideable piece of infrastructure to such a unique and engaging event. We're also building a flaming hoop to jump through. I hope no one farts... but everyone loves a blue angel...

Mati: Yan and I get ideas that we can't get alone. This is one of those ideas. I needed the ramp to be bigger and my shop is very small and I'd rather the ramp live in a more public place. We both like to build stuff that people can access for free. We also have a crew doing sound, lights, and general fuckery for R.A.M.P. Camp.

AU: What does the R.A.M.P. stand for in R.A.M.P. Camp?

Mati: Raising Awareness for Mutual Pleasure.

Yannick: Radical Airborne Movement Platform.

AU: What will you do with the ramp when Otherworld is over?

Yannick: Our plan is to donate the ramp to the Cowichan youth. We're still working on finalizing the spot, but it will be somewhere in the Cowichan valley, probably in Duncan, and will be accessible for people to ride. A huge plus for us is that we were able to acquire a weather proof top surface which will allow the ramp to withstand the west coast weather for much longer, wherever it ends up. (Thanks Francis!)

Mati: Or else it will end up under a bridge or in an abandoned building in a town near you. We love re-homing ramps, so reach out if you have one, preferably near me... to relocate even closer to me...

AU: Have you done this before?

Mati: A few times. It's pretty fun liberating spaces. Once I wanted a ramp where I used to camp a lot. I started talking about these old buildings

and ramps. Yannick was eager and pumped the idea up. Rod Edwards makes stuff happen; he also pumped up the idea. We found a ramp and we had to go ahead of time and clean up and cut the trail. Moved it on a sketchy boat trailer in the middle of the night. Now it lives in the back woods in a dry abandoned building. I keep hearing positive things from that community about having it there. That feels good.

Yannick: This will be our first time building and bringing a ramp to a specific event for temporary set-up, but we have built a few community ramps before. Our most recent ramp project was a few years ago, when we acquired, refurbished, transported, and rebuilt a ramp inside of an abandoned building on the west coast of the Island. We have held yearly skate and BMX jams at the ramp since, fundraising for a new top surface which we successfully installed last year. Our work there seemed to inspire some other skaters to build

more in adjacent buildings, and since we initially installed the mini-ramp, an 8' tall vert ramp and a few other obstacles have popped up. This project has been a great success, and is one of the only free-to-ride indoor covered ramps on the Island that we are aware of.

AU: What goes into building a skate ramp?

Mati: Blood, sweat, tears, and wood. Also money. And rickety trailers.

AU: How has skating been a positive influence in your life over the years?

Mati: It's the one thing I do that makes me feel better no matter how hard my life is. It's a vehicle of emotional transformation.

AU: What music do you like to listen to when you're skating (or building)?

Mati: Punk rock and hip hop.

Yannick: Celine Dion and Taylor Swift remixes, all the way.

AU: Is there any way people can support your effort to help Indigenous kids?

Mati: Support Indigenous sporting organizations. Build ramps, buy ramps and boards and take them to your local Nation. Start a group and teach kids. Skating saves lives. Contact me if you wanna jam ideas.

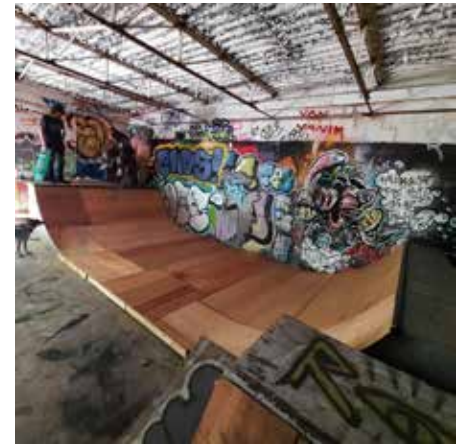
AU: Any future plans for similar projects?

Mati: Not yet but they will happen. My goal is to have a youth center with ramps and a fix-it bike shop with integrated counselling and mentoring. I'm really stoked about bridging my social work with healthy movement and radical liberating spaces. Also, like Yannick says, the BMX sk8 Goddesses demand it.

Yannick: We're constantly looking for the next place to concrete a transition, sink a rail, or build a ramp. Victoria, and the Island in general, has a lot of spots to ride, but it's small and things can get old after a few years. Being able to bring fresh new spots to the community is a great joy to both of us and it keeps the passion alive. Building new spots that skaters and bikers can enjoy together bridges the gap between the disciplines and brings us all closer together around the singular goal of shredding and having fun.

AU: Anything else to promote?

Mati: I promote everyone making it happen. Yan



and I rarely do this alone. So many people help. It takes each of us. Make it happen. Lift each other up. Have fun.

Yannick: Shout out to the Gorilla Jam Crew, Dumpside peeps, local skate park advocates (Ladysmith, Qualicum Beach, Greater Victoria, Port Alberni folks) and all DIY people making it happen all over.

AU: Do you have any final words of advice?

Mati: Thanks to everyone that is stoked about making it happen and every passionate person that donates sweat equity. Also, we don't really care how you roll. Skateboards, BMXs, roller skates; it matters less about what you roll on, than how you roll. This is about building community and finding creative ways to liberate spaces for all of us to enjoy. It's best to have spaces that are diverse and reflect all of the unique ways we reclaim space for pure enjoyment.

Yannick: We are merely humble servants for the work of the sk8 and BMX gods. When the goddesses present us with something free, we honour them with our blood, sweat, and tear sacrifices.

IG: @Sk8bmvxanisle





**NEW ALBUM
COMING SOON**
(CURRENTLY AT PRESSING PLANT)

**7 INCH VINYL RELEASE
FEATURING 6 NEW SONGS**

KEEP AN EYE ON OUR
FACEBOOK PAGE FOR UPDATES

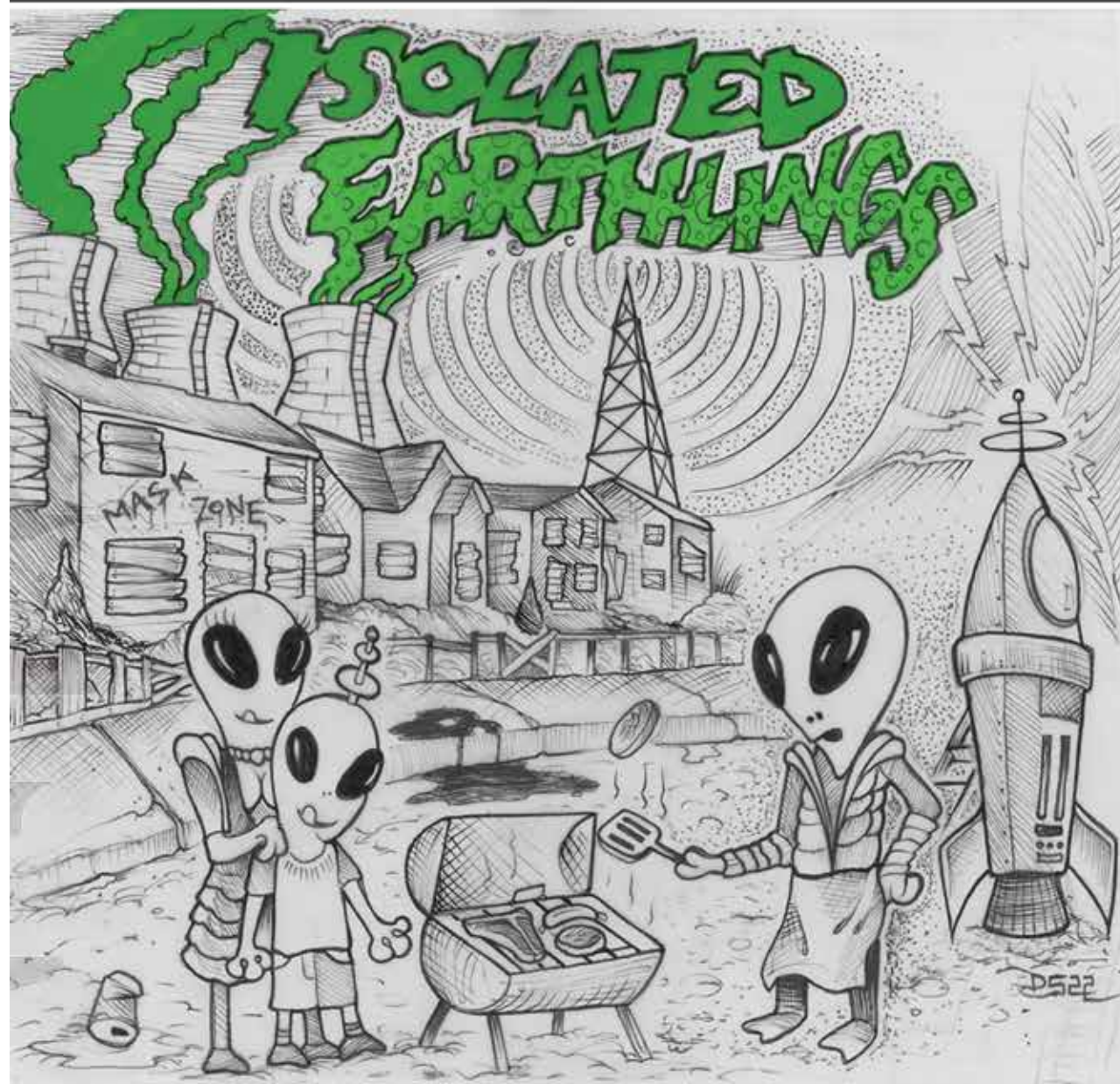
VINYL FOR SALE THIS SUMMER
WILL BE AVAILABLE ON
SPOTIFY AND APPLE MUSIC



OUTTA JOKES
SIDE A / SIDE B

COMMON GROUND
FALSE FLAG ALIEN INVASION
15 MINUTE CITY

MASS EXTINCTION
DO WHAT YOU'RE TOLD
OUTTA JOKES



SOLO ALBUM FROM
Blind Marc

ALBUMS AVAILABLE AT
FREECLOUD RECORDS & BLACKBYRD
MYOOZIK RECORDS IN EDMONTON
SUPREME ECHO, TURNTABLE RECORDS
& DITCH RECORDS IN VICTORIA

BLINDMARC.BANDCAMP.COM

 CHECK THE FACEBOOK
PAGE FOR UPDATES

 CHECK YOUTUBE
FOR LIVE SHOWS
AND NEW DEMO SONGS

Collectors DIRECT
VERNON

Underground Music
KELOWNA

TWO EXCELLENT LOCATIONS TO GET YOUR SONIC NEEDS MET
Specializing in New Records, Classic Vinyl & CD's

<p>Underground Music 1331 Ellis Street Kelowna 778-478-0215 ug-mg.ca</p>	<p>Collector's Direct 2520 53 Ave. Vernon 250-503-1971 collectorsdirect.ca</p>
---	---

COMING SOON - TURNTABLES & AUDIO EQUIPMENT



Guttermouth

Interview with Vocalist Mark Adkins
By Ira Hunter and Glen Bitters

Absolute Underground: Who are we talking to, and what are you best known for?

Mark Adkins: Well, my name is Mark, and I'm best known for playing in this band, Guttermouth. It's been a 35-year ride, and it's a wonderful trip, and I'm happy to be on it.

AU: What was the scene like and why did you want to start this band?

MA: Oh, the scene was kind of unimportant to us. We would play for backyard parties, and 30 to 40 people, and it mattered not. It wasn't important. We were having fun. We were fine friends, just having the time of our life. We were all construction workers, except for Clint. He was much smarter than we were and he was in college. We just did it for fun and then somebody liked it.

AU: The first 7" record was called Puke?

MA: Yep, it was. It was Dr. Strange's label, that was a funny story. He approached us at this place called Eugene's in Pico Rivera, California and we were so drunk, because we used to go to Sunday brunch, and the drunkest guy would drive to the gig after. He called me a few days later and we were all practicing. "Mom, there's this weird guy on the phone who wants to make a record for us."

AU: Guttermouth, is that like verbal diarrhea?

MA: No. The drummer at the time was this gentleman named Tim Baulch, still a friend of mine. He thought the name was funny. We were like, okay. We didn't care. Yeah. Nothing was important. Punk was... Punk was a big punk band. Everyone worshiped them for some reason, but there'd be 50 people at their shows in LA.

AU: How would you describe Punk Rock Bowling to someone that has never been?

MA: Well, you have to experience it. Whether you bowl or not, because it's just a good experience. It's a lot of camaraderie. A lot of nice people. Everyone gets together and there's no bad vibes at all. It's pretty fun. I haven't seen any fights or anything like that.

AU: Got any stories of debauchery in Vegas?

MA: Yes. Absolutely, But I'm not going to tell you.

AU: Any bands that you were excited to see this weekend at the Punk Rock Bowling?

MA: Yes. Absolutely. Madness, for one. I saw them when I was a kid in and that was amazing, beyond belief, in 1981. They still got something up their

sleeve, I must say. It was weird in those old days. It's like, we liked music. It didn't have to be punk. It was different. So, Madness was different. Things were different. We liked all that weird stuff because we

weren't accustomed to the upcoming Tom Petty stuff. There you go. Life was, yeah, dust. It's hard to explain, but I loved anything that was out of the ordinary. My parents were disco dancers and they had parties at our house that were just nine o'clock. Before the term classic rock was coined, they did that and disco. My dad was an electronic genius and he rewired jukeboxes and stuff. Punk Rock Bowling does seem to be very diverse. There's a lot of nice people, so I'm happy to be here.

AU: Have you been able to make it to the Punk Rock Museum?

MA: I have not been there yet. I want to give tours there because I've been around so long and I know the shit. I'm the same age as Mike, who runs

the place. I think it would be so much fun because I could give an interesting take.

AU: Where do you think the future of Punk Rock is headed?

MA: Well, I don't know. I have no idea. I didn't think it would go this long, but everyone's older, a little wiser. They have a little bit more money. They're doing their own thing..

AU: What do you love about Vegas?

MA: Nothing.

AU: What do you hate about Vegas?

MA: Everything. Yeah, it's not my cup of tea. I don't like gambling. It's foolish.

AU: Any other countries you still want to play that you haven't made it to yet?

MA: Nope. I'm the most simple, easy guy in the world. I've done so much in my life, and I'm happy as a clam.

AU: Any plans to come to Canada?

MA: Quebec loves us, so we're doing two festivals and two club shows there in July.

AU: Final words of wisdom for the children reading this?

MA: Oh my gosh. You know what? That's the hardest thing ever. I used to tell people, stay in college and go to school. Don't become a band member. Now I don't know what to tell you. I think the world is kind of in a little topsy-turvy mode, and quite a nonsensical one. So, good luck. I don't know what to tell you. Keep it weird? I don't know, man. I'm kind of a serious guy. I look at politics and see how things are going. I don't understand anyone or anything that's going on.

AU: Well, as a Canadian looking in, it's like, what?

MA: I'm American, and I don't get it either. I'm scratching my head. I have no idea what's happening.

AU: How can people find you online?

MA: You can't.



THE CARLSON COMMUNITY CLUB

UPSTAIRS LOFT

LIVE MUSIC CONCERTS WITH
TOP QUALITY TOURING
ENTERTAINMENT

160 CAPACITY HALL RENTAL
FOR SPECIAL EVENTS

PROFESSIONAL SOUND AND LIGHTING SYSTEM

WEDDINGS, BANQUETS, BIRTHDAY
PARTIES, CORPORATE EVENTS, BENEFITS
ETC.

4463 JOYCE AVE

DOWNSTAIRS LOUNGE

A GREAT
PUB VIBE
WITH

SATURDAY JAMS!
GREAT TRIBUTE AND COVER BANDS

STEAK AND ACOUSTIC MUSIC
FRIDAY NIGHTS

DARTS AND POOL
PUB SNACKS

604-485-4571

POWELL RIVER



GORILLA BISCUITS

Interview with vocalist Civ

by Ira Hunter, Aaron "laxx" Lackie, and Bettina May

Absolute Underground:
Who are we talking to and
what are you best known
for?

CIV: Hi, I'm Civ... I sing in
Gorilla Biscuits.

AU: Where are you from?

CIV: I live in NYC and I'm
from the NYHC scene.
We have a pretty old and
important scene.

**AU: What got you into
wanting to be in a band?**

CIV: I got into the music
scene from new wave, I
got an unmarked mix tape
with punk and HC bands
and that led me to hear
Agnostic Front's "Victim in Pain" I never had any
thoughts on being a singer, Walter (Schreifels)
asked me to sing in a band he wanted to start
when we were teenagers. I said yes.

AU: What was the genesis of Gorilla Biscuits



**and what was your
mission statement?**

CIV: We had no mission
statement, we were just
having fun and wanted
to play shows and
be part of the scene,
that was enough for
us. Living one Sunday
matinee to the next.

**AU: Thoughts on
straight edge and
PMA?**

CIV: I'm still straight
edge and the Bad Brains
song is the only real
PMA for me, I believe in
manifesting though.

**AU: What's the difference between the NYHC
scene now and back in the 80s and early 90s?**

CIV: 80's was amazing, everyone went to all the
shows and watched all the
bands. Instant connection
between like minded people.
NYC was a different planet. 90s
saw people thinking of music
as a career, not just a thing they
did.

**AU: Any stories from the
"Start Today" tour?**

CIV: I'm planning on working
on a new book about the 89 GB
tour to follow up on the book
I wrote about 87 YOT "break
down the walls tour".

**AU: Any chance your other
band CIV might play Punk
Rock Bowling in the future?**

CIV: No plans of CIV playing
PRB but you never know.

AU: Any favourite new bands?

CIV: New bands to me are different than what
they are to you... AFI is a favorite new band of
mine but Raw Brigade, End It, and Drain kill it live
and I love the direction Turnstile have gone in and

what they've done
to get kids into
hardcore.

**AU: When you
first started GB
did you think
you'd have such
a global impact
and on so many
generations
of punk and
hardcore fans?**

CIV: I enjoy being
able to play shows
worldwide but
I never thought
about having a
global impact, if
you start a band
to have a global
impact you might be in the wrong business.

AU: Did you get the black eye at PRB show?

CIV: Black eye = elbow in the eye from Walter on
stage in Portland.

AU: Can GB make it up to Canada to play?

CIV: We are playing
a festival with the
HIVES in Sept, I think,
in Canada.

**AU: Have you
been to Punk Rock
Bowling in the
past? Ever bowled
in the tournament?**

CIV: This was my first
PRB, I didn't even
know there was
actually bowling.

**AU: Any crazy
Vegas stories to
share?**

CIV: What happens
in Vegas stays in
Vegas.

AU: Any bands at PRB you were stoked to see?



CIV: I got to see Madball and the
Descendents, I was psyched to see
Stiff Little Fingers.

**AU: Did you go to the Punk Rock
Museum?**

CIV: I didn't see the museum yet
but I might do an installation of my
collection there one day.

AU: Anything else to promote?

CIV: I'm doing a music/tattoo event July 26-28
in NYC at Terminal 5 featuring Into Another,
Integrity, Orange 9mm, Earth Crisis, etc.

@nyctatcon @civ_gb

Come down for a NYC
summer weekend.

AU: Final words of wisdom?

CIV: A suggestion rather than
wisdom... Live the life you
want to live, don't be chicken
shit, try to be nice. Go vegan.

@civ_gb

gorillabiscuitsmerch.com
gorillabiscuits.bandcamp.com

GORILLA BISCUITS





WRONG REASONS

A "Punk Rock Thriller"

Special Screening at Punk Rock Bowling. Interview with writer/director Josh Roush and music supervisor Cam Mosavian moderated by executive producer Kevin Smith.

Kevin Smith: Film and music have always gone hand in hand and this movie does it quite well. Welcome to the stage, the composer of the movie that we just watched, Cam, and the director, Josh. Put it in perspective for us, man? Where'd you get the idea for the movie?

Josh: I just wanted to show my love of punk rock. It's just that fucking simple.

Kevin Smith: Cam, how do you approach scoring in this picture?

Cam: Frame by frame, cue by cue, really, look for moments that need a score, because not everything does. It's my job to not be noticed, and to elevate the narrative, basically.

Josh: I mean, honestly, the score is the glue that

holds the entire fucking thing together, and you fucking knocked it out of the park, my friend.

Kevin Smith: Is this your first feature?

Josh: First narrative feature. I've done three or four documentaries with you.

Kevin Smith: Right. What was the difference between doing a doc and then trying a feature?

Josh: A lot of fucking second-guessing yourself, a lot of let's just try it again, a lot of different takes. With a documentary, you get one take at it, and it is what it is, you're a fly on the wall. This was just a lot more formulaic in a weird way.

Kevin Smith: And you were like a one-man force for the show. You did a lot.

Josh: I shot, I camera operated, I DP'd, I directed, I wrote, I edited, I coloured, I sound-designed. Cam did the score and recorded the actual audio.

Cam: Yeah, I did audio.

Kevin Smith: You were booming on the set?

Cam: Yeah, boom too. Like, in the last scene when Garman is driving through the town, I'm laying in the back holding a mic.

Josh: And any of the driving shots, it's literally just me laying in the back of an SUV with the camera on my fucking stomach and being like, fucking action, I guess, and just hanging out with the fucking gate, like, wide open.

Kevin Smith: What does a movie like this cost?

Josh: It was \$92,000, but it was shot during COVID. We were one of two productions that were running at the time. And I think we spent half our budget on COVID testing. So, a \$92,000 picture became a \$50,000 picture. And we were only allowed like four crew members on the set. So, we did not have hands for shit; everybody had to do four or five jobs. Also, Lisa Lee did makeup and effects on it. It was a tight-knit crew.

Kevin Smith: What is it about punk rock that speaks to you?

Josh: Honestly, it's the honesty of it. It's simplistic honesty. You can literally, just like I did on this,



on your shoulders. Like most productions you do, you're a one or two person crew.

Josh: Yeah. I just don't work well with other people is what it comes down to, haha.

Kevin Smith: Fair enough. What's next?

Josh: I am writing a punk rock horror flick. It's going to be a mockumentary style, fly on the wall, *Man Bites Dog* kind of thing about a punk rock band, and it's probably going to star Lynn Lee.

Kevin Smith: You've been coming to Punk Rock Bowling for how long?

Josh: 10 years straight.

Kevin Smith: That's something to be celebrated, but now this year you get to screen your flick.

Josh: Yeah, to actually be part of it, it's pretty fucking cool. I'm going to get so fucking drunk tonight.

Kevin Smith: You deserve it. Cam, you are pulling double duty, man. You showed your movie tonight, and now your band is also going to be playing.

Josh: Yeah, Cam's in Empired. They're up next. They fucking kick ass.

findkatoden.com

empiredband.com

[@thatkevinsmith](https://twitter.com/thatkevinsmith)

Transcribed by Steve Saunders

wear your heart on your fucking sleeve, say what you want to say, and if people like it, great. If they don't, they can fuck themselves.

Kevin Smith: First punk rock music you heard?

Josh: It would be Rancid, "I Wanna Riot", off the *Beavis and Butthead Do America* soundtrack.

Kevin Smith: And you eventually worked with Tim Armstrong as well?

Josh: Yeah, I shot videos for MUSACK for years. If you guys ever seen the Operation Ivy reunions and shit, Cam and I shoot that stuff for MUSACK, and getting to know Tim through that, he gave us a track for the movie. Then once Tim said yes, we got Wipers, Black Flag, Channel 3. Who else, Cam?

Cam: L7. William Elliott Whitmore. Down the line, everybody just said yes.

Kevin Smith: Cam, how long have you been into the music?

Cam: Oh, shit. I'm gonna date myself now. Since I was 14. Almost 30 years.

Kevin Smith: What was your first exposure?

Cam: Honestly, it was probably early '90s West Coast hip-hop, but then it's mostly Fugazi.

Kevin Smith: You guys carried most of this thing



Crusher ANC 2

Skullcandy
Skullcandy
Skullcandy

AMPLIFY THE FUN

skullcandy.ca

MYSTERION

SICK year 3 is excited to present Mysterion the Mind Reader live on stage.

Follow us for dates & ticket information.

SUDBURY

INDIE CREATURE KON

@sudburyindiecreaturekon

ROCK SHOP
ESTD 1978
VANCOUVER

MENTION THIS AD AND GET 10% OFF YOUR NEXT IN-STORE PURCHASE

METALLICA
Established Since 1981
WHISKEY IN THE JAR
MADE IN SAN FRANCISCO

OFFICIALLY-LICENSED
MUSIC AND POP CULTURE MERCH
THE BEST & BIGGEST PLACE IN THE WEST

1076 GRANVILLE ST, VANCOUVER, BC | 604-685-9228

ROCKSHOPVANCOUVER.COM VANCOUVER ROCK SHOP @VANROCKSHOP

LAKETOWN SHAKEDOWN
JUNE 28-30, 2024

GWEN STEFANI
BUSTA RHYMES
BBNO\$ & GRANDSON
CHALI 2NA & CUT CHEMIST

NEON STEVE & MIINA & MURGE & BANKES BROTHERS
THE FREE LABEL & ILLVIS FRESHLY & THE STEADIES
DOWNTOWN MISCHIEF & BURCHILL & MT DOYLE & BLASE BLASE
THE NEW GROOVEMENT & DARRIAN GERARD & BASE COLLECTIVE
SPORT MODE & MT ELIAH & PRIMITIVE & DJ BOITANO
THE BRIGHT SIDE & TROPHY DAD & LOST OCTAVE
JONAS ROBINSON & XAVIER & I.M. FAST & FLZKE
RABBIT HOLE RECORDS CREW & THE WISEGUY & NOKTURNAL FUNK
COLD FAME & POSH COAT

SPECIAL FRIDAY KICK-OFF PARTY FEATURING
JESSE ROPER & DJ NU-MARK (JS)

LAKETOWNSHAKEDOWN.COM LAKETOWN RANCH



AU: Tell us about the Punk Rock Bowling show Raptors played this year. What did people miss if they weren't there?

It was incredible and we had a blast! Punk Rock Bowling is one of our favorite times of the year (after Halloween and Christmas) haha. If you missed out this year - you missed a ton of great bands. Not just at the festival, but the pool parties and club shows as well.

AU: What drew you to the Punk Rock Bowling?

The Stern brothers, Youth Brigade and BYO have always been role models for us. It's amazing to see people band

together for the music, the community and create such a massive event. It's always a great time. We get to see epic bands we love, discover new bands we're seeing for the first time and meet new bad ass people.

AU: Have you ever bowled in the tournament? Any bowling tips?

I have not bowled in the tournament, but I love bowling. I always get better after a few

beers. So my tip is to drink up and have a good time.

AU: Any crazy Vegas related stories of

debauchery to share?

Hahaha yes. After we played the Double Down at 2AM, we kept drinking and walked the strip. I stripped down to my boxers and did a backflip into the Bellagio fountain. When I climbed out I learned that people get arrested for that. I'm lucky I guess!

AU: Did you get lucky in Vegas this year?

I hardly ever gamble. If I get up 20 bucks on a slot machine, I cash out and spend it on more drinks.

AU: What makes PRB unique in your opinion?

It's basically a whole week of Punk Rock all over Fremont. There's always something cool do and great bands to see.

AU: What do you love most about Vegas?

Fremont, Evel Pie, Double Down, Frankie's Tiki Room and coming out there with friends and making new memories.

AU: What do you hate most about Vegas?

People asking me for my Evel Pie leftovers.

AU: Any hidden talents unrelated to music?

I'm a second degree black belt, been training in mixed martial arts for the last 12 years, crazy accurate at throwing axes/knives and just picked up archery.

AU: What does it say on your dating profile?

It would be the same any of my other profiles say: "Just trying to be the man my dogs think I am."

AU: Any plans to come play Canada?

I've heard a lot of great things. Would love to have a show or festival be the reason we make the commute!

AU: Final words of wisdom?

Life is beautiful if we allow it to be. We are more powerful than

we know. So believe in yourself and make great things happen.

IG: @raptorsofficial

Spotify:

Raptors

Facebook.com/

rptrs



Band Shot Photo Credit - Jarrod Anthonee

RAPTORS

Claws and Teeth

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

Hi this is Ike from Raptors! I'd like to think I'm most well known for my music with the band.

AU: How would you describe your sound?

We're about making music true to our punk roots, but with a unique delivery. We want you to hear the influence and still hear Raptors as it's own sound. Old school Punk with that new car smell, if you will.





THE METEORS

MANIAC ROCKERS FROM HELL

Interview with singer/guitarist P.Paul Fenech

By Aeryn Shrapnel

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

Hi P.Paul Fenech guitarist and singer of The Meteors. Infamous for sure. Many things, too numerous to write down. lol

AU: It's been nearly 45 years since The Meteors formed and you're still releasing albums, with 40 Days a Rotting being the latest. What sets this album apart?

We have been touring non-stop for 45 years and

have released over 50 albums... I'm thinking and have been told by many this is one of our best. It's dark and aggressive which is always the plan... very pleased with the reactions of our audience.

AU: What's your favourite track off 40 Days a Rotting and why?

Love them all. The title track is a singalong and there's a few that are self portraits. Don't want to be boring but yes love em all.

AU: What about from your entire discography?

Ha Ha. That's a question! Like I said we have made 50 or so studio albums. My favourites change according to mood or circumstance.

AU: Your new music still has the same feel as your earlier stuff. How do you stay inspired?

the same feel as your earlier stuff. How do you stay inspired?



THE METEORS

We live it on the road, I write about the things we do and see and about the people we meet. Also, it's mainly horror stuff, which is the mainstay of my interests.

AU: How would you say the scene has changed over the years?

Don't care about any scene, only our hard-core audience which gets better every day. Don't give too much fux about what anyone else is doing or thinking. FTW!

AU: What's the most memorable show of your career?

All of them to be honest. We've played literally 1000s and 1000s of shows around the world. Never had a bad night.

AU: What drew you to Punk Rock Bowling?

Gigs a gig.

AU: Are any of you bowlers?

Yes, we bowl now and then.

AU: Any bands you were stoked to see at PRB?

Like I said not bothered what other people do.

AU: What do you love about Vegas?

All of it.

AU: What do you hate about Vegas?

Not much.

AU: Any plans to come to Canada in the future?

Been there a few times, love to get back. Book us, we will come.

AU: Famous last words?

If you like what we do, thanks very much.

If you don't like The Meteors... Go fuck yourself!

thefkmeteors.com

@the.meteors.official

mutantrockrecords.com



• DRUG CHECKING •

WHAT WE DO

- Offer free and confidential drug checking
- Identify the main component and in what approximate quantity
 - Identify cutting agents and fillers
- Identify the presence of unexpected drugs, including fentanyl
 - Provide additional harm reduction info
- Offer monthly reports on trends we are seeing through drug checking

WHERE TO FIND US

Address:
1802 Cook Street
Monday - Friday
12PM - 7PM

Call or text:
250-415-7637
E-mail:
substance@uvic.ca

Online:
substance.uvic.ca/
twitter.com/SubstanceUVic
instagram.com/drugcheckingvi

Peninsula PIZZA

..PIZZA..

WITH

..ATTITUDE..



PROUDLY SERVING YOU SINCE 1999

HOME OF THE NOTORIOUS P.I.G.

250.652.8444

10-7816 E. Saanich Rd.

www.penpizza.com

5TH ANNUAL ARTFARM BIRTHDAY BASH

SATURDAY JULY 13TH

10:00AM - 9:00PM



Stefano's

ARTFARM

WWW.ARTFARM.CA

divo



TIME AND DATE: JULY 13, 2024 10:00AM - 9:00PM

WHERE: 2920 TILlicum RD, NEAR THE CORNER OF TILlicum AND GORGE RD.

PARKING: STREET PARKING IS AVAILABLE

COST: FREE - THERE IS NO COVER CHARGE TO ATTEND

Stefano's Artfarm celebrates its 5th anniversary with our annual Summer concert & BBQ.

An All-ages, outdoor event, with bouncy castle, dunk tank, face painting, games.

Vendors will include a variety arts and crafts, food options,

and a 19+ beer garden so bring your ID

PS: It's also Stefano's 50th Birthday!! (please bring hugs n' high fives)



TIM POLECAT'S TRIO

Interview with guitarist Nick Feratu

AU: What are best known for?

Nick Feratu: My name is Nick Feratu, I am the guitarist for Tim Polecat's Trio as well as the singer/guitarist for my Gothabilly band, The Limit Club. I've also been known to play with several other bands including Feratu, the Belfry Bats and The Hellflowers.

AU: How would you describe your sound?

NF: I love to blur the lines between musical styles; I dig all kinds of music, but primarily, I've always felt at home with Rockabilly, Punk Rock, Goth-Rock and New Wave. I'm always trying to find ways to combine the best parts of these different styles into one, big crazy cauldron. It keeps things interesting not sticking to just one style and I think it keeps a lot of listeners wondering what we're gonna do next.

AU: Tell us about the Punk Rock Bowling show The Polecats played this year. What did people miss if they weren't there?

NF: That show was wild! It started off with Calavera, who are a rather infamous Mexican American Psychobilly band from LA, then we took the stage with Tim Polecat's Trio, followed by

The Meteors, whom many consider the first Psychobilly band ever and finally El Vez who combined Rockabilly with a wild stage-show / variety act. Josie Cotton, who is famous for the song "Johnny Are You Queer", also made an appearance. As for Tim Polecat's Trio, we played a mix of material from the Polecats and 13 Cats. If you weren't there, you missed the North American debut of a

brand-new Polecats song called "Crepe Soul" that is available on the new Polecats EP.

AU: What drew you to the Punk Rock Bowling?

NF: For me with any music festival, it's all about what bands are playing. The first time I attended PRB four or five years ago, I saw two of my all-time favorite bands, Devo and The Damned back-to-back on the main stage, then I caught Throw Rag and the Detroit Cobras at one of the club shows outside the main festival. It was an experience I'll never forget. But another thing I truly love is how open-minded the Punk Rock community is. Without naming any specifics, I've been to other music festivals in Las Vegas that are way too elitist for my tastes. If you don't have the right clothes or hairstyle, people will look down their noses at you. It's just not that way with Punk Rock Bowling. Everyone is much more focused on the music and having a good time, which is exactly how it should be in my opinion. Punk Rock Bowling always turns into a reunion of sorts, with friends from all over the world making



appearances.

AU: Have you ever bowled in the tournament?

NF: To be perfectly honest I suck at bowling, so that has never been something I really care about. But I like how there are a variety of things, not just live music to keep you entertained at this festival.

AU: Any Vegas debauchery to share?

NF: Do you really think I look like the kind of person to get involved with debauchery?! Well, yes actually I am indeed that kind of person. I like to get stoned and run around the town acting like a lunatic with my bandmates. It's a Las Vegas tradition.

AU: Did you get lucky in Vegas this year?

NF: I didn't do any gambling, but my bandmates dropped some money on the tables and machines and one of them won a few bucks, so that's cool.

AU: What makes the Punk Rock Bowling music festival unique in your opinion?

NF: The sheer variety of sounds on display is honestly impressive. You have major Punk Rock bands, of course, but you'll also see big-time Ska bands like Madness, fringe groups that aren't "technically" punk rock, but qualify for the festival based on their underground pedigrees like the aforementioned Devo. They even allow us depraved Psychobillies to jump around onstage, yelping like wounded animals. So, there's really something for every kind of sick, twisted Rock'n'Roll enthusiast.

AU: What do you love most about Vegas?

NF: There aren't a lot of places in the USA where one can wander around in public, booze in hand at

all hours of the night without the police getting called (and believe me, I've tried in many different locales.) But one of my favorite things about Vegas is people-watching. You'll see couples

dressed in their fanciest "steppin' out" attire wandering around among people in skimpy bikinis, along with all sorts of eye-catching street performers vying for your attention in full costumery. There's always some kind of spectacle in Las Vegas.

AU: What do you hate most about Vegas?

NF: Basically, just how everything is an advertisement and everything is commercialized. But that's not exclusive to Las Vegas, that's just the world we live in these days.

AU: Any hidden talents unrelated to music?

NF: I'm a visual artist and graphic designer in my spare time. I've done the album artwork and layout for tons of bands, but most recently I'm proud to have been a part of the Quakes new album, "Western Bop", available now on vinyl, CD and streaming services.

AU: What does it say on your dating profile?

NF: I don't go on dates unless you consider playing gigs a date. Do you need a guitarist? I'm available for anything music related.

AU: Any plans to pla Canada at some point?

NF: I've had some great times in Canada in the past. I'd really love to come back sometime. The best way to make that happen is to have a booker reach out to us to book some gigs!

AU: Final words of wisdom?

NF: Emotional sensitivity is a strength, not a weakness, as some would have you believe. Treating others the way you'd want to be treated is always a good policy.

AU: How do people find you online?

NF: You can find me under the name Nick Feratu and The Limit Club on most platforms.



COLIN SMITH
takes pics

FOR PROFESSIONAL
PHOTOGRAPHY SERVICES
WWW.COLINSMITHTAKESPICS.COM

202-1420 Quadra St
Victoria BC
250-590-1722
@tigertattoovictoria

WALK-INS
FREE PARKING



THE MORMONS

Door To Door Punk

Absolute Underground: Who are we talking to and what are you most famous for?

The Mormons: You are talking to The Mormons, a punk band from Los Angeles. We are most famous for "Rocking Out Correctly" with helmets on for 26 years.

AU: How would you describe your sound?

TM: We are all about blasting a solid punk set while communing with the UFOs/UAPs who are constantly watching and judging us. We kind of sound like if Devo, Fugazi and The Vindictives made love on top of a pile of junk in the post-apocalypse.

AU: Tell us about the Punk Rock Bowling show The Mormons played this year. What did people miss if they weren't there?

TM: The people who didn't go missed a really good show that had punk and bowling! They



missed Patrick (singer) getting stuck in a trash can and holding a lime wedge between his toes. They missed the opportunity to see people dressed as clowns (Mac Sabbath fans) dancing and cheering us on.

AU: What drew you to the Punk Rock Bowling?

TM: The talent that is there year after year and the diversity of the audience. People come from all over the world to go to this festival and it affords us the ability to spread our sounds like a plague.

AU: Have you ever bowled in the tournament? Any bowling tips?

TM: We're more of the pinball and Galaga type of guys. Nothing against those that bowl...it's just not our thing. Our advice to those playing in the tournament is try to knock down all the pins.

AU: Any crazy Vegas stories to share?

TM: We do a thing called mobile-unit where we have battery-powered amps and play guerrilla-style on street corners. We did it this year in front of the festival entrance and punks started a mosh pit right in front of us.

AU: Did you get lucky in Vegas this year?

TM: Yes, we won a free hotdog and a six pack of Dr. Cake on the video pokers!

AU: What makes PRB music festival unique?

TM: PRB is unique in the way that the entire Downtown Vegas area is completely overrun by punk rockers from around the world. You don't even have to go to the festival to have a good time. Just walk down Fremont Street and you're more than likely to make a new friend or discover a new band.

AU: What do you love most about

Vegas?

TM: The fact that people come different countries and backgrounds to get wild and have fun together. It's a melting pot of debauchery and lost inhibitions.

AU: What do you hate most about Vegas?

TM: Getting in and out of Vegas is always rough on holiday weekends. We tend to drive from Los Angeles and it can vary between 4 to 8 hours depending on the traffic.

AU: Any hidden talents unrelated to music?

TM: Patrick (singer) is an excellent artist. Peter (guitar) is really good at pinball and is ranked in the top 15% in the world.

AU: What does it say on your dating profile?

TM: Do you like the smell of carrion in the morning and post-apocalyptic nightmare scenarios? If so, join us for a gourmet ghoulish feast!

AU: Any plans to play Canada at some point?

TM: Yes. As soon as we're invited. Canada has some great festivals (Pouzza Fest, for example) that we hope to be a part of at some point.

AU: Anything else you'd like to promote?

TM: Yes! We have a new EP out titled "They Watch". People can find it streaming online and on cassette at our shows.

AU: Final words of wisdom?

TM: Stay true to yourself and do what you love. Life is too short to spend all your time stressed out at work.

AU: How do people find you online?

TM: www.mormonsband.com. We're also on Instagram under "themormonsband"...that's the app we post to the most.



Photo Credit: Daniel Guzman



RKL

Rich Kids on LSD

Interview with guitarist Chris Rest
by Ira Hunter and Dustin Jak

Absolute Underground: Who are we talking to?

Chris Rest: My name is Chris Rest. I play guitar in RKL. I was a founding member of RKL and have been a part of every mutation that the band has gone through since 1982.

AU: Where is RKL from?

CR: The band started out in 1982 in Santa Barbara, CA. Santa Barbara is a beach town 1.5 hours north of Los Angeles. Known as the California Riviera, it's a beautiful place to live and not the type of place you would expect to find a punk rock scene. There were a couple places where bands could play back then. In high school, there actually were a lot of us that were into punk rock. We usually had to drive to Hollywood to see punk shows. There were a couple venues that occasionally had punk shows in Santa Barbara. The Goleta Community Center and La Casa de la Raza were the two main ones. For local bands, there was a cool little place on the UCSB campus that we could rent for \$100 and put on our own D.I.Y. shows called The Red Barn. We tried to play a lot of house parties but they usually got broken up by the cops before we could finish more than a few songs. The cops in Santa Barbara hated punk rockers and skateboarders.

AU: What got you into wanting to be in a band?

CR: One of my parent's friends showed me how to play a boogie woogie thing on piano and that's when I realized that I could improvise music. I started playing drums when I was 12 and got an electric guitar at 13. My friends and I would make up songs and record them on a big boombox cassette player. Me and a couple friends played some songs at our junior high school. That was my first experience playing in front of people.

AU: What was the genesis of Rich Kids On LSD?

CR: I met RKL's drummer, Richard "Bommer" Manzullo when I was still in Jr High. It was obvious that he was a natural at drums. We started the band the summer before we started high school. I actually asked my friend, Joey Cape if he wanted to play guitar with us. He said "Only if Jason Sears can be the vocalist." We called the band "Social Revolt" but someone said we were a bunch of Rich Boys on Acid.

AU: Is the name of the band based on reality?

CR: The band was actually from a part of Santa Barbara called Montecito. There is a lot of money there. Jason's family had money but the rest of us were living with single moms. The acid part was

kind of true I suppose.

AU: What sets RKL apart from other bands?

CR: We just wanted to be a good band and have a good time. We all listened to hard rock as well as punk and classic metal and we drew our influences

from everywhere.

AU: Was RKL part of the "Nardcore" scene? Can you explain what Nardcore is?

CR: Nardcore refers to punk bands that were from Oxnard California and the surrounding areas. Santa Barbara is actually not considered "Nardcore" but the first record we were ever featured on was Mystic Records' Nardcore Compilation. We met the guys from Mystic Records when we played a small club in Hollywood called Cathay de Grande. Mystic's office/studio was a block away. They brought us to their office and asked if we wanted to be on a compilation called "Nardcore". We jumped at the chance. Our bass player was the only one over 18 when we signed the record contract.

AU: What was it that made RKL decide to get back together? And was that a tough decision after losing Jason Sears (Rest In Peace)?

CR: Bommer and Jason both died a few months from each other. Bommer had not been in RKL for a while at that time. This version of the band started out as a COVID video project. We liked the way it was sounding and decided to take it to the stage.

AU: How did you guys decide on Tony Foresta from Municipal Waste as RKL's new singer? Who did an amazing job at the SF shows by the way!!

CR: Tony reached out to our drummer, Dave Raun after we had posted an instrumental version of Scab on My Brain.

AU: RKL are known as one of the most technical bands in punk rock history... How are you guys able to keep that tightness intact?

CR: We have been playing together for decades in RKL and Lagwagon as well as some other projects over the years. It's just part of who we are as players at this point I suppose.

AU: You guys played some incredible sold out shows in California and then you were just at Punk Rock Bowling... any plans for any new material in the future?

CR: I imagine that could happen.

AU: What are some of the things you have missed? Not playing live for quite some time, are you seeing some of the same faces in the crowd?

CR: Playing in San Francisco was like a High School Dropout reunion. I have missed playing these crazy, relentless fast songs; they are challenging and fun to play. We definitely feel the energy from the crowd when we start. The room just explodes.

AU: What's the name of RKL's mascot? Whats his origin story?

CR: Beanie Boy. Jason and I were talking one

night about an old cartoon called Beany and Cecil. Cecil was a sea serpent. We kind of thought that propeller hat was cool cuz it's like your mind is going on a trip. So it's sort of a reference to psychedelic drugs

AU: Who are some bands you influenced you guys when you first started out?

CR: We were all fans of 70s hard rock. Zeppelin, AC/DC, Maiden, Pink Floyd, Judas Priest, The Who, KISS, Cheap Trick and new wave bands like DEVO. We loved Bad Brains, Black Flag, Circle Jerks, Minor Threat, Sex Pistols, The Damned, Battalion of Saints. We wanted to play punk but incorporate what we liked about the classic rock bands we listened to as children.

AU: Any favorite bands nowadays?

CR: I still listen to old music mostly.

AU: What are your plans for future shows? Can you guys make it up to Canada anytime soon?

CR: We are talking about doing more touring for sure.

AU: Who are bands you guys like to play with?

CR: CIGAR has been a really great fit for these shows. They are amazing players and I can hear a lot of our band in their songs. That's a cool thing. We always enjoy playing with friend's bands but it's great to meet new bands as well.

AU: It seems all the shows are selling right out... Were you guys expecting such a huge welcome when you came back?

CR: We knew California would be good and were not disappointed. The Punk Rock Bowling venue could have been bigger, but it was fun. We're trying to be smart about booking ourselves in the right size venues. I think Europe will be next on our list. We really don't know what to expect in other parts of the States.

AU: Did you guys think you would be playing Pothead or Drink Positive 40 years later?

CR: When we wrote them? No, probably not. We had no idea what we'd be doing in our 50s.

AU: You guys have always been a fixture with the Skate/Snowboard scene... Jason was a Barfoot pro and now Boba is a member of Jaks team. Do you see Punk Rock and Skateboarding as something that will always go together? Do you guys all still get out for a skate now and then?

CR: I still try to surf and snowboard when I can but life takes up most of my time, unfortunately. I was never a great skateboarder but it was part of my daily life growing up for sure. Skateboarding was basically considered a crime when we were kids and that rebellious attitude that goes with it is reflected in punk music as well.

AU: What would people experience if they went to a live RKL show?

CR: Hopefully, a fun, mind-melting, good time!

AU: Who else was on the bill at the RKL Punk Rock Bowling show?

CR: We played with Romper (Ventura, ca), The Grim (Simi, CA), and Dr Know (Oxnard, CA). It was a great show!

AU: Any hidden talents unrelated to music?

CR: I excel at mediocracy.

AU: What did people miss if they weren't at Punk Rock Bowling this year?

CR: A lot of great bands. Some hot weather and a lot of gross, Las Vegas tourists.

AU: Have you ever bowled in the tournament? Any bowling tips?

CR: One year RKL played with Jason on vocals and Bommer on bass. We had Derrick Plourde on drums (RIP). We had a bowling team. Jason was on his way to throwing a perfect game. He twisted his knee and had to go to the hospital. We were out of the tournament but we still played that night. Don't do that.

AU: What makes the Punk Rock Bowling music festival unique in your opinion?

CR: I suppose the bowling part makes it unique. It's pretty cool how many club shows there are as well as the open air main event.

AU: Any bands playing this year at PRB that you were stoked to check out?

CR: DEVO, DESCENDENTS.

AU: Were you able to check out the Punk Rock Museum in Vegas?

CR: This was my first time going and I definitely recommend it.

AU: Anything else to mention or promote?

CR: Our friends are working on a RKL documentary that is getting close to completion. I believe it is scheduled to be released before the end of the year.

Facebook and Instagram: @rklidoc

rocknrollnightmare.com

AU: Any tour plans?

Keep an eye on our socials for future touring plans. We don't have anything set in stone at this moment.

AU: Final words?

CR: Thanks to CIGAR for supporting us in California and everyone who came out to see us last month (May, 2024) and to all the bands and people involved with the shows. It was awesome! Thank you to all the fans that have supported us over the last four decades!

Facebook: @richkidsonlsd

Instagram @RKL_RICH_KIDS_ON_LSD

richkidsonlsd.com

Chris Rest Guitar Instruction:

@chrisrestguitar

Rock and Roll Nightmare Documentary

@rklidoc

rocknrollnightmare.com



CROSS + DOG +

FEMINIST HARDCORE PUNK ROCK

STOMP RECORDS.COM

FACTOR Canada This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters. Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada.

THE LOWER MAINLAND'S **HORROR** STORE

NETHERWORLD COLLECTIBLES

736 12TH STREET, NEW WESTMINSTER, BC
604-553-8798

DO YOU LIKE HORROR? WE GOT IT!!!
COLLECTIBLES & NOVELTIES, T-SHIRTS,
POSTERS, GAMES, BOOKS, AND MUCH MORE

NETHERWORLD-COLLECTIBLES
 NETHERWORLD_COLLECTIBLES
 @NETHERWORLD_365

WWW.NETHERWORLDCOLLECTIBLES.COM

Proudly serving The Fraser Valley with Custom
Tattoos and Professional Piercing for 14 years.

SCARECROW INK

46245 Yale Road
Chilliwack, BC
604-702-5911
scarecrowink.ca



EL VEZ

God Save The King

Interview by Irriba Hunter

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

El Vez: I am Robert Lopez, most infamously known as El Vez, the Mexican Elvis, since 1988. I am the oldest still-performing Elvis impersonator in the world. Follow me while I change my clothes.

AU: El Vez is taking his pants off as we speak! Tell us your history, the highlights, the lowlights, the origin...

El Vez: I started in 1988. I ran an art gallery called La Luz de Jesus. It has wonderful art by Robert Williams, the Pizz, Coop, and other known notoriety. We had a show on Elvis Presley, folk artists like Reverend Howard Finster and John Bach, just on the theme of Elvis. And it was such to delve into Elvis-ness, I said, I've got to do my tribute to the king. So, I dared myself to go to Memphis, Tennessee, where I performed the first El Vez concert in 1988 on August 16th. It went over so well. By the time I got back home to Los

Angeles, California, it was in the L.A. Times. And then the comedian Bobcat Goldthwait saw the article and said, "Come play with me at the Wiltern Theater." And then, a month later, I was on a show on national television before I'd even done my first show in L.A., and it just snowballed from there. Within a year, I was talking with Disney and TV people. Those first shows were just done with karaoke cassette tapes that I'd bought at Graceland. Then I put a full band together. We played opening between Patti Smith and Elvis

Costello in front of 10,000 people in Denmark for a wonderful festival called Roskilde. And then it just went crazy. Now it's been over 35 years, and I am still doing it.

AU: You just mentioned some comedians there.

El Vez: Yes, I'm very good friends with Kids in the Hall. Dave Foley was married to one of my Elvettes for the longest time. I was in the Dave Foley Christmas special that is very popular in Canada.

AU: Describe the special opening to your show tonight at the Fremont Country Club in Vegas.

El Vez: The opening was the Mariachi de Familia. I love working with mariachis and it was a very nice surprise. Our promoter Big Daddy put that together, and I was so happy.

AU: Big Daddy carried you thru the crowd?

El Vez: Yeah, Big Daddy carried me on his shoulders to the stage where I sang and performed with the mariachis.

AU: Did you notice the mini mariachis, the little people? They had sombreros full of nachos.

El Vez: Yes. They had nacho and cheese dip hats.

AU: What about Christmas El Vez or sometimes mispronounced as Christmas elves.

El Vez: I have been doing Mexican Christmas

shows for years. My best album is called Merry MeX-mas. Christmas was a favorite time of Elvis Presley, and it has become one of my hallmarks for my yearly Christmas shows. It is the theme of you do not have to have a white Christmas with snow. Christmas is universal and I try to break down those barriers. Christmas could mean tamales. It could mean a tamalada.

AU: The Meteors opened for you tonight?

El Vez: The Meteors, yes. They've been around for a long time. And the Polecats opened too. Also Calavera, who are from Los Angeles, where I used to live. I just moved to Mexico City.

AU: What kind of gigs do you get there?

El Vez: I've gotten an offer to do my memoirs, so I'm working on that while I'm in Mexico. My dear friend Alice Bag, who's in a band called The Bags, speaking of punk rock, The Bags and The Zeros, my first band, were part of the first wave of punk rock from '77, '78, and she lives there also. We've been working on projects together.

AU: Has El Vez ever performed at PRB before?

El Vez: No! This is my first Punk Rock Bowling. But

I am friends with the Stern Brothers, who are the ones who started it. I have been in bands them. I lived at the Stern Brothers' house. They started Better Youth Organization. We met in '78.

AU: What band were you in with them?

El Vez: I was in a band called the Johnny's with Shawn Stern. He was the drummer.

AU: Once again for people living under a rock, what exactly is El Vez all about?

El Vez: It's a collage of Chicano culture, political satire, tribute to Elvis, parody of Elvis, tribute to Chicano culture, parody of Chicano culture, the news, Elvis for Prez, gospel show, picking apart religion, a gospel Judeo-Zen-Buddhist-Aztec sacrifice show, the Graciasland Tour,

which is about border issues, of course, Christmas show, there's a show called Elvis Punk Rock Review, which is all about my roots. So, I always, for my own entertainment, change the shows.

AU: Are you going to stick around for the weekend and see any other bands at PRB?

El Vez: Yes. I have another band called Covid Cola.

We're playing on Sunday. I'm performing a wedding here in town on Saturday. I'm a reverend, so I do weddings too. I'm also going to see Swami And The Bed of Nails, Rocket from the Crypt, and The Schizophonics, all those bands are my San Diego friends. I'm going to see my friends Devo. I played with then when I was 17 at the Starwood. Mark Mothersbaugh was filmed for the documentary on The

Zeros coming out called *Beat Your Heart Out*. I am going to see The Humpers, who are playing. And my friend John Reis from Rocket From The Crypt is giving tours at the Punk Rock Museum. I will be there.

AU: Final words of wisdom for Canadian fans.

El Vez: Canadians! Get loony! Send me your loonies!

AU: You want some toonies or loonies?

El Vez: Both.

elvez.net

@mr.robertlopez



Anna's

PROFESSIONAL BODY PIERCING WEST KELOWNA

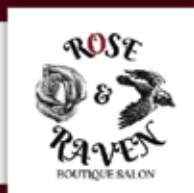
Anna Heckrodt • 30 Year's Experience

Now at Rose & Raven Studio

www.roseandraven.ca

102-3710 Hoskins, West Kelowna, BC

Call/Text 236-668-2642



RECORD STORE & ROCK SHOPPE
183 COMMERCIAL STREET
NANAIMO BC CANADA V9R 5G6
METAL - PUNK - PSYCH
BUY - SELL - TRADE
@noiseagonymayhem

WEST 4TH

KHATSAHLANO

STREET PARTY

ALL MUSIC CURATED BY ZULU RECORDS

HOTEL MIRA



✦✦ BABE CORNER

TODDY - GARRET T. WILLIE - NADUH
BEND SINISTER - SERENGETI - TAMBURA RASA
HISTORY OF GUNPOWDER - SAM LYNCH - WOODEN HORSEMEN
EMMETT JEROME - SAM TUDOR - RAT SILO - FIONN - DEVOURS
SAIL CASSADY - LAYTEN KRAMER - OBEMBE - PASSION MANGO - TIGER REALLY
FREEZE THE FALL - AMANDA SUM - GROUP ASI SOMOS - UNCLE STRUT - NETTE
TENNYSON KING - LOWKITA - WAASH - SEMI ATHLETIC - PONYTAILS - MADELYN READ
CHASE THE BEAR - ROYAL OAK - EBONEMPRESS - THE INFINITE ATOM - VICTORIA RASKIN
SAD BOY DENZEL - RAMEN FOG - KAYA KO - FRANCIS BAPTISTE - LA LUNE - KATE YAHN - RUNNER - JIA
ROSEMARY GINGER - MICHAEL SLUMBER - GOAT STRING ORCHESTRA - DEVON MORE - NICKOLAJ - MATÍAS RODEN

SATURDAY JULY 6TH
WEST 4TH AVE. FROM BURRARD TO MACDONALD



11AM - 9PM
UNTIL



KNIGHTWOLFS

blood witch



DESECRATION RECORDS PRESENTS THE
KNIGHTWOLFS—BLOOD WITCH EP'
ON ALL DIGITAL PLATFORMS

AVAILABLE NOW!

THE YEAR ROUND HALLOWEEN STORE YOU'VE BEEN SEARCHING FOR!



WWW.TACOSMACABRECREATIONS.CA

CHUNGUS

A 5 Piece Punk-metal Cold Fission Flaccid Rock
festival of conviviality with a pinch of talent!



IG: @CHUNGUS_FERNIE



LISTEN NOW!



THE PUNK ROCK MUSEUM

Interview with collective members

Lisa Brownlee and Mona Wetzel

by Mal Content

Absolute Underground: Who are we talking to and what led you to be involved with the Punk Rock Museum in Las Vegas?

Lisa Brownlee: I am Lisa Brownlee, and my resume stretches long and wide, and I'd say I got to see The Clash in 1982, Combat Rock, so that qualifies me as a punk rock expert.

Mona Wetzel: Hi, I'm Mona Wetzel. My resume is also strange and varied. I've worked in the music business, but I've been a punk since I was about eight years old, when my mom played the first punk record for me, and I knew I loved it then.

AU: I was here last year, and not that it wasn't busy, but it wasn't packed. I come in the door today, and it's just a party, and it's just jam-packed, and there's vendors...

Lisa: Yeah, we're symbiotic with Punk Rock Bowling. Punk Rock Bowling's been happening for almost 25 years and we have their blessing to do something a little bit more deep dive into punk rock. So, today is just a culmination of everything that's about this weekend, Punk Rock Bowling, Memorial Day weekend, and right after our one-year anniversary of the Punk Rock Museum.

AU: It's almost like this museum was started because of Punk Rock Bowling, in a way, because you knew the punks would come.

Mona: Well, if you build it, they will come, for sure. We've been coming to Punk Rock Bowling since the beginning, when it was just a bunch of friends at a bowling tournament, and now it's grown into a huge music festival. I feel like Vegas is kind of neutral, almost like it's Sweden. We couldn't build a museum in New York or L.A. because it would be too expensive and too entrenched in that scene. Yeah, and so I feel like Vegas is sort of neutral.

AU: Who were some other key people involved in getting the project started, originally?

Lisa: I mean, Fat Mike, obviously, Fletcher from Pennywise, myself, Mona, Melanie Kaye from Fat Wreck Chords Canada, Vinnie from Less Than Jake. I mean, it's a pretty varied list, and then our list of people who got behind us and invested goes everywhere, from Tony Hawk to Pat Smear.

AU: Why was Fat Mike the right person to get this project going, and what does he bring to the table other than strange green pills?

Mona: Well, he brings his name and his good or bad reputation and his connections.

AU: And who donated the most amount of stuff to the museum to get the ball rolling?

Lisa: Brian Ray Turcotte helped curate the majority of this and a lot of the earlier punk stuff. He did the book *Fucked Up and Photocopied*, among many other things, but he's also helped curate and build really cool exhibits at other museums. So, he was somebody that we relied on to kind of help us because none of us

had any experience building a museum. But we all have a ton of connections. So it was during the pandemic that this whole thing was born because I was speaking to loads of people. And during that time, everybody was home going through

their collections, going through their storage, killing time. And boom, the idea popped up. Fat Mike wanted to do kind of a record store, a punk store. And I said, what if we hang up a bunch of artifacts on the wall and call it a museum? And that's really what happened. And it took shape really quickly. Like seriously overnight, the idea took shape and everybody was on board to help us do this.

AU: For someone who's never been to Punk Rock Bowling, what are they missing out on?

Mona: It's a huge festival. It's a beast. During the day, it's the festival grounds. At night, it's club shows all up and down Fremont Street. And then

the day before, the day after, you've got to come and see the Punk Rock Museum.

AU: Any special exhibits on? What would be different from if I came last year to today?

Mona: We have a lot of new stuff. We have four cases full of the new stuff that we put in this week, including two cases of international stuff, including Die Toten Hosen and Turbonegro.

We have the Mike Ness living room set up now, which was his songwriting room.

AU: That's where we're sitting right now? We're on the Mike Ness couch?

Mona: Yeah, we're on the Mike Ness couch. And we're looking at the coffee table, which has handwritten lyrics from him. Also, the thing that's near and dearest to my heart is the Joe Strummer collection, which includes his 66 Telecaster, which he played originally all through The Clash and up until The Mescaleros, and it was his last guitar when he passed.

AU: Tearjerker. I remember they had his car on display at Punk Rock Bowling in the past.

Lisa: Yeah, they did have it there.

AU: Have you got any cars at the museum?

Lisa: I can't tell you how many people want to give us their cars, but we already don't have space in the parking lot. We do have the Punk Rock Museum limousine that has spikes all up and down it. We drive it up and down the strip and pick bands up in it. Sharky, who's also one of our founders, has a really gorgeous vintage Cadillac, and it's got Punk Rock Museum on the side of it. We just had the Green Day Bookmobile here.

AU: Any guest tour guides this weekend?

Lisa: We've got Roger Miret from Agnostic Front. Dez Cadena from Black Flag. John Reis from



Rocket from the Crypt.

Mona: We've got Karl Alvarez from ALL and the Descendents. Jake from The Casualties. We have Stacey Dee from Bad Cop/Bad Cop. Yeah, so many.

AU: I've noticed there is a lot of Iggy Pop's wiener on display throughout the museum.

Lisa: In my opinion there is not enough. There is never enough of Iggy Pop's wiener.

Mona: After the intro room it's the first thing you see, and it's the last thing that you will forget.

AU: I think I counted three Iggy Pop cocks.

Lisa: Great. I didn't even realize we had so many.

AU: Won't someone think of the children?! Final words for Canadian fans?

Lisa: One of our core members, Melanie Kaye, is Canadian. She ran Fat Wreck Chords Canada and she makes sure that we keep

the Canadian flowing through here. She's an all-around bad-ass.

AU: Who are the Canadian bands represented?

Mona: Mr. Chi Pig, SNFU, D.O.A., Subhumans.

AU: You need some Dayglo Abortions.

Lisa: We do need that. We have Stretch Marks, The Smugglers, Chixdiggitt, Nomeansno.

Mona: For Nomeansno we have the Wright Brothers' drum kit and bass.

thepunkrockmuseum.com





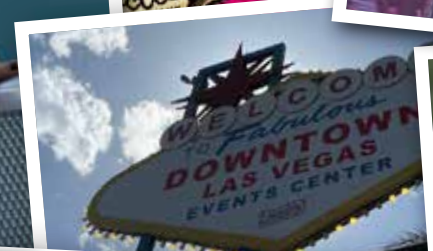
SPOONS DINER

breakfast so good it should be narrated

2915 Douglas St | Open 7am to 4pm daily



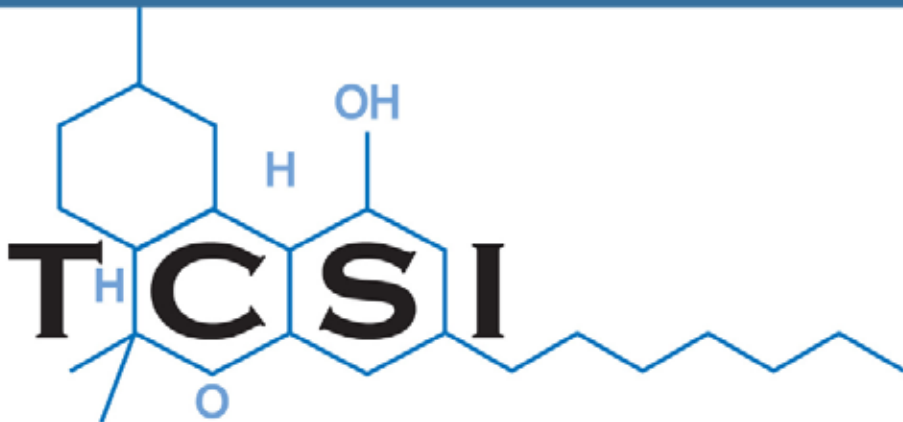
DOWNTOWN LAS VEGAS



TCSI: YOUR ONE-STOP-SHOP FOR ALL YOUR CANNABIS LICENSING NEEDS!

1-833-NOW-GROW

www.trichomeconsultingservices.com



TRICHOME CONSULTING SERVICES INC.



The Queers

By Aeryn Shrapnel & Chuck Andrews

Absolute Underground: Who are we talking to and what are you most infamous for?

Joe Queer: Joe Queer; for being the leader of the infamous Queers, the greatest pop punk band in the world.

AU: Have you been to Punk Rock Bowling before?

JQ: Yeah, we played two years ago, it was a lot of fun. I see a lot of old friends and a lot of cool bands.

AU: What drew you to the Punk Rock Bowling festival to begin with?

JQ: It's just fun. We've got a million friends after playing for 30 years, so backstage is almost more fun than playing. You'll see Milo from the Descendents, the Buzzcocks, whoever, and you're like "Hey what's up man, good to see you," and then we all say we'll keep in touch and we never do because we're all touring or whatever... Then just wandering through the crowd, you see a million people

you haven't seen and it's a lot of fun. The social thing is really what I enjoy most.

AU: What's unique about Punk Rock Bowling?

JQ: It's a good melting pot; we're on the pop punk side of the street, you'll see street punk bands and you'll see The Casualties, Leftöver Crack, Buzzcocks, and it's just a great vibe too.

AU: Have you ever done any of the bowling?

JQ: No, the whole thing started years ago, the Youth Brigade guys started it with I think Lewis from Hopeless Records... A bunch of punk rockers would go to Vegas and go bowling and get drunk, and then all of a sudden they started having bands.

AU: What's the best thing about touring in a long-running punk band nowadays?

JQ: When I was in high school, I used to play trumpet in band. I played trumpet for 14 years and then I kind of hit a wall—I was only going so far with that. I realized that I was good but not great, and other than teaching music, I didn't know what I wanted to do, but I wanted to play music. So, I picked up the guitar and I always had a dream of being able to travel around the world and have friends around the world in different countries and all that stuff, so the best part of being in a band now is getting to see friends. I know this sounds kind of corny and trite, but I really enjoy it and we get to do a job where we make new friends every tour we go on—even after 30 years of touring. It's not all fun every minute but most of it is. I enjoy it more now, and it might be because I sobered up and I stopped doing drugs and drinking, which I did for a long time. I kept beating my head against that cement wall and then realized the cement wall is not going to give, but my head will. So I enjoy it more now. I don't know, there's pros and cons—back in the day, you could be gay or fat or lesbian, you were accepted, we loved you, you're part of the gang if you wanted to come along. Everybody

would go to each other's shows and it was a really cool thing. Now there's a lot of absolutes and if you vote for this guy or you say the wrong thing... There was not that so much of that. I think the scene was a little more open-minded back then and you could discuss stuff more but maybe that's just life today, not necessarily the scene. I enjoy touring now more I think, but I've had a lot of great

times through the years, so it's hard to judge the scene back then. That was one of the differences though—just the whole political thing back then; we didn't care about politics too much, it was more about having fun.

AU: How do you feel about music being a platform for political or social beliefs?

JQ: I was never into it too much. I always felt like Joe Strummer from The Clash, he said the thing with punk rock was that we were all equal, I liked that. I realized being a punk rocker that I had my opinions and they're worth just as much as the guy next to me or the guy on stage and I always thought it was condescending to go on stage and kind of talk down to the audience as if I have this you know magic path to enlightenment that you don't have as the audience and I never wanted to be like that and I thought it was pompous to

say vote this way or that way or whatever. I always looked at politics in the punk scene as kind of a shtick like, using a wah-wah pedal or something and I just always took it tongue-in-cheek; it was a shtick when you didn't have anything else to write about. I remember

talking to Joey Ramone back in the day and he goes "Yeah, I don't know anything about politics, that's why we just keep playing on stage," and I never forgot what he said. I'm just gonna keep my mouth shut and just play music.

AU: Don't you have a song about nazis?

JQ: Well, yes because we would get spit on and attacked. People thought we were gay, they would like link us with Pansy Division; certainly they took their bumps and bruises through the years too. So, we wrote "You're Tripping" about these guys that would say they were nazis or they listen to Skrewdriver. We were always against that. I wrote "You're Tripping", but I didn't want to get too much more political than that because I respect everybody's views. I don't think I'm any smarter than anybody else as far as that stuff. I have my opinions, you do too; I don't hate someone because they have a different opinion, I try to just keep an open mind.

AU: How have The Queers evolved since the '90s?

JQ: I think I turned into a better songwriter. After we did *Don't Back Down* I got more excited about possibly being able to write better songs, so that's kind of how we evolved from shorter songs into better pop punk songs, and we're just a more confident band playing on stage than we ever were. We play much better now I think than we did back then, and the songs have gotten better.

AU: Any plans to come back to Canada?

JQ: Well, we just did Canada with Koffin Kats where we did Toronto, Ottawa, Montréal, and we're coming up with Sloppy Seconds in July doing Montréal and Toronto again.

AU: Any final words for our readers?

JQ: We'll see you next time we're up there!

IG: @thequeersofficial

FB: @thequeers



SUNSHINE COAST TURBOFEST 2024

UNDERGROUND MUSIC & COMEDY FESTIVAL

ALANNAH BRITTANY / A.T.D.

AWKWARD AC / THE BAD BEATS

B.A. JOHNSTON / BIG JOHN BATES

CULTOVAR / DARCY BOON COLLINS

DEAD RIGHTS / DOLLHEAD

EVAN MUMFORD / HARDBALL

JACKIE AGNEW / JOHNNY TRASH

JONNY DIVITO / KEVIN VON HELVETE

LA CHINGA / LORDS OF APATHY

NEIL E. DEE'S DANGER THRILL SHOW

OFF BY AN INCH / RAMORES

REBEL PRIEST / S.F.H. / SINMOBILE

SKOOKUMCHUCK WIPEOUTS / SLIP-ONS

SOHPHIA BALLANTYNE / TIDES WILL TURN



**\$100
ALL-ACCESS
EVENT PASSES
AVAILABLE
NOW!**



**ROBERTS CREEK & GIBSONS BC
JUNE 27-30 2024**

www.turbofest2024.tickit.ca



MELomania



ABSOLUTE
UNDERGROUND

BLACK
SWAN
TATTOO



SLED ISLAND

MUSIC & ARTS FESTIVAL

PRESENTED BY connectFirst Credit Union

JUNE 19-23,
2024

GET PASSES AND
TICKETS AT
SLEDISLAND.COM

DIVERSE
VENUES ACROSS
CALGARY /
MOHKINSTS: 0

*SELECTED BY
GUEST CURATOR
SHOW ME
THE BODY

MICK JENKINS /
CHERRY GLAZERR /
SHOW ME THE BODY / EKKSTACY /
KARI FAUX / PLANET GIZA / W.I.T.C.H. /
JUANA MOLINA / LAUREL HALO /
FOREST SWORDS / WOMBO / SOUL GLO* /
TOMB MOLD / JEFF PARKER / SLAUSON MALONE 1* /
SARAH DAVACHI / ALICE LONGYU GAO /
CORRIDOR / LAEL NEALE / IRREVERSIBLE ENTANGLEMENTS /
DEATH VALLEY GIRLS / THE SERFS / BAD WAITRESS /
MALCOLM MOONEY & THE ELEVENTH PLANET / MYST MILANO / WIFIGAWD* /
LUCY (COOPER B. HANDY)* / LUSTSICKPUPPY* / NGHTCRWLR* /
HITECH* / THE DISCUSSION / SEDIMENT CLUB* / ETHEREAL TOMB /
KEHIW / KUE VARO & THE ONLY HOPES / BRAIN BENT / GINGER BEEF /
TEA FANNIE & THE COLLECTIVE / STEM CHAMP / SYDANIE / SUKHA NEVER DIES /
ALADEAN KHEROUFI / MAUVEY / RESPECTFULCHILD / BENNETT MITCHELL / KEE AVIL /
KNITTING / MINEO KAWASAKI / FOLD PAPER / MIDNIGHT PEG /
OBROA-SKAI / PONY GIRL / TESS ROBY / WAIT//LESS

PLUS COMEDY, FILM, ART, CONVERSATIONS, SPECIAL EVENTS, A SELECTION OF IRANIAN
MUSICIANS CURATED BY SET FESTIVAL, AND OVER 150 MORE BANDS IN THE FULL LINEUP!



Structured / Abstraction





Zeke

Interview with Blind Marky Felchtone

By Ira Hunter and Gino Trash

AU: Who are we talking to?

Blind Mark: Blind Mark from Zeke. We are known for our peculiar brand of high intensity chainsaw massacre thrash punk. Kind of Motörhead and AC/DC inspired tunes delivered with Minor Threat type hard core energy.

AU: Where are you from and what's the music scene like there?

BM: We are from the Pacific Northwest. Seattle Washington, particularly. The post-hardcore scene here is rather impressive to me. It is overall uninviting and insular, so you may never hear about some of these bands. I'm not sure why the mentality is such, but hopefully it will change. Picking your audience is not always how it works.

AU: What first made you want to be in a band?

BM: Seeing KISS and a 20/20 episode on the Sex Pistols is probably what got me started.

AU: What was the genesis of your band Zeke?

BM: Donny started playing with the band I moved up from SF with. A sort of dark BOC/ Doors/Gun Club project, heavily influenced by William S. Burroughs' work. Basically, a group of junkies who

managed to cobble together a set of music based on disjointed ideas and odd riffs. Because of legal considerations, we moved up to Seattle where some of the members were originally from, and lost our drummer along the way. Donny joined. Then he quit. I'd already been showing him my Zeke tunes and was tired of being dependent on drugs and that band, so I quit as well, and we concentrated on Zeke. Dizzy Lee Roth was Donny's friend growing up, and shared a lot of musical

influences. He was instrumental in the early days of the band.

AU: Is there a real dude named Zeke out there that inspired the band name?

BM: I'm originally from Arkansas. There was a guy named Zeke who was a mushroom dealer. I'm not sure if I related that to Dizzy or not, but Diz was a serious meth head and wrote a list of, something like 250 possible names, of which "Zeke" was one. I decided on it immediately.

AU: Zeke was formed in the PNW in the early '90s during the Grunge era, was your crazy fast and tight style a conscious decision to not fit in with grunge?

BM: I was coming from a very different background, and somewhat different style of transmutation of influences. Although I rolled into Seattle a late-stage heroin and meth addict, my use was, how shall we say? More "grass roots" and less "spoon fed" (no pun intended), than these

folks experimenting in the burgeoning Seattle music scene. The bands we played with had few connections either aesthetically or personally with anyone involved in this "grunge" trip.

AU: Zeke is catchy, fast and simple. What bands inspired you to start making this music, and what newer bands are you into?

BM: I moved to LA from Arkansas and met a

gal who turned me on to Big Black, Gun Club, Bad Brains, Minor Threat, Angry Samoans... all kinds of stuff. I was previously an Aerosmith/KISS/Thin Lizzy kid. I guess listening to these bands really opened me up to using my ADHD to write more honest music. Newer bands...there are a few, but names escape me after this little sleep...

AU: For those living in caves, what is Zeke all about? What sets Zeke apart?

BM: Well, that's not for me to say. These cave-dwellers you speak of are probably more qualified to judge these things. Zeke is not an entity with any sort of mission statement per se; we write music based on inspiration. Nobody in the band is what one might call "well adjusted," so there is what I call a curse or possibly more realistically, a set of consequences arising from thoughts and actions that manifest as the types of performances you might experience from this band. We aren't like every other band out there. That's for certain.

AU: What is your approach to songwriting? Does it start with a riff or an idea for lyrics?

BM: The idea for a vocal pattern might present itself, and I might write around that. A lot of it is just blasting. Hit a chord and just start going. I find the songs often write themselves.

AU: What was it like when your album *Kicked in the Teeth* came out on Epitaph Records? It seems to me like you just exploded on the scene and were taking no fucking prisoners.

BM: I think we were tighter the year before. We had been at it for many years prior. I thought they were joking, initially, but there it is: a third Zeke record on a fucking pop punk for kiddies record label!

AU: What were the last releases Zeke put out?

BM: *Hellbender* from 2018 is a real barnstormer. On Relapse records. Probably our hardest, fastest release. It will be a highly sought after item when



I'm dead... or it will fade into obscurity. The guitar work alone is worth the price of admission. The new single is getting rave reviews and was released last year. Should have another out by November or so.

AU: How did Zeke's Punk Rock Bowling pool party show go? Have you ever thought that the circle pit in the pool looks like a toilet flushing sometimes?

BM: Pool party was a hit. I'd say still doing this shit after 30 years is crazy enough. The whole world looks like a toilet flushing to me.

AU: What do you remember about last year when you played with the Dwarves?

BM: That Blag had a fight with the promoter over us vs. Dwarves headlining and Blag won. Also meeting Cheetah.

AU: Any crazy Vegas-related stories to share?

BM: I mean you're talking to the guitarist from Zeke, so yes... but maybe a less accessible medium would be a better forum.

AU: What do you love most about Vegas?

BM: Well, my friend, I, personally, absolutely loathe this bloody hellhole.

AU: Anything else you would like to mention or promote?

Cosmic Psychos/Zeke split 7" *Out Now!* Zeke *Snake Eyes* 7" out on Hound Gawd! Records soon. Euro tour '24 in October.

AU: Final words?

BM: Listen to lots of Black Sabbath zekeyou.com

Locality BREWING!

Planting, harvesting, malting, brewing, drinking.
We believe in showcasing the Locality of ingredients, the regionality of brewing, and the farmers role in making a great beer.

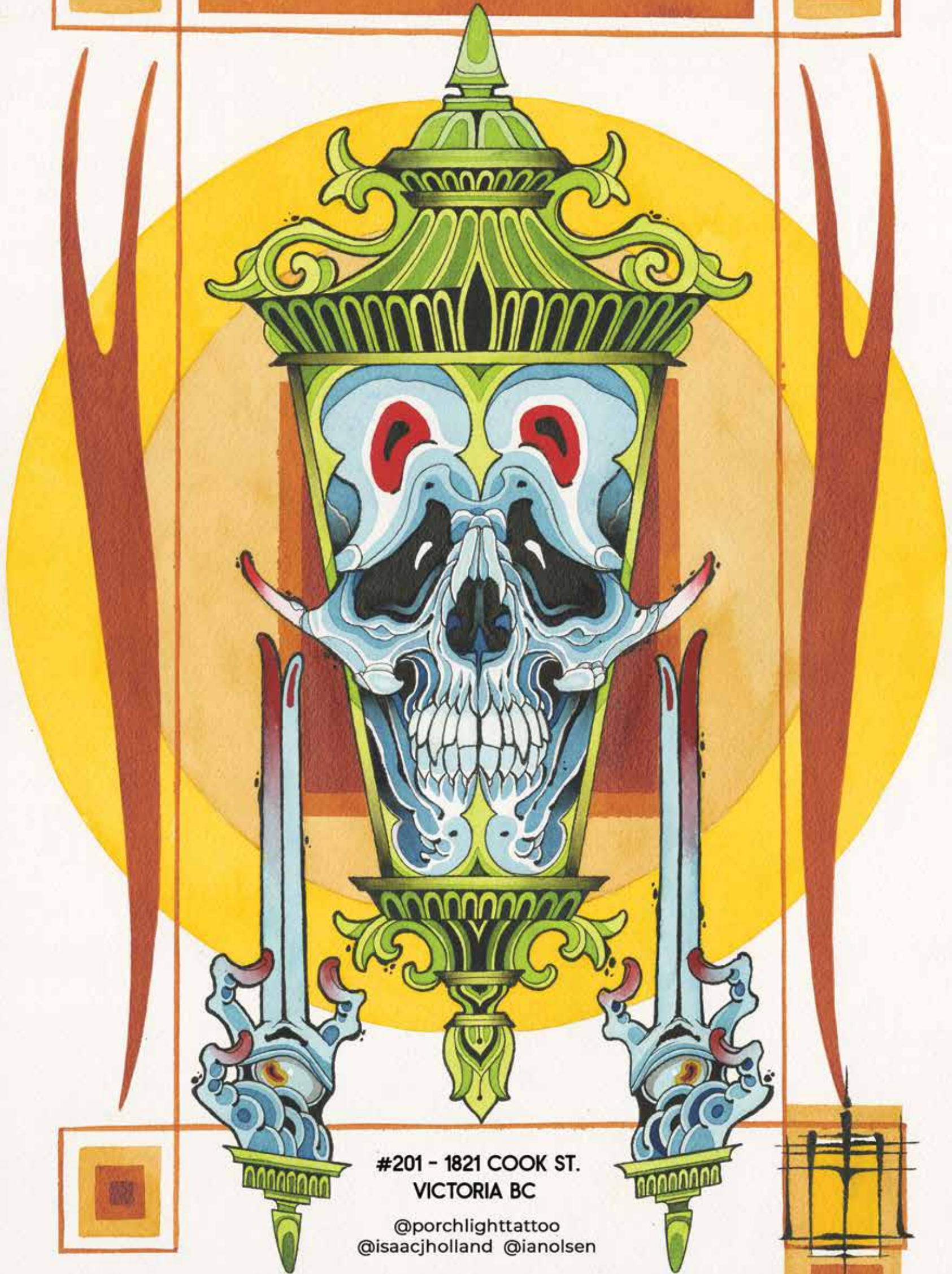
15% OFF YOUR FIRST FLIGHT OR PINT WITH THE CODE WORD: UNDERGROUND

HOME OF THE SECRET SKATE BOWL!

Locality Brewing - The Field to Glass Experience

www.localitybrewing.ca

PORCH LIGHT TATTOO



#201 - 1821 COOK ST.
VICTORIA BC

@porchlighttattoo
@isaacjholland @ianolsen



Descendents

By Ira Hunter, Jared Amos and Brian Haut

Absolute Underground: Who are we talking to, and what are you best known for?

BS: Stevenson - Descendents, Black Flag, Blasting Room Studios.

AU: Where are you from?

BS: Descendents started in Hermosa Beach, CA, but these days our home base is Ft. Collins, CO.

AU: What first made you want to be in a band?

BS: I didn't have many friends, and it seemed like a really fun endeavor.

AU: What was the genesis of Descendents?

BS: We met in high school...

AU: What would people experience at a Descendents show?

BS: We drink tons of coffee and play fast, sharp, but melodic music.

AU: What is your approach to songwriting?

Does it start with a riff or an idea for lyrics?

BS: All four of us write songs, so the methodology is kind of all over the place. Sometimes someone will bring in a complete song, but then maybe the band will just embellish it a little bit. Other times somebody offers a riff or two, and then a different member will write lyrics or a

melody for it.

AU: Tell us about the Punk Rock Bowling Festival experience. What will people miss if they aren't there?

BS: Punk Rock Bowling is one of my favorite festivals. I really like the fact that it still feels "small." Several of the other festivals that I used to like, became so big that they aren't very fun for me to attend anymore.

AU: What keeps bringing you back to Vegas for PRB?

BS: They keep asking us to play.

AU: Have you ever bowled in the tournament? Any bowling tips?

BS: I'm a crappy, bowler, so I never have bowled in any of the tournaments.

AU: What makes Punk Rock Bowling unique, in your

opinion?

BS: It's hard to put that into words; there's just a sort of a vibe to it that I really like. It's just a bunch of people blowing steam and letting loose.

AU: Are there any bands playing this year at PRB that you're stoked to check out?

BS: I've never seen The Chats, and I've never seen 999, somehow.

AU: Any Descendents stuff donated to the Punk Rock Museum?

BS: My old gray beast of a drum set is in there- the drum set I used on almost all the Descendents, Black Flag, and ALL albums.

AU: What do you love most about Vegas?

BS: I only go there for Punk Rock Bowling. I'm not into gambling, and I don't care for the super hot weather.

AU: Any plans to tour Canada?

BS: Hopefully we can tour of Canada this year.

AU: How has the band evolved over the years?

BS: We've been together 45 years, so we've all basically been with each other for most of our lives. Subtle things change over 45 years.

AU: Is touring now much different than it was in the '90s? How so?

BS: The days of us cramming into a little van like sardines, and sleeping on people's floors are behind us. So we travel a little more comfortably, and that makes touring logistically a lot more pleasant. I'm not sure why, but the older I get, the more fun I have when I play

AU: Any new music on the horizon?

BS: We are closing on a new record. We have quite a bit of it recorded and mixed already.

AU: What keeps you guys inspired?

BS: We started the band for the right reasons: our curiosity about music. And so that curiosity has remained over the years.

AU: Absolute Underground started out of Victoria, BC. Did Descendents ever play any shows with Nomeansno? They just had an amazing book published about them that you should check out.

BS: We've played with NoMeansNo several times. They are such an amazing band, and also such nice people.

AU: Best coffee out there?

BS: Our Descendents coffee is very dark French roast, like jet black greasy type thing.

That's what I like the best.

AU: How many tattoos of the band have you seen and do any stick out to you?

BS: I've seen thousands of people with Descendents tattoos. I think it's cool and very flattering to see people embracing it so much that they ink it permanently into their body.

AU: Are there any plans to get the rights to your older albums back from SST?

BS: We did get the United States rights.

FB: @thedescendents

IG: @descendents



URGE
STUDIOS

Open in Victoria Since 1994

LASER TATTOO REMOVAL AVAILABLE
WALK-INS WELCOME

urgetattoos.com (250)380-2989 @urgetattoos



Mac Sabbath

By Ira "Nugget" Hunter and Ray "Big" MacKay

AU: Who are we talking to and what are your skills to pay the bills? What are you most famous or most infamous for?

Mike Odd: My name is Mike Odd! Manager of Mac Sabbath! I sing for a band called Rosemary's Billygoat, so I guess that makes me famous? Infamous? Well, I was on the news once selling Noz balloons at a water slide but this is a family band, so I digress.

AU: Who is in the band and what does it say on their Tinder or Grindr profiles?

MO: Ronald Osbourne - lead vocals, Slayer MacCheeze - guitar, Grimalice on bass, and The Catburglar on drums. I don't think any of them can relate to the tech you speak of, but they all enjoy a veggie grinder or hoagie on occasion!

AU: What is Mac Sabbath all about and how

would you describe their sound?

MO: Well, they sound a lot like Black Sabbath! But "drive thru metal," the genre they have created, is often misunderstood. They are not condoning, much less promoting a drive thru lifestyle; just the opposite. If you look into their lyrics, their mission is to warn the world of the evils of fast food.

AU: Give us a brief history of Mac Sabbath.

MO: Well I was running this oddities museum where I would get strange phone calls to go report on weirdness and these strangers invite me down to some secret *Fight Club*-style meeting in the basement of a burger joint I won't be naming. There, I met a crew of all employees of a secret underground society rebelling from the very corporation

they were employed by. I watched as mutated fast food mascots slayed Sabbath riffs and screamed about GMOs and Monsanto. Next thing I knew, I was their manager and we were playing Download Fest in England with Kiss, Mötley Crüe,



and Slipknot. We're talking about a band that you could not even download and still can't, as there is still a huge fight of what time and dimension they exist in.

AU: Explain the inspiration for Mac Sabbath; why pull from such seemingly unrelated fields?

MO: Well that's all Ronald Osbourne. He is a difficult entity to explain. He claims to time travel in some sort of a wormhole from the 1970s to save us all from the current state of food and music and bring us back to a place where things were more organic. So I guess that's how these two things converge?

AU: What was it like for the band to meet Ozzy?

MO: The Ozzy thing was amazing for munch bunch! Ozzy's enthusiasm and support really transcended the whole project into something new and may I say, legitimizing?

AU: What did you think of the return of the mysterious "rib" sandwich that I will not name?

MO: There is a song called "More Ribs" on the Mac Sabbath pop-up book album about a gent who goes completely insane cause he can't get his favorite rib sandwich year round. So I'm sure whoever he is, he is quite relieved!

AU: If you could pick any director or any style for a video, who or what would you pick?

MO: David Cronenberg? I mean he did *Naked LUNCH!* He might be the one weird enough to transcribe these illusive, anonymous, time travelling doom vile brains!

AU: If someone had never heard of Mac Sabbath, what song would you recommend to them as an introduction?

MO: "Organic Funeral" is about the death of real food. It is a hard hitting indictment on fast food culture. An entire line of the song is one chemical that has so many syllables there is no room for anything else! Azodicarbonamide; it's used to make yoga mats and is in most fast food buns and does not seem to be legal in any country other than the US. That's the FDA for ya! Bon appetit!

AU: Tell us about the Punk Rock Bowling festival show Mac Sabbath is playing this year. What will people miss if they aren't there?

MO: Well if they don't got tix, they missed it already, 'cause it's sold out! Five bands of mayhem that I'm hard-pressed to say that one of them fits in on this thing! Fartbar! Unexplainable disco from hell played by primates! Bonavega, The Mormons and ukulele punk covers! I'm not about to give a spoiler alert!

AU: Will Mac Sabbath have a bowling team this year? Any bowling tips?

MO: My tip would be stay away from Grimalice! I've seen his entire body fly down the lane and take out two sets of pins! I can't even explain how that is possible. But I say it. "MARK IT 8 DUDE!"

AU: Have you or any members of the band ever gotten lucky in Vegas this year?

MO: The Catburglar always says, "Sure you can lose all your money, but you can win infinity money!" I don't know what that means, but I have never seen him lose!

AU: What makes Punk Rock Bowling unique?

MO: They've done such a great job of keeping it as non-corporate and indie in a place like Vegas as you anyone ever could. It's great to see a lower-priced fest with vegan food options. One time I even ate at a "raw" truck. They are killing it!

AU: Are there any bands playing this year at PRB that you are stoked to check out?

MO: I mean, Ronald does not like me condoning these other snack rock bands like, Mac Flag, Agent Orange Julius and Dead Kennedennys, but I'm pretty darn excited to see Wende-vo!

AU: Anything else to promote?

MO: The pop-up book vinyl album *Drive Thru Metal* is nothing anyone has seen before or will see again. There aren't many left and when they're gone, they're gone. Never to be printed again.

officialmacsabbath.com

FB/TT: @macsabbath

IG: @officialmacsabbath



MUSIC FOR PEOPLE WHO LIKE THE WORD

FUCK

In 2005, Ricky Butcher was a Rock God on Teletoon's adult cartoon series Sons of Butcher. Fifteen years later, he's gone fucking solo.

Fuck: The Album by Ricky Butcher is OUT NOW!

A comedy rock listening experience you won't want to miss.

STREAM THE ALBUM, WATCH THE VIDEOS, BUY CDS & MORE!

VISIT FUCKTHE2020.COM



ISSUE XII

AUG 2, 3, 4, 2024

EXTRA! EXTRA!

Drumheller, AB
Canada



Loud As Hell Open Air

Featuring... BEYOND CREATION · MALIGNANCY · VITRIOL · GREEN JELLY

FRIDAY SATURDAY SUNDAY

★ SPECIAL GUESTS ★

(FREAKSHOW)	(BURLESQUE)
(ACOUSTIC)	

★ MAGIC THE GATHERING ★

KICKOFF PARTY
THURSDAY AUG 1

@

Augurium · Book Of Ghosts · Delirium · Kelevra
Kill Witch · Naitaka · Phaeton · Raising The Ruins
Rams Kull · Revolution Engine
Slaughterhouse Effect · Storm The Empire
Thantifaxath · Upside Down Man · Vaegon

SPONSORS & PARTNERSHIPS:



loudashell.ca



MRG LIVE PRESENTS

ALBUM ONE ALIVE

WORLD TOUR '24



ALBUM ONE ALIVE
WORLD TOUR '24

WASP

SPECIAL GUESTS

WASP.NATION.COM



**OCTOBER 30 - VOGUE THEATRE
VANCOUVER, BC**



**NOVEMBER 01 - PALACE THEATRE
CALGARY, AB**

TICKETS AVAILABLE AT ADMITONE.COM

Admit ONE MRG LIVE

VICTORIA



VICTORIATATTOOREMOVAL.COM BOOK ONLINE OR TEXT 250-882-6521

TATTOO REMOVAL - IT'S WHAT WE DO



Bonavega

Interview By AU Editorial

Absolute Underground: Who are we talking to and what are you most famous for?

Bonavega: I'm the king of kink, sultan of smut, the lord of lude, your favorite slut... BONAVEGA! Sorry to quote my own lyrics, it just really sums me up... I'm famous for rocking and rolling in as little clothing as possible. At least I think that's the main take away from my live shows.

AU: What are you all about and how would you describe your sound?

Bonavega: I'm all about capital E, Entertainment! It's always my main agenda to leave people happy, horny, and begging for more shred guitar. My sound is if Rodgers, Hammerstein, and Hulk Hogan had a baby!

AU: Tell us about the Punk Rock Bowling show Bonavega played this year. What did people

BONAVEGA



miss if they weren't there?

Bonavega: It was an amazing show! So much talent and so many cool people in the crowd!

AU: Why might people be scared to stand in the front row when you perform?

Bonavega: They might be forced to arm wrestle me at some point.

AU: What drew you to the Punk Rock Bowling music festival originally?

Bonavega: Again, the fans! Seemed like a match made in heaven... and after performing and meeting a bunch of people, I was right!

AU: Any crazy Vegas related stories of debauchery to share?

Bonavega: Only thing that comes to mind is the making of my music video "Werewolves in Vegas" but you gotta watch the video to see what we got up too!

AU: What makes the Punk Rock Bowling music festival unique in your opinion?

Bonavega: I think just the amount of real raw authentic talent that was at this festival is hard to find anywhere else. Every band on the lineup is unique and doing their own thing. Not pandering to an audience or trying to "fit in"... that is rare for a festival lineup.

AU: What do you love most about Vegas?

Bonavega: The showbiz of it all.

AU: What do you hate most about Vegas?

Bonavega: Circus Circus took away smoking in their hotel rooms.

AU: What does it say on your dating profile?

Bonavega: My GF and I made a joint account and the bio said "We're bringing back rock n' roll."

AU: Do you have a "manscaping" sponsorship?

Bonavega: Haha, I need!

AU: Any plans to come to Canada?

Bonavega: No, but give me an excuse?

AU: Any final words of wisdom?

Bonavega: Rock on, rock hard, and don't let them take away your overdrive!

IG: @bonavegamusic

Photo by @musiccoop



THE EXCHANGE

2431 8TH AVE REGINA SK



CHECK OUT OUR EVENTS CALENDAR FOR UPCOMING SHOW DETAILS
THEEXCHANGELIVE.CA



Gogol Bordello

Interview with Vocalist Eugene Hütz
By Aeryn Shrapnel

Absolute Underground: Who are we talking to?

EH: Eugene Hütz. Lead singer, songwriter.

AU: How's the tour going?

EH: Awesome. It's a kind of conceptual tour. We're bringing along artists from our label, which we've recently started. So there are a lot of jolly spirits about that. We've been developing our Casa Gogol record label community for last couple of years, and now it's becoming also a tour entity—sort of a caravan with new artists from New York City. So there's a lot of jolly spirits about that. And the artists are Mary Shelley, the new band from New York, kind of Devo-inspired dance punk. Also, a very cool, stunning, kind of hypnotic songwriter from New York City. Her name is Grace Berger. So you know, this tour has Gogol Bordello supported by them, and we're just psyched to be out on the road together. I mean, this is the very short first leg of the tour. The tour is going to continue until September into Europe and back into Canada and then the States. But the two weeks that we're doing now, the grand finale is at Punk Rock Bowling. Immediately after that, instead of killing

ourselves in a Vegas airport, trying to get out of town with everybody, we have a wiser plan. We're sticking around for two days and we're tour guiding a punk rock museum, as I did a year ago when it opened. We're also having a showcase for our classical artist, Mary Shelley, who is going to play there. And we're going to have a screening of our documentary that Vice produced, [Scream of My Blood: A Gogol Bordello

Story]. It premiered at the Tribeca Festival. It's exciting to take it to where it really belongs: into the wide open arms of punk rock communities.

AU: Have you been to PRB before? What originally drew you to the festival?

EH: Actually, it's our first time. I mean, we're definitely aware of it and certainly a great majority of bands have played there, but there's a lot of festivals in the world. Punk Rock Bowling is well-curated with an understanding of the evolution of punk. As you can tell from the lineup, it's very inclusive of various freaks of punk music, and that's what excites me. This festival helps the cross-pollination aspect of it. I'm a cross-pollinator, myself. As you can tell from our music, it speaks to me, that kind of approach.

AU: What bands are you stoked to see?

EH: Devo, Madness, Agnostic Front, Quicksand, Scowl and many, many more. I've always loved Stiff Little Fingers. So, yeah, I love the diversity of punk and I love the diverse approach.

AU: It's been over two years since the Russian invasion of Ukraine, and you've done a lot to support your home country. You've put on benefit shows, live streams, tours, and released music with proceeds going towards

humanitarian efforts. How are you feeling about everything two years in?

EH: Well, let me just start off by saying that to be precisely correct, it's an attempt of Russian invasion, which will never succeed—and it's just a matter of time. As everybody can already tell, nobody in Ukraine is afraid of the demands of their neighbor, and especially with all the honest and sane people of the world, who have provided unwavering support, even before they provided that unwavering support, Ukraine was never gonna give up. I align myself with that feeling. There's no two ways of thinking about it, really. Politics somehow tend to be seen in many proxy, complex ways. This situation, it's very black and white, and we thank everyone who is joining in with unwavering support. Those who still haven't woke up, I mean, you know, they'll learn their lesson soon enough. I don't know what else can be done. I don't know what else needs to be done. I don't know how much more it can be spelled out, that black and whiteness. Some people just have a lack of a cause and effect; informational processing facility in their head. Yeah, but those who stand with Ukraine, you know, people with integrity and dignity of the world. There is enough of them to support Ukraine.

AU: Any organizations you'd like to promote?

EH: Yeah, for sure! The organization called **recovery.ua** and another one is called Kind Deeds. The second one is based in the USA. They're a great organization. One of the founding members is a good friend of mine, Liev Schreiber, the actor and director who directed the film I was in, *Everything is Illuminated*. His roots go back to Ukraine and he's been an incredible person in aligning support of the west. You know, we're all closely connected with his brand for decades. When something really that big comes, people who are real, they do come together.

AU: How do you feel about music as a means to express political or social views?

EH: That's kind of the subject of our documentary. That's literally what it's all about. There's a lot of cultural perspective in that film, because it takes place in several different countries; Ukraine, Brazil, and in the States— all over the world. Impact

on the punk community as a cultural humanitarian corridor, for not only dispossessed, and oppressed people, or people who are all sorts of minorities, but also, as an impact on punk culture. The film kind of has a kind of panoramic insight, but if I was gonna go and answer your question, in brief, I'd say that it's not a fact that every musical action will make a difference, but punk rock emerged as something where people give 1000%, for the most part. That makes this particular sort of music quite impactful and very tangibly helpful.

AU: Are you working on any new music?

EH: Of course! We're about to go to the studio and record a new record in August, right after we get out the door. I mean, we're busting out new stuff all the time, we just put out some new singles. One's a solidarity with Ukraine single with Bernard Sumner from New Order and Joy Division— one of my favorite bands of all time. The most recent, we have a single out with Puzzle Panther, which is another band that I started out as the producer of, but now I'm also playing guitar with them. It's a new girl duo from New York. have Brian Chase from the Yeah Yeah Yeahs with this— we're the backbone of this young project. Brian's the drummer and I'm the guitar player. We just released a special collab with Gogol Bordello and Puzzle Panther, and we're playing live actually every night.

For tour dates and tickets, check out:

gogolbordello.com

@gogolbordello

Transcribed by Steve Saunders

Photo by Ben Wong



MRG LIVE

UPCOMING SHOWS



THE EVERYTHING'S F#!@D TOUR

JUNE 30
VOGUE THEATRE | VANCOUVER, BC

SCORPION KIESEL Sweetwater AXIS Pearl FRODO RAY



Hatebreed

30

WITH SPECIAL GUESTS

HARMS WAY

OCTOBER 19, 2024
VOGUE THEATRE
VANCOUVER, BC

RICKSHAW
Celebrating 15 Years



Admit
ONE

MRG
LIVE



FAN FAVOURITES
GAMES & MOVIES

BUY SELL TRADE

SUPER MARIO POKÉMON Animal Crossing LIMITED RUN

Nintendo PlayStation Xbox DVD VIDEO Blu-ray Disc 4K ULTRA HD

760 YATES ST VICTORIA, BC
FANFAVOURITES.CA

CROWS NEST TATTOO ATELIER

We are a female owned, friendly, professional tattoo studio proficient in a variety of styles. Colour/B&W realism, Japanese, fineline, traditional, neotraditional, illustrative, anime and more! We do walk-ins, custom designs, flash, coverups, fixups, touch ups- Our staff are patient and helpful, our equipment up-to-date and in a clean and welcoming space.

Come on in or get in touch to see what we can do for you!

250 590 7074
@CrowsNest_Ink
CrowTattoos@hotmail.com
1672 Douglas st. Victoria, B.C., Canada v8w 2g6




The Humpers

Interview with Scott "Deluxe" Drake
By Aeryn Shrapnel

Absolute Underground: Who are we talking to and what are you most known for?

Scott Drake: I'm Scott "Deluxe" Drake and I'm probably best known as the lead singer for The Humpers (though I'm also the first Californian to visit the planet Venus and I was President of France from 1958-1962). Currently, I'm the lead singer of the world's most popular beat combo, Guerrilla Teens.

AU: Give us a brief history of the band. How did you get together and in what ways have you evolved since the '90s?

SD: The band started getting together around 1989... we released one album on Listen Loudest (Croatia), two albums on Sympathy for the Record Industry and three albums on Epitaph. We officially broke-up in 1998, but we still do shows when we feel the world needs a kick in the ass.

AU: It's been over 25 years since you've released an album; do you have anything

new in the making?

SD: We haven't recorded anything new but we might if people keep bugging us about it.

AU: What have you guys been up to?

SD: I've released solo records, and also records with my band, The Lovesores, and since the pandemic

with my new band Guerrilla Teens. The other guys have mostly just been doing crimes and huffing glue.

AU: Is it true that you landed a record deal based only on your band name? How did that happen?

SD: Not exactly. I had a record deal with my old band, Suicide Kings. But that band split-up so I told the label guy that I had a NEW band that was even better! I didn't have a new band yet though... so I quickly had to form The Humpers!

AU: Then you went to Epitaph, how was that?

SD: The people at Epitaph were great and being on a larger label gave us more opportunities to tour and get our music to people. The only real issue was that we were a bit out-of-place on that label, as a lot of the other bands were playing a different style of music and insisted on wearing short pants.

AU: How's the current punk scene different than back in the '90s?

SDD: Hmmmm... the "punk scene" (I'm not even sure now where that begins and ends) has splintered and fractured so much that a lot

of bands who call themselves "punk" now have virtually nothing in common with the bands I grew up on (I started listening to punk in the '70s). What's better? Folks have easier access to music... I remember having to drive for hours to find UK import punk records.

What's worse? The existence of what you might call "mall punk" where they just throw on some store-bought clothes and shout something mildly edgy and call it "punk" while the music is just recycled pop or metal.

AU: Are you guys touring or are you only playing Punk Rock Bowling?

SD: We're just playing Las Vegas and Long Beach... but we'll fly to Paris and do a show if anyone wants to pay for that.

AU: Any crazy tour stories you'd like to share?

SD: I've been advised by my lawyer not to.

AU: Do you bowl? If so, do you have any tips?

SD: I do occasionally. My tip would be: knock over as many pins as possible.

AU: What do you love about Vegas?

SD: Gambling, drinking, and food.

AU: What do you hate about Vegas?

SD: Losing, hangovers, and indigestion.

AU: Anything else you'd like to say to our readers?

SD: KICK OUT THE JAMS MOTHERFUCKERS!

AU: I know The Humpers are

streaming on Spotify. Where else can fans find you?

SD: I'm not going to tell you. That would be too easy. Make an effort and find it yourself. And clean up your room... the tuna sandwich under your bed is really starting to STINK.

Photo by Lisa Johnson



TONY + IACOBELLI



TONYIACOBELLI_TATTOOS

FROZEN MOON PROMOTIONS PRESENTS



BEAUFHATE

To The Firmament
Canadian Tour 2024

WATSON GRAVEMASS DEAD
STONE GASTRO

JULY 10TH - VANCOUVER BC CANADA. *The Red Room*

JULY 11TH - KELOWNA BC CANADA. *DunnEngies Piza Co.*

JULY 12TH - EDMONTON ALBERTA CANADA. *The Rendezvous*

ABSOLUTE
UNDERGROUND



FROZENMOONPROMOTIONS.COM

SILVER FOX
POSTERING





the moment we're playing more than double that. So the hard part is deciding what we leave out rather than what we play.

AU: Where do you think the future of punk rock is headed?

JB: I haven't got a clue. I mean, I'm just on the verge of hanging my boots up. There is one new band out of Belfast I like called Problem Patterns. I hope that there are more bands like them who take things seriously and actually write songs that matter to them, and therefore to other people. I think if that's where it's headed, then it's in pretty good hands. I hope we've gotten

past just writing songs about getting drunk and shagging in the streets because that was tiresome beyond belief.

AU: Anyone you're excited to see at PRB?

JB: I think we're on the same stage as Madness

AU: What do you think makes Punk Rock Bowling unique from other festivals

JB: I like these sorts of festivals where you've got a bit more freedom of movement.

AU: What's been the Stiff Little Fingers mission statement throughout the years?

JB: We've always tried to be honest with ourselves, and by doing that to be honest with the audience. Beyond that, just like anything, don't fuck it up.

AU: Final words of wisdom for Canadian fans?

JB: Well, it's not so much words of wisdom, but hopefully something that will leave you happy. We didn't get the chance to get to Canada as part of this final US trip. We've always really enjoyed playing up in Canada, particularly Toronto, Vancouver and Montreal, so if we get the chance that will be something we very much would like to do in the future. So hopefully we can get up there again at some point.

slf.rocks



Stiff Little Fingers

Interview with frontman Jake Burns

By Ira Hunter, Brian Haut and Chuck Andrews
Absolute Underground: Who are you talking to and what are you best known for?

Jake Burns: I'm Jake Burns from Stiff Little Fingers. That's kind of what I'm best known for, lead singer, songwriter, guitar player.

AU: Where are you from and what was the music scene like?

JB: Originally from Belfast in Northern Ireland.

When I was growing up, there wasn't really much of a music scene because there was a lot of civil unrest at the time and so international bands wouldn't come and play there because they were too afraid to. Also because there was so much violence in the city center, there weren't many venues, most of them closed down.

AU: What made you start your own band?

JB: Well, we were all like-minded and of the same age, so when what became known as punk rock started to happen, we all got heavily into it and realized if we ever wanted to hear this music live we're gonna have to do it ourselves. At that point, we'd been in various school bands but nothing serious. So Stiff Little Fingers was the first band we were all in that actually tried to play regularly and we kind of had to invent our own scene. Luckily, there were a few other bands at the time who were doing just that as well. Rudi and The Outcasts were the two that were kind of pioneering the scene along with ourselves. A lot of the times we ended up hiring the venues and putting on the shows ourselves.

AU: I watched a great movie out of Ireland called Good Vibrations, about the record store in Belfast owned by Terri Hooley. They played a Stiff Little Fingers song in the film but SLF is not featured in the movie's storyline. Why?

JB: We weren't on the label, we weren't really part of Terri's thing. He had Good Vibrations as a record store and he put out the first Rudi record. Then the one that really brought him to attention was the first Undertones record. But we'd already decided that we didn't want to be part of that and we were set up separately. So there was a certain rivalry among the bands, but it was always pretty friendly, and we're all friends these days.

AU: Did you buy records there though?

JB: Yeah, I bought records out of Terri's store but it wouldn't have been my go-to store because

it was a bit chaotic. Terri was a bit of a chaotic character, he still is to be fair. Terri's shop was more of a meeting place

because he had the record label so lots of local kids would hang out there if they were forming bands. But to the best of my knowledge he never envisioned himself setting up a long term label. He just wanted to help out. And he certainly helped a lot of young bands.

AU: Were you already on a record label?

JB: No, we just felt we could put our own record out. We put out *Suspect Device* on our own and that attracted some radio attention from John Peel, who was very important for a lot of bands. And once Peel started playing the record, then we got interest from major record labels from England who started coming across to watch us. To be honest that was always more what we were

aiming for. We never wanted to be a big fish in a small pond. We wanted to spread our wings and see if we were any good, put ourselves up against other bands. And it's ridiculous to think of it these days, but back then we saw it very much as a competition. But of course it's not. I think that's just the way young musicians thought at that time.

AU: You were saying you had to find your own venues and such. Is that what the song "Alternative Ulster" is about? Was Ulster Hall like a big venue and you wanted to find an alternative to that?

JB: No, there was a fanzine called Alternative Ulster, written by a guy called Gavin Martin. Gavin wanted to give away a flexi disc on the cover of the fanzine and he came and asked us if we were interested and we thought it was a great idea. He originally wanted to use *Suspect Device* but I suggested us writing a new song for the fanzine to give away. So we did it and Gavin didn't actually like the song, so we just kept it. Really it's just a reflection of what was going on in Belfast at the time. Because there was all this civil unrest. I mean, it was effectively a civil war, and there were riots, there were bombs, there were shootings. And people all seemed to think that it must be an incredibly exciting place to live. It was actually really boring, because no bands would come and play. Even things like international soccer matches had really strict supervision. It was just a really tedious place to live. And that was basically what the song was written about: having nothing to do.



That was really what it was.

AU: What did you think of the SLF reference in the movie High

Fidelity? And do you think SLF did influence bands like Green Day?

JB: Well, I mean, I know we did, because they said we did. A lot of bands have been kind enough to say that we were an influence on them.

I knew that the song was going to be in the movie, I didn't realize they were going to make such a fuss of it to be honest. My wife at the time was like "We've got to go to the movies to see this," and I was like "Why? It's just gonna be playing in the background," and of course we go in and they do this whole scene.

AU: No Going Back was your last album in 2014. Anything else planned for new music?

JB: We hope so. It'd be nice. We have been writing with an eye towards an album. So we've got some songs but we still need a few more. I think it would be nice to bookend our whole career by actually making a final album.

AU: Did you have anything special planned for Punk Rock Bowling this year?

JB: No. What we're trying to do is look at our current setlist and cut it right down because we've only got 40 minutes or so on stage, and at



FOR THOSE
ABOUT TO ROCK



"Wow! This here 8x473ml Troll beer isn't half bad!"

★★★ A BEER CRITIC MIGHT SAY

OUT NOW!

CAPT'N GROG / HAZY IPA x2 HAYMAKER / COLD IPA x2

SLUGGO / WEST COAST IPA x2 SHREDDER / NZ PILS x2

PARALLEL 49 BREWING COMPANY, 1950 TRIUMPH STREET, VANCOUVER, BC, CANADA, V5L 1K5



19+



ALL

Interview with Vocalist Chad Price

By Chuck Andrews and Ira Hunter

Absolute Underground: Who are we talking to?

Chad Price: Chad Price. Singer for ALL.

AU: Where are you from and what was/is the music scene like there?

CP: From Kansas City, Missouri. The scene was always heavy metal. Probably still is. I had to drive to Lawrence Kansas to see punk shows.

AU: What first made you want to be in a band?

CP: Van Halen was my favorite band growing up and I wanted to be David Lee Roth very bad.

AU: How did you come to be the singer in ALL?

CP: ALL moved from L.A. to small town Missouri in '91 or '92 and I ended up meeting Bill in KC when he flew out to look at houses. We became friends, and when Scott quit the band a year later, Bill asked if I wanted to try out. ALL was my favourite band, so of course I said yes.

AU: For those living on the moon and just returning to Earth, how would you explain the formation of ALL and how it is intertwined with the Descendents so tightly.

CP: The final Descendents record back in the day was titled ALL. Milo, the singer, left the band and they got another singer, Dave Smalley, and changed the name of the band to ALL. Descendents/ALL- same band different singer.

AU: What's the difference in the approach to songwriting?

CP: Songwriting for both bands is the same. Everyone writes. Usually full songs come in and people just figure out their own parts. Sometimes just music comes in and it gets passed around to whoever wants to work on lyrics.

AU: What do you have planned for the ALL show at Punk Rock Bowling at the Citrus Grand Pool Deck? Have you played many pool stages in the past? Have you ever thought that the circle pit in the pool looks like a toilet flushing?

CP: Nothing special except a rare ALL set. I have never played a pool stage, but I bet it's better than playing at the foot of the mountain during the winter X Games. 10 degrees. Can't feel your fingers.

AU: Are you still performing with Drag the River? Any other current musical projects?

CP: Drag the River is on indefinite hiatus. ALL energy right now is on Chad Price Peace Coalition. Album out sometime this year.

AU: Has your tenure as the singer in ALL been the longest one?

CP: Yes. By far.

AU: Were you a huge fan of Descendents and ALL before you became involved with ALL?

CP: Absolutely. I loved Descendents but ALL was much more what I was interested in.

AU: Favourite ALL record?

CP: *Revenge*.

AU: Favourite Descendents record?

CP: *ALL*.

AU: Who does the artwork for ALL?

CP: These days Chris Shary does the ALL artwork

but back in the day Karl did all the drawing.

AU: Who are the other past singers of ALL and what did each of them bring to the table? What did you add to the gumbo when you joined?

CP: Dave Smalley was the first and I think he brought a lot of pop melody with his clean voice and songwriting.

Scott Reynolds was next and the band evolved a little into the jazz and progressive world with Scott being a jazzy piano player. I think when I joined, we headed into a straight forward hard rock type punk band because of the harder edge of my voice and mid-tempo rock songs.

AU: There was an ALL show several years ago at PRB that featured all the ALL singers from the past. What was the experience like? Do you think such an epic event will happen again?

CP: The show was great. I loved Dave and Scott in the band and I had seen the band with both before but it was something special for the three of us to be there together. I know ALL fans were excited. I don't know if we'd ever do it again, but if we do I'll be stoked.

AU: Tell us about the PRB experience. What will people miss if they aren't there?

CP: If you want to watch rock bands with thousands of other people in the Nevada sun, then it's the place for you.

AU: Any crazy Vegas related stories to share?

CP: Many, but I don't remember a single one.

AU: Are there any bands playing this year at PRB that you're extra stoked to check out?

CP: Billy Bragg.

AU: What do you love most about Vegas?

CP: Well, I don't gamble and I haven't drank in



10 years, so that doesn't leave much for me. I do enjoy buying and smoking weed and I had a great Beatles Love experience years ago.

AU: What do you hate most about Vegas?

CP: The clanging of the slot machines will drive a man insane.

AU: What's your favourite album of all time?

CP: Haha, this question is impossible to answer. Beatles - *Sgt. Pepper's*, Queensryche - *Operation Mindcrime*, Jethro Tull - *Minstrel In The Gallery*, Yes - *Close To The Edge*.

AU: Any plans to tour Canada?

CP: Chad Price Peace Coalition plans to tour everywhere extensively for the next couple years.

AU: The answer might be obvious, seeing as your website is chadpriceisright.com but what's your favorite game show? Any words to share on the passing of Bob Barker?

CP: Bob Barker was a friend to the animals, so he'll be missed. The show I love though is *Let's Make A Deal* with Wayne Brady. That shit is so goddamn funny.

AU: Any final words of wisdom?

CP: Expand your musical palette. Listen to complex things that are good for your brain. Don't settle for three chords.

chadpricepeacecoalition.com

AVAILABLE THIS SUMMER

- VULGAR DELI (MONTREAL) covers Genetic Control
- THE NO GOES (SASKATOON) covers Pointed Sticks
- CITIZEN RAGE (CALGARY) covers Beyond Possession
- YER MUM (WINNIPEG) covers Mung
- SUPERCAR (CHARLOTTETOWN) covers The Stand GT
- PEROXIDE (QUEBEC CITY) covers Amnésie
- SAGO (TORONTO) covers Kittens
- AUDIO VISCERAL (VANKLEEK HILL) covers The Diodes
- HOCKEY MOMS (LETHBRIDGE) covers Knucklehead
- FOREVER DEAD! (THUNDER BAY) covers Headcramp
- RUSSIAN TIM & PAVEL BURES (VANCOUVER) covers DBS
- THE POOR CHOICES (VICTORIA) covers The 'B' Girls
- HELLBENT (HAMILTON) covers Random Killing
- STAND AGAINST FEAR (GUELPH) covers Sudden Impact
- OLD HABITS (MONCTON) covers The Monoxides
- TADOMA (HUMBOLDT) covers Stretch Marks

CONTACT THE BAND CLOSEST TO YOU FOR VINYL ALBUM

NEW SINGLE OUT NOW

REBEL PRIEST

WARRIORS

WWW.FACEBOOK.COM/REBELPRIESTOFFICIAL @REBELPRIESTOFFICIAL - WWW.REBELPRIEST.BIGCARTEL.COM

Spotify WWW.REBELPRIESTOFFICIAL.COM handcamn

SHADOW SOCIETY TATTOO

KEVLARONER@GMAIL.COM

Accepting, humble and inclusive environment.
No surprise pricing.
20% off for nurses, military and police.



@KEVLARONER_SHADOW_SOCIETY



DIAU XIANG FAMILY

FIRST TIME on Blu-ray!

THE INFLUENCER

DON'T SAY ITS NAME

MAD MAX: FURY ROAD

WASTELAND

ANOTHER DAY TO LIVE THROUGH

MORE COMING SOON

DARKSIDERELEASING.COM

DARKSIDE RELEASING

wild. genre. films

@DarksideReleasing

ESCAPE TO NEW YORK!

PAPA MOE'S BRINGS YOU TASTY, IN-YOUR-FACE, METROPOLITAN STREET FOOD INSPIRED BY INFLUENCES FROM GREENWICH VILLAGE.

WE ARE PROUD TO SERVE YOU:

- ✓ A MEATBALL SANDWICH YOU WON'T FORGET ABOUT.
- ✓ A GRILLED CHEESESTEAK THAT WAITS FOR NOBODY.
- ✓ A BIG CITY SANDWICH THAT MAKES NO APOLOGY.

COME GRAB A BITE!

766 YATES ST. VICTORIA PAPAMOE.S CA 250 590 0744

f t i

OPEN WEDNESDAY THRU SUNDAY 11:45AM TO 7:30PM

STYLE-N-PRINT

SCREENPRINTERS

BAND MERCH

PRODUCT PROMO

102 - 455 BANGA PLACE

OFF TENNYSON AVENUE

WHOLESALE ORDERS AND PRODUCTION PRINTING

INFO@STYLENPRINT.COM 250-590-1644

VICTORIA SKA AND REGGAE FESTIVAL

Victoria Ska & Reggae Festival Lineup Overview

By Blake Morneau and Michael Luis LESS THAN JAKE

It's been five years since the Victoria debut of ska punk icons Less than Jake. Their 2019 Victoria Ska & Reggae Fest performance at Ship Point Inner Harbour was one of the most iconic in the festival's history, so bringing them back for a hot and sweaty encore in the Victoria Curling Club is a no-brainer. Led by the dual-vocal attack of co-frontmen Roger Lima and Chris Demakes, the group has made fans all over the globe with their infectious energy, sticky melodies, and hummable horn lines. Despite their humble beginnings in a Floridian college town, the group quickly built a grassroots audience through relentless touring with the likes of Blink-182 and Descendents and innumerable appearances on the influential Vans Warped Tour. Albums such as 1998's *Hello Rockview* and 2003's *Anthem* remain touchstone releases in the ska-punk canon and the group continues to put out exceptional music over three decades into their career. A lot has changed in the world since they graced our festival five years ago, but what certainly hasn't changed is the sense of joy and celebration that comes from a Less Than Jake performance.

THE SUICIDE MACHINES

It only took 25 years, but Detroit, Michigan's finest purveyors of gritty and grimy punk, The Suicide Machines are finally making their Victoria Ska & Reggae Festival debut! Drawing influences from both Jamaican ska and brutal hardcore, the group's sound is equal parts sour and sweet, with songs that will get you skanking one second and swirling in a chaotic mosh pit the next. Originally exploding onto the scene with their legendary debut album, 1996's *Destruction by Definition*, the group quickly established itself as one of the most aggressive yet catchy groups to emerge from ska's third wave. After brief flirtations with power-pop and hard rock around the turn of the millennium, The Suicide Machines brought back the ska and hardcore in a big way on the highly vicious and political *A Match and Some Gasoline* and *War Profiteering is Killing Us All*. The two LPs saw the band recapture their trademark sound and imbue it with a heavier focus on political rage, with lyrics criticizing the military-industrial complex, police violence, voter apathy, and several other topics that are every bit as important two decades later.

THE CREEPSHOW



Slithering their way out of Burlington, Ontario is arguably Canada's favourite psychobilly band, The Creepshow. The Stomp Records veterans have concocted a perfect blend of punk and vintage rock n' roll, sporting big hair, bigger hooks, and a twisted love of the macabre. The Creepshow has been at the front of the international psychobilly

movement since their debut record *Sell Your Soul* hit audiences in 2006. The band has amassed a legion of dedicated fans around the world with nearly 20 years of kicking audiences in the ears with their brutal, high-energy country/punk. Inspired by their shared love of classic horror movies and with a wholly unique sound, The Creepshow at first glance may seem like a band for a niche audience but they're the kind of band that any music lover is going to find something to fall in love with in the first few minutes of seeing them on stage.

THE SLACKERS



With more than three decades as one of the most beloved and unique bands in North American music, what is there to even say about New York legends, The Slackers? Their untouchable blend of Caribbean riddims and tender Americana—incorporating soul, rub, jazz, rocksteady, garage rock—has been self-christened "Jamaican rock n' roll". The band has cut its teeth touring relentlessly and releasing a seemingly endless stream of consistently great albums, resulting in a lasting legacy the likes of which few bands can claim. The diverse and exquisite musicianship of The Slackers gives singer-pianist Vic Ruggiero's impassioned vocals and lyrics the perfect canvas, combining for a persistently fascinating catalogue of songs that always reveals something new with re-listens. Their appearance at this landmark 25th Anniversary marks the group's fourth time playing the festival, with their first appearance being more than 20 years ago at just the fourth installment in 2003. It's a testament of the band's dedication, not just to the music they love and push forward, but to the North American ska scene as a whole.

DEAD PREZ

Hip-hop, like reggae, is a music born of struggle and community. As Victoria Ska & Reggae Fest celebrates their 25th Anniversary, they also celebrate the strong bonds between the two genres welcoming one of hip-hop's most important, conscious and powerful acts, Dead Prez— who will be stepping onto a Canadian stage for the first time in over a decade. Meeting in university and bonded by their shared love of music and thirst for knowledge, MCs Sticman and M-1 have been tireless and wavering in their dedication to creating music that feeds the mind like it feeds the soul. Throughout their career, Dead Prez has become known for their hard-hitting style and powerful lyrics, unwavering in their anti-racist and anti-capitalist content. Since the release of their powerful debut album *Let's Get Free*, the duo has consistently provided a voice for the voiceless, peeling back layers and examining the global power structures that cripple masses and keep people apart. With a message seemingly more vital with every passing day, it's no surprise that Dead Prez remains as vital a voice as ever in hip-hop after nearly a quarter-century on the scene.

KYLE SMITH

Hailing from the reggae-fertile land of California, Kyle Smith makes music that reflects the musical melting pot of the west coast. His music isn't just straight-ahead Cali reggae but draws from all of reggae's many branches—dub, ska, hip-hop, punk and rock—in equal measure. Much like Victoria Ska & Reggae Fest itself, you never know what you're gonna get from Smith, but you know it's always going to be high quality and leave a nice, warm feeling deep inside. He makes songs that are catchy as hell and spread big positivity as his lyrics deep into what it means to be human, have flaws and care about the world around you. Since the release of his first EP, Smith has been building a strong catalogue of songs but it's when he steps on the stage that his songs really take flight. He sings with an infectious passion that truly makes for an unforgettable live experience. The festival has found a diamond in the rough as they welcome this rising star of reggae to Canada for the very first time!

LA POBRESKA

Storming out of L.A., La Pobreska is returning to the festival for the first time in 12 years! The band's incendiary combo of hardcore punk and third wave ska is a potent mix that is guaranteed to get you jumpin' and skankin' within minutes. Never ones to shy away from what they believe in, the band's high energy tracks are laced with socially conscious lyrics that tackles government corruption and society's ills. This powerhouse ska-core juggernaut has one of the most hard-hitting, attention-demanding live sets you're likely to see this, or any other, summer. The eight-piece outfit features a piercing, complex horn section that calls back to traditional ska and jazz. The band has shared the stage with luminaries like Voodoo Glow Skulls, Death By Stereo, Union 13 and Authority Zero to name but a few. It's been over 13 years since La Pobreska stepped onto a Victoria stage and their set is sure to be a highlight of this year's festival.

THE KILTIFTERS

Few bands represent the powerful community that exists around the Victoria Ska & Reggae Festival like The Kiltifters. The ska mischief makers are celebrating the big 25th Anniversary by reuniting and taking the stage as a unit for the first time since 2011. Saxophonist Matt Carter recalls his memories of the festival's early existence. "I was in the crowd for the very first one, and then as The Kiltifters we opened year two at Ship Point, just a tiny little stage." It was evident right away to Carter how important the festival would be, and it's a feeling commonly shared by festival attendees to this day. "For me, that was the first opportunity to see how this festival was really a community-builder, with the music scene in Victoria and just for anyone playing ska, reggae or Jamaican-inspired music. There were also other folks who love this music and we got along well. It was this really cool hint of what sort of community this festival was going to create." It'll be a special energy on stage as this pillar of the west coast ska scene reunites at full force.

ANTIDOPING



Word on the street is that Antidoping's Victoria Ska & Reggae Fest debut has been in the making for quite some time. Long-considered one of Mexico's greatest reggae bands, Antidoping is finally making it to Victoria, to headline the festival's opening free show on the big main stage in the Inner Harbour. A linchpin of the Razteca Movement—a fusion of Mexican culture and Rastafarian philosophy, that includes Los Rastillos—Antidoping has been one of Mexico's most vital, exciting reggae bands for over three decades. With a full horn section, thumping rhythm section and an absolutely captivating frontman, Antidoping bring an unforgettable show and vibe with them wherever they go.

MEPHISKAPHELES

One of the most unique bands to ever come out of the NYC music scene, Mephiskapheles helped define the modern ska sound and then quickly took their own path and injected the music with their dark sensibilities and aura. Fronted by lead singer Grylli aka Invidious aka the Nubian Nightmare, backed by the hottest rhythm section in New York, and featuring the Horns of Hell, Mephiskapheles has built their reputation on their unflinching live show, garnering acclaim from ska fans wherever they go. The one-two punch of their bouncy ska sound and their playfully Satanic lyrics has helped distinguish them from many of their contemporaries and establish their singular place in the ska scene. Mephiskapheles' unforgettable live shows are talked about with reverence throughout the east coast scene and their Victoria debut is not to be missed by any fan of that real, good ska.

victoriaskafest.ca

VICTORIA

PROUDLY PRESENTED BY VICTORIA BC SKA & REGGAE SOCIETY



WEDNESDAY
JUNE 19TH 2024
ANTIDOPING
AMMOYE
The **CAPITAL**
COLLECTIVE
 GISTO & *The* GRATEFUL LIVING
SHIP POINT
 4pm - 10pm FREE ALL AGES / LICENSED

WEDNESDAY
JUNE 19TH 2024
LOWDOWN
BRASS BAND
PHONOSONICS
LUCKY BAR
 9.00PM DOORS (19+)

THURSDAY
JUNE 20TH 2024
FORT KNOX FIVE
 APEX BREAKS · MIRAGE
WICKET HALL
 8:30PM DOORS (19+)

THURSDAY
JUNE 20TH 2024
SKAMPIDA
La **POBRESKA**
The **KILTIFTERS**
 BABY BOY & *The* EARTHLY DELIGHTS
SHIP POINT
 4pm - 10pm FREE ALL AGES / LICENSED

FRI JUNE 21ST 2024
GONDWANA
BIG MOUNTAIN
BATUQUE AXÉ
 DJ SU COMANDANTE ESPINOZA
SHIP POINT
 4.20PM DOORS ALL AGES / LICENSED

FRI JUNE 21ST 2024
The **SUICIDE**
MACHINES
The **SLACKERS**
The **CREEPSHOW**
 SPACE CHIMP · DJ I-LOT
CURLING CLUB
 7.30PM DOORS ALL AGES / LICENSED

SAT JUNE 22ND 2024
DEAD PREZ
MACKA B
 & *The* ROOTS RAGGA BAND
 MUNGO'S HI FI *ft.* MARINA P
 PRINT THE TOWN RED *ft.* *The* WSÁNEC SWELOHE
 BLASÉ BLASÉ TANK GYAL & DJ AREMS
SHIP POINT
 2.00PM DOORS ALL AGES / LICENSED

SAT JUNE 22ND 2024
LESS THAN
JAKE
The **PLANET**
SMASHERS
 MEPHISKAPHELES
 SWEETLEAF · YOUNG ROYAL
CURLING CLUB
 7.30PM DOORS ALL AGES / LICENSED

SUN JUNE 23RD 2024
CHRIS MURRAY
 & *The* NEW VICTORIANS
 JORY KINJO & *The* RELAYS
 KYLE SMITH · APOLLO SUNS · REBEL SELECTER
SHIP POINT
 2.30 - 9.30pm FREE ALL AGES / LICENSED

SHIP POINT WICKET HALL CURLING CLUB



VIP, FULL FEST AND SINGLE TICKETS AVAILABLE ON TICKETWEB.CA!

HARD COPY TICKETS IN VICTORIA @ TOURIST INFORMATION CENTRE (WHARF STREET) NANAIMO: FASCINATING RHYTHM, DUNCAN: AREA 51

www.victoriaskafest.ca facebook.com/victoria.ska.fest / instagram/vicskareggaefest



GOLERS

LIVE & RES!

DRAGGED IN

HIGH ANXIETY

Friday August 16
The Dock Ellis
1280 Dundas St. West

SCAN HERE

THE NORSEMAN TATTOO EMPORIUM
PRINCE GEORGE
263 BRUNSWICK ST.
(250) 564-5035

the vic theatre
embrace the unexpected

BACK TO THE FUTURE
Sunday July 21st 7:30pm

PRINCESS BRIDE
Sunday July 7th 7:30pm

RETROMANIA
BACK TO THE EIGHTIES

BUY TICKETS AT WWW.VICTORIAFILMFESTIVAL.COM

THE VIC THEATRE
808 DOUGLAS ST.

FOLLOW US

VICTORIA FILM FESTIVAL

* REGGAE * STRICTLY ROOTS & CLEAN HEART YOUTH PRESENT * DANCE HALL * SOCA *

32
Get on

56
Bad

Saturday 13th July
10PM - 2AM
\$20 ENTRY
+19 ONLY

Victoria Event Centre
1415 Broad St.
Victoria, BC

@djrex_

@stirupvictoria

@natalie.justin.5

@clean_heart_youth_

POSTER DESIGN BY @amorle_designs

YYCMA
CALGARY'S MUSIC AWARDS

PRESENTED BY
CRAIG SENYK
initiatives

2024 AWARDS GALA
**COME FOR THE AWARDS
STAY FOR THE MUSIC**

SEPTEMBER 2024
GREY EAGLE
EVENT CENTRE

adocera Alberta Government
calgaryarts development
CRAIG SENYK initiatives
FOURFORTY BACKLINE
GREY EAGLE RESORT & CASINO

DROOGS FEST

PERKELE x CHARGE 69
NO SUICIDE ACT
SKARFACE x INSPECTOR 7
RUDY CAYA x BLANKS 77

VIOLENT WAY · LA GACHETTE · LES ORDURES IONIQUES
JENNY WOO · 2 STONE 2 SKANK · FRANCBÂTARDS
HOMMAGE AUX FLOKONS GIVRÉS
LES HAPPYCURIENS
VOYOU

5-6-7 SEPTEMBRE 19H - 33\$ PAR SOIR
85\$ PASSEPORT

FOUFOUNES ELECTRIQUES

AU: What inspired you to put Droogs Fest together?

Charles: The desire to bring together several punk, ska and oi bands.

AU: What can people expect?

Charles: In the events we organize, there is always a party spirit. So, a big party with bands from Europe, USA and Canada.

AU: Will this be the first of many?

Charles: This will be the very first edition of the Droogs Fest; September 5-7, 2024 at the legendary Foufounes Électriques in Montréal. Several bands were not available on these dates, we hope to invite them for the 2025 edition.

AU: Who would you say is a must-see band on the bill?

Charles: First of all Perkele, who are coming to Canada for the first time. They regularly play at major festivals in Europe. It's

no coincidence that they have several songs with several million views on YouTube. We are very excited to have them among us.

Another first, François (singer of Bérurier Noir and Molodoï) returns to Montréal since the legendary Bérus show in Québec in front of 60,000 people, for a one-time show in Canada, with his brand new band No Suicide Act.

Rudy Caya (from Vilain Pingouin, a very well-known band in Québec during the '90s) is putting

together a set specially for the Droogs Fest. As a fan of Punk Franco, he accepted our invitation. Skarface (my favorite ska band!) from Paris will also be there. Voyou, a new band from Montréal that exactly represents the new sound of Punk Franco à la Sheriff, OTH, Les Rats... Jenny Woo, Violent Way, Blanks 77, Inspector 7... and the list goes on!

AU: Have you organized any other festivals?

Charles: For the past two years, I have been participating in the Montréal Oi! Fest with Sylvain and Patrick, which by the way, will be celebrating its 10th edition in 2025. It will be the biggest line-up in the festival's history! Otherwise, a festival in the '90s (Festival Punk Sauvage) with 100% local bands.

AU: What makes Droogs Fest unique?

Charles: For this first edition, there is a 100% ska night, a 100% punk night (with an Oi! flavour) and a Punk Franco night. In the years to come, it would be cool to do a street punk, a hardcore, a folk punk night...

AU: How did you get into being a promoter?

Charles: By helping Pat K who was organizing a show (with Les Krostons, Anonymus, Overbass and Mr. Toad) to celebrate the 5th anniversary of the excellent radio show "Y'a D'La Joie Dans L'Ghetto" during the '90s.

AU: Do you play music yourself?

Charles: For the greater good of your ears, no!

AU: Any unrelated hidden talents or hobbies?

Charles: Always up for a game of tennis!

AU: What's the best advice you've ever received?

Charles: When I organized my first show, with Pat K (singer of the Krostons at the time), when I asked him how many people it would be good to attract, he replied, "I'm aiming for a line-up



in front of the venue and a Sold Out!" It's not so much advice as a mantra that I keep in mind for every event!

AU: Famous last words?

Charles: Don't forget to brush your teeth!

For the full line-up, check out **Droogs Fest** on Facebook. Tickets are available at:

thepointofsale.com/tickets/droogsfest



Droogs Fest

Punk, Oi! & Ska in Montréal, QC

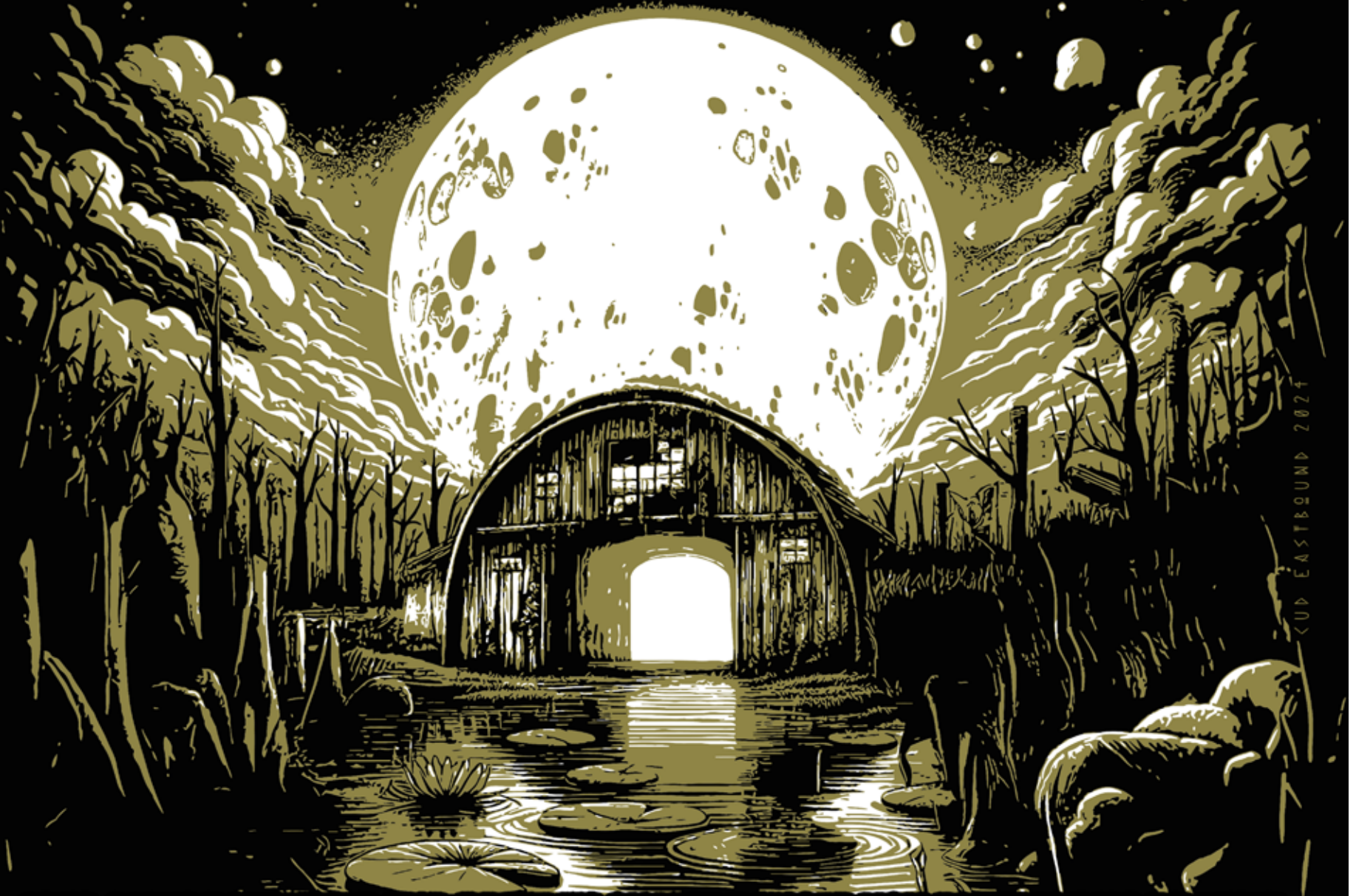
Interview by AU Editorial

Absolute Underground: Who are we talking to and what are you most infamous for?

Charles: Charles, Fanzine Macadam from 1994 to 1995, and show promoter more regularly since 2019.

OUTHOUSE

FEST IV



**1876 ALIEN BOYS DEAD END DRIVE IN SHAME BANGER YOU BIG IDIOT NO BRAINER
MAVERICK KIDS ON FIRE TOY TIGER REAL MEAN THEY CALL IT CHAOS GLITTER GLUE
DANGER BOX THE HAIRY CHERRIES SHIRLEY GNOME PIT PROPS JUNIPER JONES
OLD FRIEND SPENCER JO MILLI LYMAN (OF MEAN BIKINI)**

SEPT 6-7
PENDER ISLAND

THE HANGAR AT OHANA FARMS

\$150 CAMPING INCLUDED
SORRY NO DOGS



COLIN SMITH
loves pigs





AU: How long have you been doing motivational speaking?

BD: I've been doing it for about 11 years. Right after I went blind, I started doing it in high schools. I was still in high school. I was taking time off my classes to go to other schools to do speeches, then I would do other speeches for entrepreneurs with disabilities in Manitoba and then Young Entrepreneurs Society, out in Kamloops, and I just started doing them out here in elementary schools in Vancouver. Then went to Hawaii, it was nice to take a vacation with the wife.

AU: Before this clothing line, the last time we talked, you were booking shows, are you still doing that?

BD: I'm still an agent, booking shows, I still do that. I got a show on the 29th, I got a show on June 20th, but those are just ones I'm working. I'm not performing. I haven't performed in over a year and a half now.

AU: Talk about your tunes.

BD: Yeah, for sure. It was hip hop, R&B. I performed across Canada. Lots in Winnipeg and lots out here in Vancouver. I had a fun time doing it, with all the fun people I was doing it with before, but in Vancouver, it's a bit of a toxic industry, it just became not fun anymore. I didn't

want to bring all the drama and ridiculousness that comes with being a hip hop rapper guy in Vancouver in to my marriage. I had to take a step back. I'd go back again but the price for a performance is \$5K so if you wanna pay that, yeah, I'm back!

AU: Haha, you still skating?

BD: Yeah, and I got a new ramp recently. It's like a 3-foot-long kicker.

AU: Brett, are you okay talking about being a blind person?

BD: Yeah absolutely, the whole story is... I lost my vision when I was 16 years old, twelve years ago. I was sitting in the middle of history class, writing the notes off the overhead, and I thought the overhead just went out of focus, and then they turned the lights on and everything was out of focus. In just a matter of seconds, it went from, having a license, being able to drive, to, not being able to see my hand in front of my face. I went from 20/50 vision to 20/2000. It's a rare DNA mutation called Leber Hereditary Optic Neuropathy.

AU: Wow, you just kept truckin' and you seem to have accomplished a lot.

BD: Yeah, thanks. I wanted to be a skateboarder and I'm also an attention whore, so as soon as I got attention for being a blind skater, I was lovin' that. I then started to get lots of messages from people saying what an inspiration I am so I thought... that's cool. So, I did my best to spread my story because if it has the ability to help people, I want to do that.

AU: This has been dope. Can we leave this off with a plug for your new brand?

BD: Theblindkidtbk.com has a foundation donation button on there, which goes towards buying iPads for blind kids. I have a foundation charity coming up in August where I'm going to be doing "dunk the blind kid", with the dunk tank. It's out in Langley. And, make sure to keep an eye out on the website. I'm working on a new line of clothes. It's gonna be a lot of fun. You can also book me for motivational speaking at high schools, middle schools, elementary schools or whatever.

The Blind Kid

Interview with Brett Devloo

By Jess Escobar

Brett Devloo: I paused Shrek 2 for this, so let's do it.

AU: Haha, how've you been? What have you been up to these days?

BD: Not too much, I've been working on the clothing line. We just put out the re-branded website on May 18th.

AU: Fuck yeah, I saw that, that shit looks good.

BD: Thanks, yeah, it's going well so far, we've got some orders, which is sweet. I'm excited because we've got a lot of new clothes which we haven't had before.



WARMLAND

LICENSED CANNABIS RETAIL

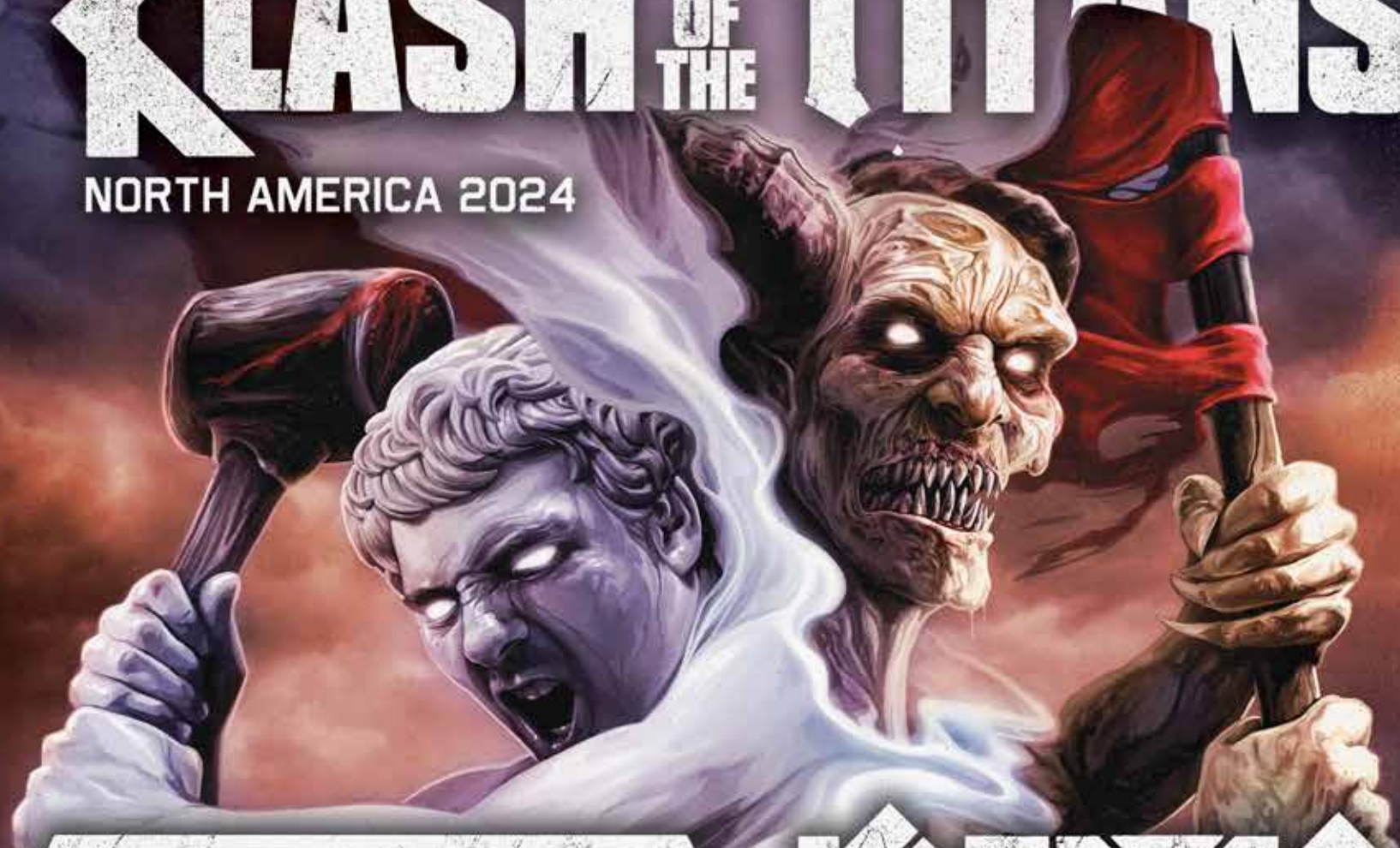
★ NOW WITH 2 LOCATIONS SERVING VANCOUVER ISLAND ★

Cowichan Bay | Cobble Hill | Mill Bay Coming Soon | 1-866-336-4367 | warmlandcannabis.com

MRG LIVE PRESENTS

KLASH OF THE TITANS

NORTH AMERICA 2024



TESTAMENT KREATOR

WITH SPECIAL GUESTS



SEPTEMBER 18 2024
VANCOUVER
VOGUE THEATRE

SEPTEMBER 20 2024
CALGARY
MACEWAN HALL

TICKETS ON SALE NOW FROM TESTAMENTLEGIONS.COM | KREATOR-TERRORZONE.DE
& ADMITONE.COM

Admit
ONE

MRG
LIVE

CW
CONCERTWORKS.CA

INFLUENCE BOARDSHOP

BOARDSHOP INDOOR RAMP

NOW WITH 2 LOCATIONS!
 VICTORIA: 3954 QUADRA ST
 LANGFORD: 847 GOLDSTREAM AVE
 INSTA - @INFLUENCEBOARDSHOP
 778.440.5050
 INFLUENCEBOARDSHOP.COM

SKATEBOARDS
 SNOWBOARDS
 ROLLER SKATES
 SHOES/CLOTHING
 ACCESSORIES
 HELMETS/PADS
 SKATE LESSONS
 ONLINE SALES

Jasper Ellis:

**I HAD A DREAM LAST NIGHT.
I WAS RUINING YOUR DAY**

Nerms House, 2022 ~ @Jasper Ellis

**Opening: Friday June 28 2024 ~ 6-10pm
Thursdays 5-10 pm ~ July through October.**

207 Victoria St. WEST Kamloops BC V2C 1A5



BOIDS

By Chuck Andrews & Aeryn Shrapnel

Absolute Underground: Who am I speaking with and what do you do in BOIDS?

Andy: I'm Andy and I play bass and sing songs.

AU: Where are BOIDS from?

Andy: We're from Montréal, Quebec.

AU: What's your band name mean?

Andy: It has no definitive meaning for us. During a too-long van ride (causing a condition known as "van psychosis") Patrizio, our guitarist/singer was just yelling out random, made up words until finally BOIDS came out. We laughed and said yeah, that sounds good. We kinda see it as a family name, like Ramones etc. We later found out that BOIDS is also the name of an artificial life simulation created in 1986 to mimic the flocking behaviour of birds, wild stuff. Oh yeah, it's also the name for a family of non-venomous snakes, like Boas. So I guess we're in good company.

AU: How would you describe BOIDS to someone who hasn't heard you guys?

Andy: I would say that we're an amalgamation

of various punk rock styles, played loudly. We've never tried to fit into any particular niche, group, or scene. We write and play what we feel, then crank it up. Sometimes straight-ahead and poppy, sometimes a bit more experimental. Lots of melody and harmonies. We draw our influences from different genres and different kinds of bands. Just about anything goes. It all ends up sounding BOIDS.

AU: What have you guys been up to since your last album *Quel Drag* came out in 2020?

Andy: We've been taking our sweet time doing a bunch of writing and recording. After all the work we put into making *Quel Drag*, there was no way to get out there and perform. That album came out in February 2020, a couple weeks later the whole world hit the pause button. We took it in stride and were very fortunate to have each other as bandmates. At first, we just learned a bunch of covers for fun, it was great. We did some live streaming, and even went into the studio for quick and live-on-the-floor EP (*Disassociation*). Then, the new songs started to brew and we were on our way to writing a new album. All in all, good times with the three of us.

AU: How many albums do BOIDS have in total?

Andy: We have three full-lengths with a fourth on the way, and an EP (digital), all on Stomp Records Montréal. We have a second EP called *Drug Bag* (first pressing was called *Demo Bag*), which was originally released on cassette by Reel to Real out of London Ontario. It's available on Bandcamp.

AU: Tell us about your new album.

Andy: Our new record is self-titled and is coming out on June 28th through Stomp. We'll have it on vinyl and digital. We recorded this album over almost a two year period, taking groups of two or three songs into the studio for a weekend at a time every few months, whenever we felt ready. It was the most stress free and in-depth approach to recording we've ever taken. It really enabled us to get creative in the studio and have a ton of fun in the process. Our engineer and co-producer, Ryan Battistuzzi is super easy going, has a great ear, and a knack for getting absolutely rocking sounds. He might even cook you spaghetti if you're lucky.

AU: Any favourite tracks you're stoked on?

Andy: Since we had the privilege of not rushing the recording, there's really no throw-aways. We are stoked on them all, it's honestly a fantastic grab bag of tunes. But if I had to choose one to highlight, I'd say "Bombs For Peace", the opening track. That song was floating around in our collective BOIDS mind for years and we could never quite make it what we wanted it to be. It's an unorthodox arrangement with a whole lot going on, and all three of us had an equal part in making it what it is. It's like our little mutant child.

AU: How many times have BOIDS toured across Canada and with which bands?

Andy: I think about six times? With lots of great bands-turned-friends; Gob, The Real McKenzies, Chixdiggitt, The Brains, and many others!

AU: Where do you see yourselves touring next?

Andy: We're gonna keep it closer to home for starters, Quebec/Ontario/Atlantic (fingers crossed), but we're gonna go back out west for a cluster of shows to support the new album as well. Touring isn't what it used to be, and the costs have gotten out of control, so as much as we'd

STOMP RECORDS

love to play everywhere, our goal is to figure out what works for us and get out to as many places as possible.

AU: Do any of you play in other bands?

Andy: We do! Patrizio plays in The Planet Smashers, I'm also in The Planet Smashers and Hood Rats, Mike plays in The Beatdown and was drumming for Hugo Mudie as well.

AU: Who are some up-and-coming bands from Montréal that we should listen to?

Andy: We like our label mates No Waves, Cross Dog, and Fake Friends; they're all just the best. Montréal's hardcore scene is world class, and bands like Puffer and Faze are constantly kicking ass. There's a great scene of new wave-y weirdo punk, too. La Sécurité and Pressure Pin, to name a few. I'm absolutely forgetting a bunch, I know it. Sorry!

AU: Least favourite thing to eat that you somehow always get stuck eating on tour?

Andy: Tim Fucking Horton's. Absolute garbage. For shame.

AU: Any upcoming shows or tours to promote?

Andy: We'll be doing a July 11-13 weekend through the GTA, and a week in October in Alberta/BC. Hopefully, some other shows will pop up and we can jump on those as well. We're making it up as we go along.

AU: Anything else you would like to add?

Andy: We're not so concerned with social media, so I guess that puts us at odds with the industry... We do however, care where it counts: we have nothing but love and respect for just about every person, band, and animal that we've ever shared a space with. Our hearts and memories are full with you all. We want to see a world where all living things can live in safety, peace and happiness.

boids.bandcamp.com

@boidsboidsboids

JACKALOPES NEIGHBOURHOOD DIVE



**TRASHY COMFORT FOOD ⚡ COLD DRINKS
ROCK N ROLL ⚡ 12 BEERS ON TAP!!!**

TAKEOUT OR DINE IN

OPEN SUN TO THURS: 5PM-11PM & FRI-SAT: 5PM-MIDNIGHT

☎ 604-568-6674 📷 @JACKALOPESDIVE

2257 EAST HASTINGS STREET, VANCOUVER, BC

JACKALOPESDIVE.COM



**OUTDOOR MUSIC FEST
SEASON HAS ARRIVED!**

STOMP RECORDS

Cross Dog

**Bass-driven, Feminist
Hardcore**

**Interview by Aeryn
Shrapnel**

**Absolute Underground: Who are
we talking to and what are you
most known for?**

Mark: This is Mark— playing a very
loud bass guitar.

**AU: Give us a brief history of
Cross Dog. What are you all
about?**

Mark: We are a bass-driven,
feminist punk band that started
playing together in 2013. We've
always tried to be a voice for
marginalized communities and
people who could use a (very loud)
conduit to assist with positive
messaging. We also just love
what we do because it's fun to
play shows, head-bang, and meet
new people.

**AU: What's the scene like where
you're from?**

Mark: Peterborough maintains a
small, but mighty aggressive music
scene. There's a shocking amount
of variety for a city this size. No
two "punk" bands/artists really
sound alike.

**AU: You have a new
album coming out. What can
you tell us about *All Hard
Feelings*?**

Mark: *AHF* is a collection of
songs that were mostly written
during the pandemic. As a result,
the lyrics are somewhat more
introspective than our previous
works. That being said, the "hard
feelings" being addressed are
sociopolitical, which is typical of
our songwriting, but we get a bit
more personal on this one. Musically,
AHF is still brutally heavy, but I
wouldn't call it a "dark" record. It's
the kind of heavy that makes you
put on a stank-face and bang your
head.

**AU: You're known for having
heavy riffs and feminist lyrics. Can
fans expect to hear more of the
same?**

Mark: Always and forever. The
socio-political and overtly feminist
messaging is as prominent as ever,
but we also get a bit more honest
about things like mental health in
addition to the systemic social
issues we tend to rage about.

**AU: What makes this album
unique?**

Mark: The most obvious answer
is probably the same thing that
makes our band unique overall,
and that's our lineup. We are just
bass, drums, and a voice— which
isn't totally common, especially
for our genre. This album is
unique for us (compared to our
other records) in that we focused
on creating memorable parts and
"trimming the fat," than we
perhaps have on our previous
output.

**AU: You also released a music
video for "Hard**



**Feelings". What was that like to
make?**

Mark: It was fun as hell, but also
a lot of work. We shot that one
over four days with our genius
friend Peter Miller. Mikey did an
awesome job directing it, and it
was so cool watching his vision
slowly come to life. The only
thing that really sucked was being
outside in my underwear because
it was COLD.

AU: Is punk inherently political?

Mark: It's hard to answer this
question. I think standing up
against oppression, and using
music— especially outsider
music— as a vehicle, is punk. I
struggle to think about a sub-
genre like pop-punk being
inherently political, because it
seems to be more inherently...
emotional? That's one of the
elements that makes it universal,
and thus more appealing to a
wider audience. I guess maybe
political and social activism is
always punk, but punk music
isn't always political. Or
something like that.

**AU: Any show or tour plans
to promote the new album?**

Mark: We have a few album
release shows

scattered around this summer,
and then we'll be doing a
Western Canada tour in the fall.
We are excited! But we want to
get to Europe and the US next
year, for sure!

**AU: Do you have any advice
you'd give to the young ones in
the scene?**

Mark: Do it because you love
it, and always communicate in
an emotionally mature and
respectful way with your band
members. You can't reach your
full potential if you break up. Be
good friends to each other, take
pride in what you create
together, and you'll be a good
band.

**AU: Anything else you'd like
to promote?**

Mark: We have a new single/
video out ["Jane Roe"!]. You can
also pre-order the limited edition
vinyl of *All Hard Feelings* through
Stomp Records.

AU: Famous last words?

Mark: "I'll drive— I know
where I'm going. You guys can
sleep." (Spoiler: I did, in fact,
not know where I was going.)

**You can stream us everywhere,
follow us and order our merch
and records on Bandcamp.**

crossdog.bandcamp.com

TT/IG: @crossdog666





The Anti-Queens

Interview by Aeryn Shrapnel

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

Emily: My name is Emily and I play in The Anti-Queens. I would say I'm most infamous for my loud and aggressive, yet sometimes soft, vocals. Or collaborating with Sarah Blackwood of Walk Off The Earth!

AU: Your new album *Disenchanted* just came out. What can we expect to hear?

Emily: You can expect the same attitude as previous AQ records, but this time it's more refined. During the pandemic, we had ample time to write, demo, and eventually record. There are more guitars, heavier drums, and more intricate bass lines. I personally spent a significant amount of time crafting the lyrics to be exactly as I wanted. We also explore heavier subjects on this record, making it quite vulnerable for all of us. Plus, we have several guest vocalists featured on the album!

AU: Any hiccups while producing it?

Emily: A few hiccups would be an understatement! We had just released our first full-length album on Stomp Records in 2019 and

didn't get to tour it, so we had no choice but to be productive right at the start of the lockdown. Since we couldn't see each other, we had to learn how to set up our own mini recording studios at home and bounce demos back and forth for months.

We also experienced some lineup changes during this time.

AU: What would you say the album is about thematically? Any favourite tracks?

Emily: I'd say



the album has an accidental theme of underlying depression. Many of the songs were written during a very bleak time for the world, in isolation, or while dealing with unresolved feelings and issues from the past. However, it's not all bad—there are still a few light-hearted, or at least light-hearted sounding, songs on the album. It's quite a rollercoaster of emotions, honestly! Personally, my favourite tracks are the ones we got to collaborate with ultra-talented, iconic women in the punk scene, Brenna Red (The Last Gang) and Tracy A (Cross Dog). I look up to both of them, so having them feature on "Apocalypse She" and "Crusade" will forever be exciting to me.

AU: Your video for "Doomed Again" looked like a lot of fun to make. What was the process like?

Emily: It was so much fun to make! We made the ghost costumes ourselves and filmed the shots around Ajax and Oshawa, Ontario. We rented a

bunch of lights, decked out Valerie's jam space with old posters and any little "Easter eggs" we could find, like our mannequin Sally. We also rented a fog machine and threw some really bright pink lights into the back of Valerie's van (Vanzig) for the outdoor scenes. We shot those scenes in the middle of winter, right after I had dislocated my knee. The process wasn't too difficult; I came up with the concept, but Michael and Valerie really stepped in and brought it to a whole new level! I think we created a hilarious and fun video, and I'm super proud of it!

AU: What is "Doomed Again" about?

Emily: Our schtick on stage before we play "Doomed Again" lately has been, "This song is about being in a band and having things go wrong all the time." If you've ever played in a band, you know that a million things can and will go wrong. There are legit horror stories I've heard from bands, but the crazy thing is, we all keep doing it—likely because we can't imagine not doing it. Forever doomed!

AU: How do you relate to that in such a male-dominated scene?

Emily: I find myself increasingly connecting with other women, non-binary individuals and the trans community. It genuinely feels like we support each other, fully aware of the challenges we face in a predominantly (white) male-dominated punk and rock scene, particularly at music festivals. This sense of community and mutual support is essential as we navigate and challenge the status quo together.

AU: Why do you think the scene is so heavily male and what could be done to change that?

Emily: I believe the punk and rock scene has historically been entrenched as a "boys club," and while progress is being made, it's happening at a slow pace. There's considerable room for improvement, particularly in spaces like the music festivals. Instead of continuously featuring the same male-dominated punk bands that have been on the circuit for decades, there should be more opportunities for women, non-binary,

and trans artists to take center stage. As people become increasingly aware of and vocal about the lack of diversity, there's a growing expectation for change. Eventually, festivals may see a decline in attendance if they fail to address these issues.

The imbalance extends to record labels, awards shows, funding opportunities, and numerous other aspects of the music industry. Addressing these systemic biases requires a concerted effort across the board to provide equitable opportunities and representation for all artists, regardless of gender identity. It's crucial for the industry to actively work towards dismantling these barriers and fostering a more inclusive environment.

AU: Any shows or tours coming up?

Emily: Absolutely! We're hitting a festival in Quebec, then embarking on a tour of Western Canada with our label mates, Raygun Cowboys. Afterward, we have several scattered festival dates throughout the summer.

AU: Anything else to promote?

Emily: We have an online shop for t-shirts and cassette tapes of *Disenchanted*; the shop is run by Cut Loose and printed by Press Time! If you're looking for vinyl, CDs or a digital copy, then visit our Bandcamp.

AU: Any advice for aspiring musicians?

Emily: My advice is always: just keep doing it. If you love music enough, you'll find the resilience to push through setbacks. They're inevitable! Also, surround yourself with friends who share your dreams and ambitions!

The Anti-Queens are streaming on all platforms.

theanti-queens.bandcamp.com

antiqueens.com

[@theantiqueens](https://www.instagram.com/theantiqueens)

cutloosemerch.cacollections/anti-queens

Photo by Riley Taylor

PLAY IT LOUD. WEAR IT LOUDER.

WILD PLANET
MUSIC • POSTERS • T-SHIRTS

WILDPLANETMUSIC.COM
204.956.4400
MODELS...JUBILEE & REBECCA SUN / PHOTO/DESIGN / R. DANGHYSHYN

PUNK & ROCK!

B I N G O

HOSTED BY **BEAU BARKER AND DARREN OLZINGER**
DJ'D BY RD-B1

SHIP & ANCHOR
534 - 17TH AVENUE SW CALGARY, AB
WWW.SHIPANDANCHOR.COM

EVERY TUESDAY

NO COVER - STARTS AT 7PM

BENT WINDOW RECORDS

Sainerine

Blood as Narrative Lubricant

By Natalia Hatzi-Blaak

Absolute Underground: Sainerine has been carving out a name in the experimental underground, with a recent tour to promote your new tape *Sacrificator / Scarificator*. Combining operatic vocals, ethereal electronics and ritual bloodletting through an industrial staple gun, you've crafted a unique conceptual vision in the experimental scene. What was the impetus and inspiration for the project? How did it grow into its current form?



Sainerine: In the past, I was lost sonically, and in my person-hood. Sainerine represents a coming home to the self. I have a background in classical music, I sing opera, I am fascinated by blood. Now that I have come to terms with my identity, this project is able to represent myself and my interests authentically. Frankly, I just wanted people to witness me for who I am, as a singer and bleeder. Since then, I have been able to deconstruct my desire for this performance, which has revealed a whole ethos for the project. I continue to develop themes of blood, healthcare and religion.

AU: I'm curious about your process for composing a piece and what your intentions are for your instrumentals. For example, on the song "Church and State", the instrumental sounds like the humming of a body and the ripe flow of blood. What goes into constructing these soundscapes? How does your voice enter and play with all these components?

Sainerine: I didn't have a major vision going into the creation of these pieces, but through experimenting with my equipment (a Juno DI synth and a rat distortion pedal), I've landed in these places. And it makes sense; my obsession with the body, with blood, it leaks onto everything. I don't have a choice in this connection. It's the same with my voice. I have always been a singer. The piece exists already, I am just finding it. I hear things, they're these melodies and sounds that I always hear in my head. They flow out of me.

AU: Accompanying your music is a set of written works through zines and online articles. In your zine *Bloodletting*, you explore the practice of bloodletting along with the socio-political implications of blood. During live performances, bloodletting is enacted with a staple gun, which is distinct from traditional bloodletting tools. What made you choose this instrument specifically?

Sainerine: Staple guns are used like this in bloodplay and medical fetishist communities. I've also seen staple gun performances done by drag queens and strippers. These actions entrance me. The reactions entrance me too. People connect with the goring of the feminine. The staple gun is this gritty, industrial thing in contrast to the airy, ethereal sounds in the rest of my work. Power systems brutalize the softest things. Also, the staple gun is practical. It can be soaked clean in 70% alcohol. A certain depth is guaranteed. The wound is small and bleeding can be stopped quickly. And the sound connected to the contact mic is harrowing. A traditional bloodletting instrument, the Scarificator, actually functions very similarly to the staple gun, with a punch-like lever function.

AU: Blood serves as the material substance which binds and lubricates Sainerine. Bloody currents rush through cultural, religious and political narratives, studying structures of power and the marks they leave upon the body. With this in mind, what are the

implications of blood as a site of control by power? How can blood serve as a well for autonomy?

Sainerine: Blood can be dangerous. But I cannot ignore how some blood is seen as more dangerous than others. Period blood is "disgusting". A boxer's nosebleed is "hot". Blood spilled for sport is an "informed risk" whereas blood spilled for art or sexual pleasure is "too risky." Gay men and trans women have been subjected to brutality at the hands of blood fear. In fact, only this May did the Canadian Blood Service apologize to these communities for their blood donation regulations that "reinforced the harmful public perception that someone's blood is somehow less safe because of their sexual orientation." I cannot untie blood from these patriarchal, homophobic, transphobic systems. To take one's blood into their own hands as a well of autonomy is a beautiful thing—to bring this disgusting, hot substance to the surface and revel in horrible femininity and dangerous queerness.

AU: Sainerine imposes its own mythology, which invites observers to engage with all aspects of your work and its details. For example, surreal, symbolically dense lyricism and visuals weave throughout. Following this, what is the meaning of the name Sainerine? How does it tie into the mythology of the project?

Sainerine: "Sainerine" combines my name, Katherine, with "Sanguine", meaning blood. Additionally, "saine" means healthy in French. It can also refer to making the sign of the cross. Sainerine: for Katherine, in blood, in health, in religion.

AU: On *Sacrificator / Scarificator*, dramatic opera singing helps develop a strong aural statement. What is the significance of incorporating opera in your music? What are your thoughts on the relationship between opera and experimental music?

Sainerine: I have been singing opera since I was 13 or 14. I got involved with some companies in Calgary at a young age. I felt special, I felt valued. I was wanted. In my mind, Opera is the complete opposite of experimental music. There are so many rules. In fact, I am waiting for someone to poseur-check me for calling my work opera, because technically, I am not singing any classic operatic works. My vocal style alone "shouldn't" be classed as opera. But I want to break out of the restrictions placed on me by the classical music world. Opera is a corpse, I am attempting my own re-animation.

AU: Anything else you would like to add?

Sainerine: Thank you Nick for having *Sacrificator / Scarificator* on Bent Window Records. From my "Mutilation Autonomy" article, "Every person should have the right to tear their politicized limbs away from dominant culture!"

sainerine.bandcamp.com

sainerine.com

Photo by NoFac3

MACADAM PRESENTS

DAVOUVE FEST

PUNK NIGHT (SEPT. 6)

PERKELE

(SWEDEN / FOR THE FIRST TIME IN CANADA)

BLANKS 77 x VIOLENT WAY
LA GACHETTE x JENNY WOO

SKA NIGHT (SEPT. 5)

SKARFACE

(SKA LEGEND FROM PARIS)

INSPECTER 7 x 2 STONE 2 SKANK
FRANCBÂTARDS x HAPPYCURIENS

PUNK FRANCO NIGHT (SEPT. 7)

CHARGE 69

(PUNK ROCK FROM FRANCE SINCE 1993)

NO SUICIDE ACT FEAT. FANXIA SINGER
RUDY CAYA x BERURIER NOIR / MOLODOÏ
LES ORDURES IONIQUES
HOMMAGE AUX FLOKONS GIVRÉS
PAR DÉFAILLANCE
VOYOU

5-6-7 SEPTEMBER 7PM - \$33 PER NIGHT
\$85 PASSEPORT

FOUFOUNES ELECTRIQUES

87 ST CATHERINE ST E. MONTREAL, QUEBEC H2X 1K5

THEPOINTOFSALE.COM
EMBEDDED TICKETING



Rifflandia

TLC • REZZ • Feist

Ja Rule • Oliver Tree • The Beaches

Sophie Ellis-Bextor • De La Soul

Channel Tres ^{DJ Set} • Bob Moses ^{Club Set}

Tokyo Police Club • C&C Music Factory

Broken Social Scene • Maestro Fresh Wes

L7 • Slayyyter • Cro-Mags • K-OS

Skratch Bastid • Crash Test Dummies

SYML • MEMBA • Aysanabee

Rascalz • Michie Mee • Nostalgix

Lazy Syrup Orchestra • Glass Petals • SkiiTour • Born Ruffians

Bensley • No Thanks • Bad Snacks • Garret T. Willie • ATYYA

La Force • Nicky Genesis • AVE • Wolfy Lights • Rose Motion

Westwood In The Dome • NOODLES • Mia Kelly • Suray Sertin

Wooden Horsemen • Shmani • Honeybear • Club Loading & Co.

Hal9000 • Poncho • Loose Bones • SHARON • The Choirs YYJ

Comedy & more to be announced!

September 13-15, 2024

The Matullia Lands at Rock Bay • Victoria, BC

Rifflandia Festival is located within the unceded, traditional territories of the lək'wəḡən People, known today as the Songhees and Esquimalt Nations.

Tickets & Info





Tachyon Crisis Talon

By Steven Saunders

Absolute Underground: Welcome, Great Devourer of Space and Time! Please, introduce yourself and tell us about what you do.

Chris: I'm a 39-year-old cosmic horror from the UK that loves industrial music, sci-fi, and eldritch horror monsters. When I'm not volunteering for charities or devouring other dimensions, I love making music and communicating with lovely humans like yourself.

AU: You have a wide tapestry of music. Where does this creative energy

come from? Is it the Warp? I bet it's the Warp.

Chris: It's definitely the Warp, Steve. I'd say part of it comes from my autism and need to fully explore each idea or category of ideas to its full extent. Over the years, I hear a lot of niches that don't really seem to get explored, so I pick those

up and try and see where they go; or sometimes I just want to try a particular genre and see what I can do with it. It's a lot of fun and helps to keep me busy and somewhat sane.

AU: What mad machines and eldritch techniques goes into producing your material?

Chris: I've always kept my setup fairly minimal. I've always used FL Studio, as I like the fast workflow and how quick I can get a song down. My synth of choice is Synth1, and I love it 'cos I can make any sound I want from it; and for the most part, it's what I use to make almost all of the sounds or samples I use. For recording found sounds, I use an old Zoom recorder I've had for about 15 years, and I love recording machinery noises or percussive sounds. Over the years, I've built up a huge sample library this way, so I'm never short of

sounds to use.

AU: What sort of creative insanity possesses you?

Chris: Some music is inspired by books I've read, in particular hard sci-fi novels by the likes of Stephen Baxter, Olaf Stapledon and Robert L. Forward, etc. The grand vistas and mind-blowing ideas often inspire me to make soundtracks for such stuff and is one of the biggest drivers for many of my projects like Ion Plasma Incineration



or Tachyon Crisis Talon. I've been fascinated by industrial music to tell stories ever since I heard Front Line Assembly's *Tactical Neural Implant*.

AU: How much does the state of the world today inform your creative process?

Chris: Quite a bit at times, some of the more

raw and primitive projects I do, like Charon Nail Encryption, are influenced by things that piss me off or upset me in the world. There's a lot of horrid shit happening, and it's hard to cope with sometimes, so I think putting those feelings into music is a healthy outlet to deal with that sort of thing.

AU: You've played around with some analog hardware— how are you digging that stuff?

Chris: I was purely software-based for 20 years, until last year, when I decided to get a bunch of Volcas— I love them, and I enjoy the more raw and primitive sounds I can produce. I also love how portable they are. I can take them into a field or forest at 2 am and jam out an entire album, if I want. Doing it that way is very different from working on a laptop, as it's more about being in the moment and what you can do then and there.

AU: Stock standard interview question: What are your influences?

Chris: Musically, I'd say Front Line Assembly, Skinny Puppy, Numb, pretty much everything by Justin Broadrick, who I find very relatable as a whole, possibly because we are both autistic. I'd also say Allied Vision, Noisia, Black Sun Empire, Public Enemy, Dalek, and electronic music as whole, really; be it dub-reggae or harsh noise. I mean, there's so much good stuff out there and it's always interesting to see what sounds you can take from other genres and fuck them up to make your own take on something. Even mainstream pop has sounds and production techniques that I've thought were useful or inspiring. I'd definitely say the sci-fi and cosmic horror writers I enjoy play a huge influence, perhaps more-so than the musical influences, at times.

AU: Hey, you're from Old Blighty— Daleks or Cybermen? And who's your favourite Necron?

Chris: Daleks, easily. I love non-humanoid monsters and they are kind of *the* iconic non-humanoid space aliens, aren't they? Everyone knows them and they are still beloved to this day. Plus, they have really nice bumps. My favourite Necron is Trayzn the Infinite— I love that the dude basically is *Warhammer 40,000's* own 40k army collector. Plus, he has the husk of an Enslaver in his collection— so we know he has good taste.



AU: I hear you partake in the Intergalactic Devil's Lettuce. What do you do to escape the pain and suffering of existence via a cloud of bliss?

Chris: Choices are limited in the UK, as we aren't as progressive as over there in Canada, but I generally go with more mild strains as it takes the edge off enough for me to focus and do daily tasks. I do have some homemade hash that I will use when I am outside camping or in the woods, which I find lets me tap into my creativity though.

AU: Where the heck do we find your finely crafted, delectable tunes, my friend?

Chris: Bandcamp primarily, my main project Tachyon Crisis Talon has its own page, while I put all my side-projects on another. Of course I have a Patreon too, which I use to put more raw and unpolished releases on, as well as all my old stuff going back to 2002.

AU: Thank you so much for joining us! Any final thoughts or prayers to the Dark Gods?

Chris: la! la! Yog-Sothoth! Thanks for the interview and taking an interest in me, I appreciate it very much!

tachyoncrisistalon.bandcamp.com

ionplasmaincineration.bandcamp.com

patreon.com/tachyoncrisistalon

BEST SOURCE FOR PUNK AND HARDCORE IN CANADA

NEW ADDRESS! NOW AT 1114 DUNDAS ST W, TORONTO

emissions RECORD SHOP

\$10 SHIPPING NATIONWIDE

RECORDSHOPEMISSIONS.COM @EMISSIONSRECORDSHOP_TORONTO

Black Rider TATTOO

blackridertattoo.com

2255 E Hastings Street, Vancouver B.C.

(778) 379-9970

@blackridertattoo

LIFT

A new album from **LAST ARK OUT**

Modern prog-jazz featuring guest performances by Larnell Lewis, MAE.SUN, Sasha Berliner and more

We acknowledge the support of the Canada Council for the Arts.



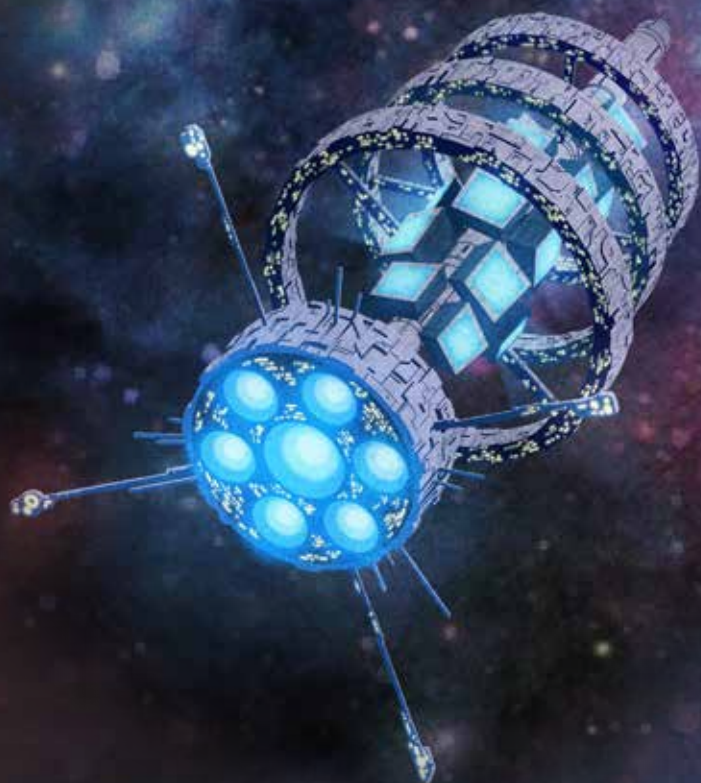
Canada Council
for the Arts

Conseil des arts
du Canada



www.lastarkout.com

@lastarkout

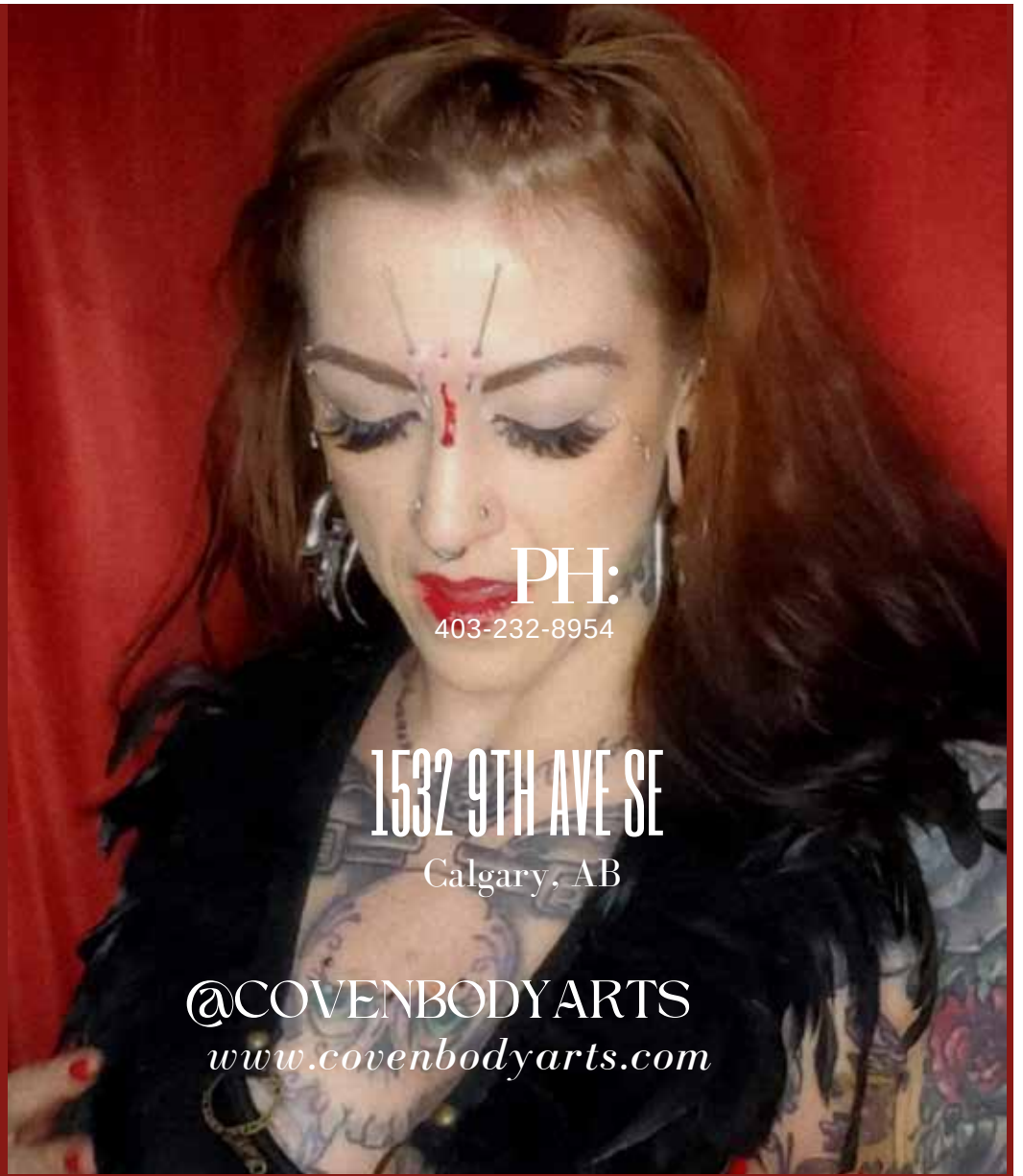


Available on all streaming platforms & bandcamp

www.lastarkout.com

BODY ARTS

COVEN



PH:
403-232-8954

1532 9TH AVE SE
Calgary, AB

@COVENBODYARTS
www.covenbodyarts.com

FD FLOYD'S DINER
EST. 1984

WORLD

ALL-DAY BREAKFAST

www.floydsdiner.ca

Brentwood Bay 6719 West Saanich Rd. 778-426-7225
James Bay 332 Menzies St. 778-406-0504
Langford 101-721 Station Ave. 778-440-1200
Royal Oak 4496 W Saanich Rd. 778-265-5114

LISA SINNER TATTOOS

Toronto • Calgary • Vancouver
lisasinner@gmail.com



MARYLAND DEATHFEST REPRESENTS THE SUBCULTURE ASPECT OF EXTREME MUSIC

Festival Review: MARYLAND DEATHFEST
MAY 23-26, 2024. Baltimore, MD.

By Mayo from The Invisible Orange

Maryland Deathfest is a staple now for extreme music, a mecca “the Wacken” for fans of Death, Grind, Black, Doom, Thrash and the like.

A seemingly homogeneous group of people from the outside, all dressed in black, blasting “unlistenable” music, loud, illegible logos. But on the inside, a broadly diverse group of people make up this strong community. Beyond the dark looks you can see an almost uniform representation across all age groups, genders, races, political leanings, economic backgrounds, nationalities, dietary preferences, personality types, or... hygiene habits. All united for the love of music. All moved to deep and strong emotions when faced to their favourite artists or hear them perform a rare song from an old album that they now rarely play live.

As a review of a festival, I like to highlight my experience, my favourite sets and biggest surprises. But in this case I want to highlight the core reason for being at a festival rather than catching individual band sets on tours, although this is also from a personal perspective.

Maryland Deathfest XIX spans four days, with a pre-party the previous day which I did not attend. I arrived the morning of day 1 and immersed immediately into the festival. Even with some logistic distractions about the accommodations, it was easy to become present in the moment. The lineup is not just carefully curated, despite the organizers quickly replacing bands that can no longer attend, but also a, seemingly, carefully planned schedule. With minimal schedule conflict for the large number of artists, we could just go from one artist to the next. Meeting old friends or even bumping into fellow fans from our home city between sets, at the bar line, or while walking between stages.

The event takes places in 5 venues in the entertainment district of Baltimore, which are not further than a 10 minute walk from each other: two main outdoor stages (Power Plant and Market Place), two main indoor stages (Rams Head and

Soundstage) and one small pub-like stage (Angel’s Rock Bar). With one large vendor marketplace that evoke a similarity to a mini-Chopo (Mexico City’s punk and metal flea market).

Here we see old faces, make new friends and meet friends of friends. Acquaintances become closer friends, and strangers become acquaintances who will likely become friends when we see each other at another edition.

And within that context, is where now I can talk about the music and bands I particularly had the pleasure to witness:

Top sets Thursday: The Quebecers from Chthe’list really upped the game to another level. My other favourite sets were old-school

death metalers Derkéta and Broken Hope, as well as the partial set I got to see from Sodom performing *Agent Orange* in its entirety. And the crushing funeral doom of Esoteric.

Top sets Friday: In order that I watched them, the most memorable were One Master, Monstrosity, Arcturus, Agalloch, Bölzer. Also partial sets from Brodequin and Putrisect left me wanting to see more of both bands. From these sets definitely Bölzer was the most impressive, and Agalloch the one that made me happiest, being with friends, and also seeing friends involved in making that set happen as well.

Top sets Saturday: This was the day that the energy waned the most and I could not bounce between stages as much, but still did about eight full sets, of which my favourites were: Dismember, Yellow Eyes, Spectral Voice, Mork, and Sacrifice. Forbidden also sounded and looked great from the distance, but I was not leaving my spot in the line to meet and greet Dismember!

Top sets Sunday: An absolutely stacked day! 10 great sets all worth mentioning, but the highlights were Primordial. Excellent and inspiring live show. Also great sets from Artificial Brain, Spirit Possession, Sinmara, Abbath, Gorguts, Mayhem, Bloodbath, and Mortuary Drape.

Sets I’m sad I missed: Internal Suffering and Archgathus. I got to bump into the Colombians from Internal Suffering after their set and had some good times.

Set I should have stayed longer: Putrisect. I tried to do the “I’ll watch a couple of songs of these guys then I’ll run to see a couple of songs



of Brodequin” and in hindsight I should have stayed at Putrisect as I was enjoying their set thoroughly and getting immersed in the energy of the audience at the small venue. I cut my own inspiration to rush to Brodequin and arrived to a packed venue. I could barely see them, and from what I heard I was also left wishing I got to see them properly at another time as they sounded killer.

Best “discovery”: One Master and Mork. I was not familiar with either, only having “heard of” Mork. Both these artists delivered sets that were to be enjoyed start to end.

Favourite set:

Dismember. The main reason for me to attend the festival and they did not disappoint. The five members of the classic lineup that recorded the first four albums were all there. And made themselves available for a free meet and greet with fans and signing session. Mission accomplished!

deathfests.com
theinvisibleorange.com



Victoria Bead Town Designs



FULLY STOCKED

For all your beading needs with a huge selection of seedbeads, Miyuki Delicas, Semi-Precious beads, natural crystals, and so much more.

15% OFF

Your next purchase with this ad!

The largest locally owned Bead Store on the wet coast | 1317 Broad St. Victoria BC | 250.590.7690  

SiriusXM
COMEDY CLUB

COMEDY HERE OFTEN? x

COMEDY HERE OFTEN?
COMEDY HERE, THERE & EVERYWHERE TOUR

JON DORE & DAVE MERHEJE

HOSTED BY SEAN MCDONNELL FEATURING SHIRLEY GNOME

MARY WINSPEAR
SIDNEY, BC
SEPT 23, 2024

tickets & info at comedyhereoften.com/tour

GOTPOP? CONCERTS

GOTPOP? GOTPOP GOTPOP

ALEX ARMBRUSTER KAREN CLICHE MARK TORGL HARVEY STEPHENS CHARLES BAND

CALGARY HORROR CON

JUNE 15TH & 16TH 2024



B.A.L.M. Squad

By "Good Luck" Chuck & Baryl

Absolute Underground: Who am I talking to and what is your role in B.A.L.M. Squad?

B.A.L.M. Squad: Hey! This is Aaron (drums) and Griffin (vocals) of B.A.L.M. Squad.

AU: Where are you guys from and how long has the band been around?

Aaron: The capital city hellscape of Ottawa, ON.

Griffin: Ottawa born and raised, band since late 2021/early 2022; born out of pandemic frustration and the need to stay occupied.

AU: How would you describe the sound of B.A.L.M. Squad for anyone who hasn't heard the band?

Aaron: We started this project without a concrete genre we were trying to achieve, but took certain aspects of what we've been interested in recently with an effort to produce music we'd consider more elaborate than some of our previous endeavors. We really wanted to write from an inspired place and put the work in for a more dynamic sound, so it can take us ages to write at the level we've deemed adequate, but ensures we back whatever we put out. As for the sound we landed on, it's a medley of post/dark/street and '82 punk... maybe with an occasional dash of

hardcore and Oi.

Griffin: A mix of traditional '80s punk, newer post-punk influence with a rough combination of the vast assortment of bands/genres each member is into.

AU: B.A.L.M. Squad are playing Have A Good Laugh Festival in Vancouver this year. Have you played in Vancouver before?

Aaron: I've attended a lot of shows out there, but have yet to bring a band out west. Mike and Matty (guitar and bass) were in Whiskey Shits prior to BS and would tour out there pretty frequently.

AU: Where else has the band toured?

Aaron: We tend to have long writing or studio stints between road time so haven't accrued that many miles yet. We did an Ontario to Maritimes tour last fall alongside Motherfuckers from Calgary, but have a BC to Ontario tour booked for September and are working on a Euro tour next summer. Maybe Mexico as well, if we can find the time.



AU: How was the gig you played with The Anti-Heros last year?

Aaron: That was a great time. A real proper punks and skins Montréal bash. Shout out to Baldy et Macadam for having us. We love the guys in Ruffianz and Béton Armé so it was a party with some very special guests, who still rip, mind you.

AU: Who are your favourite bands in your local scene presently?

Aaron: Locally, I'm really into Durs Coeurs, Zeal and Crisis Party. A classic favourite is the Sedatives, though I wish I saw more of them.

Griffin: Since 2020, Ottawa has lost many good bands that were just beginning, but has birthed many as well! Notable favourites would include Gland, Moratorium, Victor Complex, The Scepter and others I'm definitely forgetting... oops.

AU: Does B.A.L.M. Squad have any recordings that you could tell us about, or plans for any recordings in the near future?

Griffin: SECRET SECRETS A'PLENTY.

Aaron: We have a six-song EP tape out on Pils Records that has more or less been demoted into a demo, as we rerecorded the entirety of it, alongside a new six-song EP we're going to release as a 12" double EP later this summer. That will be a Pils and Dismantled Records effort.

AU: What drew you into punk music in the first place?

Aaron: For me, it was growing up skateboarding and watching skate videos and hanging with the

VOICE OF THE STREETS

ne'er-do-well street kids. Evolved from there and realized the depth of community and great music worldwide and that's been all I've known since. Normies are pretty fucking boring too.

Griffin: Lucky to have had a very music-forward childhood and so many influences, but soul music and early reggae eventually turned me on to Oi! and punk.

AU: Any members in any other bands?

Aaron: I'm in Ciggie and the Darts currently. Was in Alcohol Fueled and a handful of others including Ataxia, alongside Matty, who was in Ripcordz and Whiskey Shits with Mike. Ricky is in Dogma and he and Griffin were in the Gormless.

AU: In your opinion, what's the one street punk record everyone should own?

Aaron: If we're talking straight up street punk I think the magnum opus is Defiance - *No Future No Hope*, right? Otherwise, I'd say something like *Bombs of Peace* by Upright Citizens, but that's more Deutsche 82.

Griffin: Disturbance - *Tox Populi* is incredible. Mix of their street punk background with many other inputs, and just a great album in general.

AU: Anything you'd like to add or mention?

Griffin: A constant huge shout out to anyone who comes to our shows, does the often thankless promotion and booking work and provided some of the incredible opportunities we've received.

Aaron: Thanks for having us! We'd like to thank our guy Dizz for all he does for the band and behind Pils Records and extend an open invitation for promoters to hit us up, as we're always looking to gig near and far. We'll be touring the new record later in the year and are very eager to release it into the world. Come to the gigs and drink beer with us.

linktr.ee/balmsquad



**JASPER ELLIS:
I had a dream last night.
I was ruining your day.**

Astounding and simply incredible Kamloops artist JASPER ELLIS opens an amazing exhibition at the new OLD FEDERAL STUDIOS Gallery Friday June 28th 6pm to 10pm!
Kamloops' newest gallery, in one of its oldest buildings, Old Federal Studios (1900), presents as

its premier exhibition JASPER ELLIS: I had a dream last night. I was ruining your day, a smashing collection of new works on canvas presented in the newly remodeled and historic Old Federal Building Post Office on West Victoria St.

The phenomenally talented Jasper Ellis's work is a delightful and dynamic mix of skate, train and hippy culture executed with skill, originality and humour ~ a mega-creative and dedicated artist that you need to know about!!

JASPER ELLIS: I had a dream last night.

I was ruining your day.

Opens Friday June 28th 6pm-10pm
Old Federal Studios at 207 Victoria St. West
Kamloops, BC
Curated by www.vaughnwarren.com

Gallery open every Thursday 6-10 pm July 5 to Oct 25th 2024

Plus by appointment and special events!

For additional gallery info, interviews or visits, email: oldfederalstudios@gmail.com



Artist contact, please email: jasperellis@live.ca

Sponsored by:
MC SQUARED Developments
Picket Fence Graphics
Artistic Sign Services
808 & Bench
Radical Threads



477

**TATTOOS BY
DUSTIN JAK**

250-609-6477
dustinjak@yahoo.com
on Facebook

**SHATTERED
THROWN**

CHECK OUT THESE NEW TRACKS FROM THE
UPCOMING ALBUM "RUIN IN OUR WAKE"

SEVERED FEET **STENCH OF A COWARD**



TURNBUCKLE SANDWICH

Becky Beech

By Mike "Lucha Libre Mask" Croy

Welcome to another exciting edition of Turnbuckle Sandwich, this month I was fortunate enough to catch up with the Queen of Participation and discuss wrestling with her. What follows is our participation ribbon award winning discussion!

Absolute Underground: Who are we talking with?

Becky: Becky Beech, Queen of Participation!

AU: How did you get into wrestling?

Becky: I was introduced to local independent wrestling in 2018 and instantly fell in love. Fast forward through COVID and I decided enough was enough; it wasn't enough to participate by cheering and jeering. I had to participate in the ring. In August, 2021 I started training at the Pro Wrestling Academy.

AU: What are some of the highlights of your career so far?

Becky: Every single time a little girl comes up to me and I can see that they believe they can do anything they want to because they just saw me try my hardest in the ring. Win or lose, I show up and I try. Other highlights include my first singles match with Haviko in front of my hometown crowd.

AU: Do you have a most memorable match or moment?

Becky: In 2023, at Whistle Buoy Brewing's Whistlemania in Market Square. I spent a bunch of matches trying really hard only to lose to my tag partner, Josh Cadwell, in the end. When I stood up at the end of the match, the crowd of 400 started cheering my name, it was the loudest cheer I have ever heard for me and it let me know that people care about me, they care about how hard I try and they want to see me succeed.

AU: Any words of wisdom for other ladies thinking of getting into wrestling?

Becky: Get out there and try. It will be hard, it will hurt at first and probably quite a few times after that, but the result is so worth it! I think also, if you set your intention to be a part of a supportive community and show up in that way, you will find that wrestling is one of the most supportive communities around.

AU: What do you enjoy most about being a wrestler?

Becky: Every single time I come through those curtains I'm given a chance to show people that with a little bit of effort you can do some amazing things. I think the feeling of coming through that curtain with people cheering for you, there's nothing like it. And again, the chance to show young girls, especially young girls with body confidence concerns, that it doesn't matter what your body type is, whether you have an "athletic" body or not, you can do amazing things too.

AU: Who trained you to wrestle?

Becky: I was trained by the one and only Eddie Osbourne.

AU: Who's the toughest opponent you've wrestled?

Becky: Toughest opponent for me is, Lak

Siddhartha. Every time I get in the ring with him, I seem to die, but one day I will crack the code and emerge victorious!

AU: What championships have you held?

Becky: I was a one day 365 Tag Team champ with Chico, the world's largest luchador. In August, 365 performed at Quadrapalooza on Quadra Island and I was the two-hour Quadrapalooza champ (my first ever title!). I hope in this year, my breakout year, to add a few more titles to that list like the Big West Wrestling Internet title and 365's Global Women's Championship.

AU: What's your favorite venue to perform in?

Becky: When we had the Carlton Performing Arts Hub in Esquimalt I loved that venue, it was our home. Now, without it being available I would say the White Eagle Polish Hall in James Bay, Victoria. The crowd there is so intense and loud, it's unlike anything I've ever experienced.

AU: What can our readers expect from you in the coming year?

Becky: 2024 is Becky's breakout year. Expect to see me at more promotions, more shows and expect to see my skills grow each time you see me. I'm no longer only here to participate, I'm here to win!

AU: If you could wrestle anyone past or present, who would it be?

Becky: Tough question! There are so many! I think if I had to choose, I'd choose MJF from AEW. He's an amazing heel and the more I watch him, the more I would love to spend some time in the ring with him.

AU: When out on the road, where's your favourite restaurant to frequent?

Becky: J and L burger in Port Alberni! Any time I'm in the area I have to go! I'm a big fan of old classic diners, so if you're looking for me in any given city, you can probably find me at one.

AU: Has wrestling for ladies changed much since you've become involved?

Becky: LuFisto just started the Women's Wrestling Syndicate in Quebec and I'm interested to see where that goes. I haven't been in the wrestling world for long so I haven't seen many changes, but I hope to be able to help bring a more supportive and inclusive environment to any locker room I join.

AU: What's the worst injury you've sustained so far?

Becky: Probably the strained jaw I received from Sawyer Stein when he took the Tag Belts from me. I had to eat soup for weeks.

AU: Who inspires you?

Becky: In life, my role model and inspiration is my nanny, she was the least judgmental person I knew. She could always be found helping people and generally making the world a better place than how she found it. I hope that one day I can leave the same kind of mark on the world.

AU: Any parting words?

Becky: If you haven't seen a live independent wrestling show in a while, or ever, now is the time to do it. There are so many good wrestlers out there, especially in BC, and the show they put on is unlike anything you will see anywhere else.

Thank you to Becky Beech and make sure to catch her live and in action at many notable independent wrestling companies across BC, including Big West Wrestling, 365 Pro Wrestling and BOOM Pro Wrestling.

canadianprowrestling.com



CHILLIWAX RECORDS
 45895 WELLINGTON AVE, CHILLIWACK
 604-392-7090
chilliwaxrecords@gmail.com www.chilliwax.ca

AWESOME SELECTION OF NEW AND VINTAGE VINYL, TURNTABLES, POSTERS, TEES AND MORE

King Tide Tattoo

Unit 2, 1055 Roberts Creek rd. Roberts Creek, BC
 IG: [kingtidetattoo.rc.bc](https://www.instagram.com/kingtidetattoo.rc.bc) kingtidetattoo.ca
 For appointments email: kingtidetattoo@gmail.com

BLAST FROM THE PAST



A Very Special Day in This Life: The Legend of June 2nd 1967

By Clark "Super" Mantei

"It was 77 years ago today. Sgt. Pepper taught the band to play. They've been going in and out of style, but they're guaranteed to raise a smile. So may I introduce to you: Sgt. Pepper's Lonely Hearts Club Band."

Welcome back past and future past blasters to a special edition that holds true to my heart and spirit. Yes folks, it's true. 20 years ago, today was 57 years ago now. I should know, as I too came from 1967 and just celebrated my 57th birthday. So, let's first take a time warp back to when I was 20.

Dateline June 2nd 1987: When I was 20, I rode my bike to the mall to purchase a Maxell two-hour VHS blank tape to record a Granada TV special documentary called *It Was Twenty Years Ago Today*. After graduation and instead of collage, I spent six months of 1986 working at Expo 86 in Vancouver. I worked for Phat Phil, who also had a restaurant in Montréal during Expo 67. I worked next to the Expo Theatre and heard or saw a different concert almost nightly from world renowned performers. From Miles Davis to Don McLean to Liberace or Bob Dylan. It was a seriously awesome education for a 19-year-old indeed. After I returned to Victoria, I formed a relationship with the family VCR (an encapsulating invention), taping a vast collection of music shows. I started a bible of films to enjoy repeatedly. Then came June 2nd and a documentary film on The Beatles and the Summer of Love appeared in TV guide. I inserted the blank tape and hit record. I studied that film, as I yearned to go back in time and be 20 in 1967!

Dateline June 2nd 1967: The Beatles release *Sgt. Pepper's Lonely Hearts Club Band*. Of all the social movements happening then, The Beatles were at the heart of it all. The peace and love movement was in full swing.

The hippie movement and the groovy folk and psychedelic scene was spreading all around the globe. From London to California to the west coast of British Columbia, everyone in the baby

boomer generation was on the same wavelength. Of all things noted in history, it is indeed music that encapsulates a period in time more than anything else. So let us turn on, tune in, and drop back in time to June 2nd 1967, when a new group from Venice Beach, California called The Doors actually graced the stage of the local Victoria Memorial Arena in BC, where I live. Also performing that evening were The Collectors from Vancouver and Victoria's very own local legends known as Blues By Five.

Of all the groups from England, The Beatles were constantly breaking new ground in sound and experimental studio wizardry. Across the globe in North America the California sound was also in full bloom. The British rock of the early/mid-'60s was actually derived from the southern states in America from legends like Robert Johnson or Howling Wolf and that era from the 1930s to the early '50s. Eventually, Elvis Presley found that sound and rock n' roll took off in 1954. This coming July 6th marks the 70th anniversary of Elvis recording "That's Alright Momma" at the legendary Sun Studios.

By 1964, The Beatles, The Kinks, and The Rolling Stones took that sound and morphed it into British Rock, while guys like The Paul Butterfield Blues Band in the US did the same. Eventually, songwriting became the new normal and the Billboard Charts became a weekly or monthly staple to who's the greatest group at the top of the charts. Every town had its own local rock and roll bands,

some hit it big and some just enjoyed the times and fizzled out. Then came The Doors. A unique poet like band of four individuals bringing jazz and Latin style drums (John Densmore) to play along to a keyboardist/bassist (Ray Manzerek) along with a slide guitarist who was a flamenco student as well (Robbie Krieger). Then the singer/poet himself, the one and only Jim Morrison, the unpredictable front man who became a legend larger than life. The Doors were signed in Oct. 1965 and by 1967 they released their debut LP.

Dateline January 1st 1967: The Doors appear on KTLA channel 5's show *Shebang*, hosted by Casey Kasem and produced by Dick Clark. The band lip-synched their first single "Break On Through".

January 4th 1967: The Doors' debut LP and the single, "Break On Through" were released.

March 13th to April 2nd: The Doors play NYC. It's their first time away from California.

March 15th 1967: The Collectors band release its first single "Looking at a Baby".

April 24th 1967: "Light My Fire/The Crystal Ship"

released as the second single.

May 9th 1967: I was born in Scarborough. What a blast, eh? Pink Floyd record a song at Abbey Road called "Remember a Day" (I don't remember that day at all).

May 12th: Jimi Hendrix released his debut LP *Are You Experienced*.

The Doors band is in full bloom on both the radio and in performances and they are getting very popular. Among their many performances there is one gig on June 2nd at the Pasadena Civic Centre that is ready to go and the posters are as psychedelic as ever and then... CANCELLED! Renovations in the auditorium make it impossible to perform. The tour is booked until the year's end and recording a second LP is in the works. The cancellation left a door open in Victoria, BC. The Doors and The Collectors are scheduled to play shows in BC and Seattle in late July. However, The Collectors are also performing in Victoria on June 2nd and the Doors



management very quickly puts The Doors on that evening's bill with a few days' notice. The Doors are still unknown in BC and for the first time they play outside of the US, they are flown to Victoria and the show happens. They fly back the next morning to San Francisco for two shows at the Avalon Ballroom June 3rd and 4th.

This brings this article to fruition now. While I was planning to do an article about the July 20th Victoria show for the August issue, it dawned on me that I had a poster for years showing a June 2nd date. This is the mystery. It's a well-known legend that Victoria's Blues By Five played in July with the Doors, yet their name is NOT on that poster by the now famous Bob Masse. He claims it might have been a last-minute band change as to why the poster shows

another group? Yet Bob also says he missed the opening act and can't confirm it really was Blues By Five. Legend also has it that Blues By Five won a contest on July 1st that let them open for The Doors. Well, I do know one thing for certain and that is that they ARE indeed on the June 2nd poster. Just for fun, I actually found that Pasadena Doors poster that had been cancelled. I also found that the June 2nd Victoria show was ONLY advertised by flyers. So, I thought it would be nice to present both posters for everyone to see. Hopefully, by the next issue I'll find out from the folks who still remember these shows. I am going to the Whiskey A Go-Go this July 23rd in West Hollywood on Sunset Dr. and Clark St. to see Robbie Krieger of the Doors live in concert and I will definitely ask him if he can recollect those ole 1967 shows away from California. I await his response and look forward to meeting him again.

Dateline 1965 to 1967: Blues By Five forms from friends attending Oak Bay High School and they are immersed in the ole Robert Johnson LPs which finally appeared in 1966 and then 1970 (all 29 recordings he did are presented on both LPs). All five members were very serious about performing this early Stones-era style music and even recorded in 1966 and also had a single of "Boom Boom" by Howling Wolf and "I Cried" (Oldham Leander) on the flip-side. The five original members are: John Fisher (bass), Richard Moore (guitar), Ron Flatman (drums) Norm MacPherson (guitar) and Ed Wright (vocals and harmonica). I'll delve deeper into the Blues By Five and The Collectors and get some insight from Robbie Krieger this summer too about The Doors' earliest shows and also that now famous Bob Masse Poster too. Hopefully I speak with Bob and The Collectors' Bill Henderson, as well. Whatever



happens before the next issue, I promise that there will be a part two in August. I appreciate writing these flashbacks to the past and I am grateful to live such a fun life telling tales to you all. With that, I'll bring this issue to a close but I will add a few special extra folks in my life that also make June 2nd special to me and knowing them keeps me humble. I'll dedicate this issue to them. It is my honour indeed.

Dateline June 2nd 1908: My grandfather John Rose is born. Happy 116th.
June 2nd 1954: My best friend Memphis Daniel Charles Schneider is born.
June 2nd 1970: Memphis Dan's mother passes away in an auto accident, sadly.

June 19th 2023: Memphis Dan passes away quietly in his home in his favourite chair. This completely broke my heart. He lived a fun musical life and is remembered in Bartlett, Tennessee. We celebrated him at Sun Studios last September. His children, sisters, and music were his very lifeline and he was very special. Memphis Dan has broken through to the other side indeed. He will forever be celebrated in my music and in my soulful spirit. I'll now bring this issue to a close with the last words sung from Jim Morrison on the Doors debut LP: "This is the end." I wish you all a safe and healthy musical late spring and summer this year. Until I write again never forget to Rock Out and Rrrrrroll On. Peace and love.

Clark "Super" Mantei, June 2nd 2024.



NEW!

SE41

THE DISHRAGS
Four
12" LP | 1980 | Punk Rock / Hardcore
Vancouver, BC, Canada

CANADA'S #1 ALL-WOMEN PUNK BAND
For the first time on vinyl, here's the entire 1980 output by the trailblazing Dishrags quartet.

SE51

DERANGED
Lacerations
12" LP | 1988-89
Ferocious Deathrash
Victoria/Langford, BC, Canada

SE50

JONAS
Patterns of Dominance
12" EP | 1996
Blistering Fast Political Grindcore
Metchoosin, BC, Canada

NEW!

SE61

THE SCENICS
New Part in Town
12" LP | 1976
Proto-Punk / New Wave
Toronto, ON, Canada

SE47

DISTORTED INFLUENCE
Cold
12" LP | 1992
Crossover Thrash
Victoria, BC, Canada

SE48

BLUE OIL
Blue Oil
12" LP | 1981-83
Punk / New Wave / Post-Punk
Montréal, QC, Canada

SE45

AS SHERIFF
Six Ways To The Ace
12" LP | 1969-70
Folk / Blues Psych Rock
Victoria, BC, Canada

Specializing in deluxe underground releases.
Supreme Echo albums are created with restored and remastered audio, original imagery, era-sensitive designs, extensively researched biographies, generous booklets, UV-gloss covers, stickers, and are hand-assembled in high-quality editions.

Purchase: SupremeEcho.BigCartel.com | Listen: SupremeEcho.Bandcamp.com | Wholesale available

SUPREME ECHO

RAZOR
ARMED AND DANGEROUS

DISCHARGE
NEVER AGAIN

BOLT
IN THE MOUTH

WAR ON MUSIC

FEATURING A WIDE SELECTION OF EXTREME MUSIC FROM ALL SUB-GENRES

WARONMUSIC.COM
WARONMUSICRECORDS@GMAIL.COM

CANADA'S LARGEST ONLINE METAL AND PUNK VINYL RECORD SHOP

FRIDAY SEPTEMBER 27

Forgotten Rebels

WITH
AK-47 · HUNG UP · PEPPER SPRAY

I'M SWIMMING IN A SEA OF PUKE

\$25 ADVANCE
\$30 AT THE DOOR
19 AND OVER

VICTORIA EVENT CENTRE



Starving Wolves

Absolute Underground: Thank you for chatting with us! Who are we speaking with?

David Rodriguez: Señor David Tejas Rodriguez

AU: Where are you right now while answering these questions?

DR: I am in a van driving from El Paso, TX to Tucson, AZ. Currently on tour with The Casualties, but starting another tour in about a week with Starving Wolves. We are also bringing Rum Kicks, from South Korea, with us. We are going to make our way to Punk Rock Bowling. Our tour is *NO SLEEP TILL PRB*

AU: What drew you to the Punk Rock Bowling music festival originally?

DR: Well, I'm a huge Youth Brigade fan and when I first started going it was kind of an unknown fest. Like it wasn't unknown, but it was kind of "if you knew, you knew" kind of thing and it was a fest where you could hang out and talk with other bands!

AU: Your new album *The Fire, The Wolf, The Fang* is out now on Pirates Press Records. What was the process like of writing and recording the album?

DR: Well about 90% was written during Covid and riots that happened after the George Floyd

tragedy. Lyrically, I was struggling, as many people were, with the chaos, isolation, and boredom. This also triggered a lot of my depression and addiction issues, which motivated me to face these problems by writing. I was also very lucky that the band gave me the opportunity to orchestrate a lot of the music. I was hearing a much different sound

and we really went out on a limb with this record. As for recording, we wanted the very



best to help us make this best that we could. So it had to be done at The Blasting Room, with Bill Stevenson. I had recorded with him before with The Casualties and I knew he would push us to do our very best! We stayed and lived at their studio and lived the record! I think for someone like me, that I have to be out my comfort zone to write. If I'm at home I will be too distracted.

AU: Your first two singles were affiliated with charities where they would receive proceeds from those sales. How did you choose them? What do they mean to you?

DR: It was a big selling point for me that Pirates Press Records backed up on our charities and they welcomed this with open arms. It's very important to us in SW that we give back! However, I will say publicly that most people would rather stream the singles for free rather than spend one or two dollars to help a good cause! This was a bit disappointing, but we will continue to do what

we do! We were very interested in bringing more recognition in our way to Native skateboarding with Apache Skateboards and The Diné, Navajo Nation all girls skateboarders.

AU: One of the themes of the album is your dealing with your mixed heritage. How have you dealt with that and how is it evident on the album?

DR: Yeah this is something I dealt with a lot in my youth. I was actually called halfbreed a lot. It was common to say shit like that when I was a kid. It's something strange to deal with as a kid, you always feel less-than. You feel like you're not good enough for anyone, but all we can do is embrace who we are. I look for the similarities and love the differences. I try do something in Spanish in all the records I'm on and it's a cool collaboration I get to write with my Dad.

AU: You also enlisted the help of different artists from around the world to contribute to artwork related to the album. Can you touch on that?

DR: Oh, this has been a dream of mine. The art is, to me, as important as the music. The art from *Please Listen* was from our good friend Jay Roberts. His art was just so strong and he has been such a good friend. The art of *Mixed Blood* was from a friend from Mexico that I had been following for years and had dreamed of working together, Sergio Sánchez Santamaria. His art just screams out Mexico, the love, the pain and the strength. Third, we have Marie Recalbe, my friend I met a few years ago in Europe. Her collage art pulls me in for hours. Our final single *Nothing More* was a real fun project. It was an ode to the

PIRATES PRESS RECORDS

old exploitation movie posters. Kayla Nakai, is Diné, Navajo Nation, freelance artist. And for our Cover art, Jordan Barlow. Strangely, we have known each other for over 20 years, but had never really hung out. I started following his amazing art on IG reached out. To my surprise, he agreed to work with us. I mean

come on, the has done the art for so many bands, 1349, Avskum, Mastodon, High on Fire, and many more. Please check out all these artists!

AU: What are your plans for the rest of the year?

DR: Lots of touring, writing and finding new, exciting artists.

AU: Are there any bands playing this year at PRB that you're stoked to see?

DR: Home Front!

AU: What do you love most about Vegas?

DR: Nothing really.

AU: What do you hate most about Vegas?

DR: Vegas!

AU: Anything else to say?

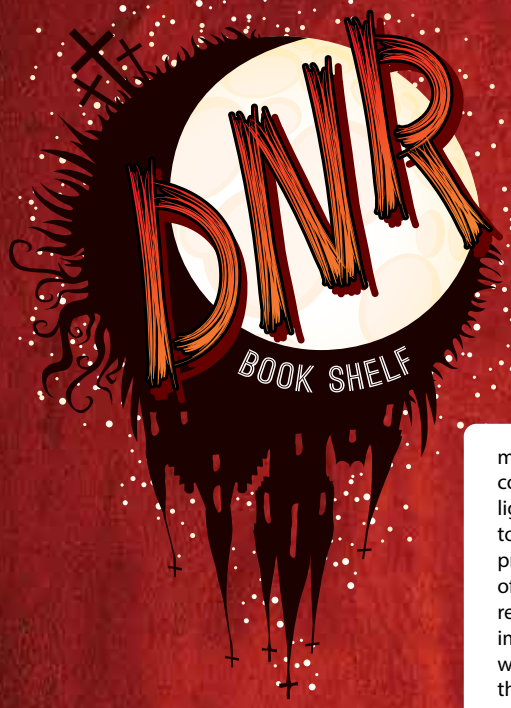
DR: I'd like to thank Pirates Press for taking a risk on us and most importantly, thank the people who support us. And to you the reader, please go check out our music and write us about how it makes you feel! Thank you.

starvingwolvesatx.bandcamp.com

piratespressrecords.com

Photo by Amber Mannon

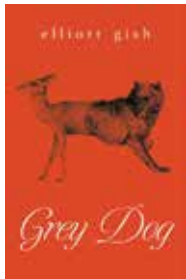




DO NOT RESUSCITATE DO NOT READ

REVIEWS DEDICATED TO THE MOST EXTREME, HORROR, BIZARRO, NOIR, SPLATTERPUNK, GRINDHOUSE, WEIRDO, FUCKED UP, COUNTER CULTURE, UNDERGROUND, SATANIC, EROTIC, & MUSIC RELATED BOOKS WE CAN FIND!

GREY DOG



Elliott Gish
ECW Press

April 9, 2024

Elliott Gish's debut novel is billed as literary horror. While the literary merits are clear from the first, the mundane creep of the story had me wondering for some time if there was truly any horror to be found. Patience pays off with this one, as Gish masterfully teases with subtle notes of foreboding that eventually rise to a violent crescendo.

Ada Byrd has accepted the position of schoolteacher in a tiny Canadian village in the year 1901. The obscurity of the position is all that is now available to the timid Ms. Byrd as she seeks to escape a troubled past and a tarnished reputation. What she doesn't anticipate, as she settles into this new role, is that something out in the surrounding countryside is also seeking her. While the pastoral scenes of country life and quaint imagery begin to shift into something darker and more unsettling, Ada finds herself questioning the motives of those around her—even questioning her own experience of reality. Every day seems to pull her further into the snare of the mysterious Grey Dog, but is she headed toward captivity or liberation... or madness itself?

If you allow your curiosity to carry you through to the final pages, *Grey Dog* will reward you with a tale in grand gothic storytelling tradition. Gish does an excellent job of bringing a modern lens to this classic style, even for a setting which cannot be considered contemporary. Pick this one up if you've exhausted your du Maurier and Brontë and are eager for something new.

Laura Phaneuf

THE OCCULT SYLVIA PLATH: THE HIDDEN SPIRITUAL LIFE OF THE VISIONARY POET



Julia Gordon-Bramer
Destiny Books
May 7, 2024

"I am the magician's girl who does not flinch."

Sylvia Gordon-Bramer, a renowned Sylvia Plath scholar, has put

more than fifteen years of research into this compelling and revealing work, bringing to light a largely hitherto unknown occult side to Sylvia Plath and her work. This fine book proves an artist is very much the products of their influences and environment. Plath's relationship with Ted Hughes is also an important part of this biography. There was, without a doubt, a special creative alchemy to their relationship.

Both biographers of Plath and readers familiar with her poetry who have no background in mysticism have glossed over the plethora of Plath's and Hughes' occult endeavours, especially regarding their creative process and have missed points of significance. This book is a connecting of the dots... Sylvia Plath's remarkable body of writing, family roots, beliefs and non-beliefs, and marriage to poet Ted Hughes, along with people and events around her, build a substantial case for Plath having an intense interest in the supernatural and in being an active practitioner...

Brilliantly written, engaging the reader like a thriller, but with great depth, *The Occult Sylvia Plath* is an outstanding achievement for its talented and diligent author, and a very important book.

Steve Earles

WITHERED



A.G.A. Wilmot
ECW Press
April 16, 2024

How many horror books are there about haunted houses? Thousands!

As I groaned to myself about the concept, I found myself engrossed in Wilmot's work. FINE, this one is different!

Shocking, I know. New ideas are rare and they nailed it. This is a very modern, queer, paranormal, Canadian horror story that would be appropriate for a young adult reader and could easily translate to film.

Young Ellis, our protagonist, and their mother move to the small town of Black Stone seeking the simple life; somewhere Ellis can recover from their ED and other mental health issues after the death of their father. They slowly realize the house is haunted, but we start to see how this differs greatly from just another haunted house story. Why is the death rate in town so low? Instead of the house being haunted in the traditional sense, we learn it is a zoetic character that is actually altruistic in quite a bold battle with death we get to unravel slowly throughout as the backstory is built.

Without spoilers, it's very visually sensational, especially when we meet and 'see' the character behind/within the house. Wilmot paints the picture so clearly with the throbbing vascular connections through the house and the town and is very deeply stratified with relationships and mental health issues. The crescendo is certainly an intense and layered one you will not soon forget.

Demonika

ME AND MR. JONES: MY LIFE WITH DAVID BOWIE AND THE SPIDERS FROM MARS



Suzi Ronson
Pegasus Books
April 4, 2024

Since the tragic loss of David Bowie, we have been inundated with books about The Thin White Duke. While some of them are unnecessary, *Me and Mr. Jones* isn't one of them. The clue is the author's name. Suzi was married to the much-missed Mick Ronson, an essential part of Bowie's legend. Moreover, Suzi was responsible for many of Bowie's iconic hairdos of this period, so she herself is part of the story.

Suzi is a likeable and engaging storyteller, her love for Mick is clear throughout the book. It's worth quoting Suzi's words on that iconic Bowie haircut: "David showed me a photograph of a model with a red spiky hairdo. It took two nights, and when we were done, he looked amazing." When people think of Bowie, it's Bowie with that haircut that comes to mind. Suzi had some great adventures, travelling around America with The Spiders From Mars, being a part of musical history as it happened, meeting Lou Reed, Andy Warhol, Iggy Pop, and Elton John.

I have a suggestion for Suzi and her publishers Faber: the photos in this book are amazing, I would like to see a whole book of photos from this period compiled with commentary by Suzi; the readers would love it.

This book is essential for all Bowie and Mick Ronson fans.

Steve Earles

MEAN SPIRITED



Nick Roberts
Crystal Lake
Publishing
March 6, 2024

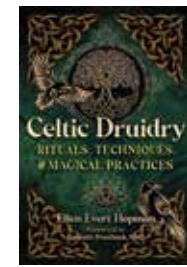
Mean Spirited is the third novel from Nick Roberts, who seems to be firmly establishing himself as an indie horror favourite. Having read a few novels lately that were heavy on the plot but sparing with the horror, I can tell you that this book does not suffer from that particular problem. Jumping into the action from the first page, we meet (albeit briefly) Ronnie Young, a former aspiring poet. Ronnie is living on her own, post-break-up, with her rescue dog when she meets a mysterious, disturbing, and violent end. After seeing the obituary for his former student in the paper, Matt Matheny (teacher, father, alcoholic) ends up visiting the house in which she died, there encountering her rescue dog who seems to have escaped unscathed. After he welcomes the oddly named Labrador Retriever—Conehead—into his life, a clear connection emerges, as Ronnie's horrific death is not the only one the dog has been present

for. As Matt tries to reconcile his severe alcoholism with his desire to re-unite his splintered family, there is now an even greater threat to the survival of those he cares for most and he must determine if Conehead the dog is an ally, or the threat itself.

There is no arguing that Roberts has a distinct knack for writing a gruesome scene. His grasp of what can unnerve and disturb shows a close connection to the horror genre and is clearly what has earned his growing reputation. That said, some of the devices and tropes in *Mean Spirited* fell a little flat, leaving the plot perhaps not with holes but at least misaligned. There is a feeling of conflicted tone in this novel, at times pulling toward B-movie absurdity (whether intentional or otherwise) and then swerving hard into an earnest personal growth arc. While the official synopsis promises an elevated narrative of psychological exploration, the profundity felt "Psych 101" at best. I find myself curious to explore Roberts' other offerings, as I feel I may be missing his best work.

Laura Phaneuf

CELTIC DRUIDRY: RITUALS, TECHNIQUES AND MAGIC PRACTICES



Ellen Evert Hopman
Destiny Books
May 7, 2024

This is well-researched, sincere book acts as a guide for anyone wanting to access this ancient wisdom. We live

in a society now that disregards age in favour of youth, yet, our ancestors in all cultures valued experience and knowledge above all else. History always repeats itself, thus, what was a wise solution before, will be a wise solution now.

The section of the book on the original ancient Druids is particularly enthralling, drawing on the variety of sources, including writings by vicious enemies of the Celts and the Druids, such as Caesar. To be fair, his writings, biased as they are, are a valuable source of information about the Celts.

I was particularly impressed with the chapter on the Brehon Law, I quote from the book here: "As the ancient lore states, the Ruler and the Druid were the 'two kidneys' of the kingdom; the ruler depended on the Druid to know the correct laws and precedents and the Druid depended on the Ruler to be a competent warrior. The justice and truth of the King determined the fate of the land, the people, the weather and the animals. The King needed the legally trained druid to advise them on laws and precedents because if the King failed to uphold justice, it was a cosmic catastrophe." The Brehon Laws survived in Ireland until the 17th century when they were finally wiped out by the English invaders.

Overall, a fine and worthy introduction to anyone interested in Celtic Druidry.

Steve Earles

"EVERYBODY IS A BOOK OF BLOOD: WHEREVER WE'RE OPENED, WE'RE RED."
CLIVE BARKER, BOOKS OF BLOOD: VOLUMES ONE TO THREE

Submit your inquires or reviews to:
demonika@absoluteunderground.ca

THANK
YOU TO



LUNCHMEAT

Video Rental Stickers: To Remove or Not to Remove?

By Josh Schafer

It's a question that seems to divide the preference of contemporary video collectors: do you dig those stickers you find on former rental VHS? Some Videovores see these often faded and crusty video store stickers as mere inconveniences that take away from the aesthetics of an undisturbed, otherwise pristine slice of home video heaven.

Other Tapeheads, however, see these stickers as an enhancement to the video's aesthetic while also providing some obscure insight on its origin, ultimately adding a distinct bit of spice to their VHS collection. It's an interesting question to be sure, and one that certainly deserves some attention via survey. All opinions considered, there is one video rental sticker that has apparently captured the affection of many a video collector, likely due to its serious yet subtly comic feel and overall aesthetic appeal: a piece of vintage video store communication colloquially called "The Melt Sticker"

Tapeheads who avidly follow the many manifestations of VHS appreciation and celebration to come out of Lunchmeat Land might already be aware of our love for this particular sticker, and how it inspired us to weave it into some radical threads

with our friends over at Media Crypt, who in case you haven't heard, have a heaping helping of wearable wares to add to your rewind-inclined wardrobe.



While the more fervent Videovores are already familiar with the "Melt Sticker", there is another version of this rental protection piece that has seemingly eluded most collectors: The Movie Melt Heat Sensor sticker. For the full story on my personal fascination with this video rental sticker, we'll have to rewind back to about a year ago or so. My friend and fellow analog enthusiast Mike Malloy (Eurocrime!; Plastic Movies Rewound) reached out to me

in search of an outwardly rare rental sticker that was nestled deep in the memory banks of his brain—a sticker that actually confirmed if you had indeed left your tapes to bake in the backseat of your car by way of a color changing indicator.

Initially, this sticker did indeed seem fairly hard-to-find. I had never seen one in person or in my rewind-inclined internet travels; my only knowledge of it was Mike's brief description. That is, until a few months ago when I unsheathed my copy of Bloodmatch on HBO Video and found that Movie Melt strip staring right back at me.

I'm obviously a big fan of the more popular "Melt Sticker", but admittedly, the fact that

this apparently trademarked invention created for video store support offers an impressive touch of ingenuity by being visibly incriminating, well, that's pretty rad, man. Since I've VHstumbled across this sticker, as if by some sort of VHS collector kismet, I've seen it show up on Instagram via the feeds of @playVHS and @cruiseelroy, both offering up photographs of the Movie Melt Heat Sensor sticker adhered to tapes in their collection. Its true rarity is still up for debate, but one thing's for sure: it's one radical piece of video store ephemera, dude.



But let's get back to the initial question, Tapeheads. Which rental sticker school of thought do you subscribe to: Are you the type to break out the blow dryer and cook those babies clean off, leaving your tape in a sticker-free state? Or are you inclined to appreciate these once informational elements that have since become rental store remnants providing historical home video insight and idiosyncratic aesthetic?

Check out *Stuck On Vhs* for tons of video store sticker madness and history! Follow @stuckonvhs
mediacrypt.bigcartel.com
lunchmeatvhs.com

NOFX TICKETS THIS EVENT IS ALL AGES

6/29 6/30 PORTLAND OR

40 YEARS 40 CITIES 40 SONGS PER DAY

WITH SPECIAL GUESTS!

JUNE 29

- PENNYWISE
- SUBHUMANS
- TSOL
- CODEFENDANTS
- MEAN JEANS
- BAD COP BAD COP
- POLI VAN DAM
- SUPERFUJ

JUNE 30

- MXPX
- FACE TO FACE
- GOOD RIDDANCE
- WE ARE THE UNION
- GET DEAD
- GIGAR
- GORED

RESTRICTED ENTERTAINMENT

DJs PANDEMONIUM & EVILYN13

KEEPING VANCOUVER WEIRD

LIVESTREAMING EVERY

FRIDAY SATURDAY SUNDAY

ALTERNATIVE - 80s - FETISH
GOTH - POST-PUNK - ROCK
DARK ELECTRONICA

TUNE IN AT **RESTRICTEDENTERTAINMENT.COM**

PHOTO BY : JONNY RAY

BADASS INSPIRED MERCHANDISE!

KICK CANCER'S ASS!

This summer at LAKETOWN RANCH!
LAKETOWN SHAKEDOWN
\$
SUNFEST COUNTRY

For Apparel contact:
CARRIE CAREBARE
250-668-4717



R.D.'S HOT SHOP™

DECK SALE

WHILE SUPPLIES LAST

1/2 PRICE

VANCOUVER QUALICUM

SKULL SKATES	FOUNDATION
BIRDHOUSE	SK8MAFIA
ZERO	SANTA CRUZ
ELEMENT	CREATURE
JART	TOY MACHINE
MADNESS	RIPNDIP
GRIZZLY	MAGENTA
ARBOR	SECTOR 9

DEBUT EP OUT JUNE 26

number two

THE ZAPS

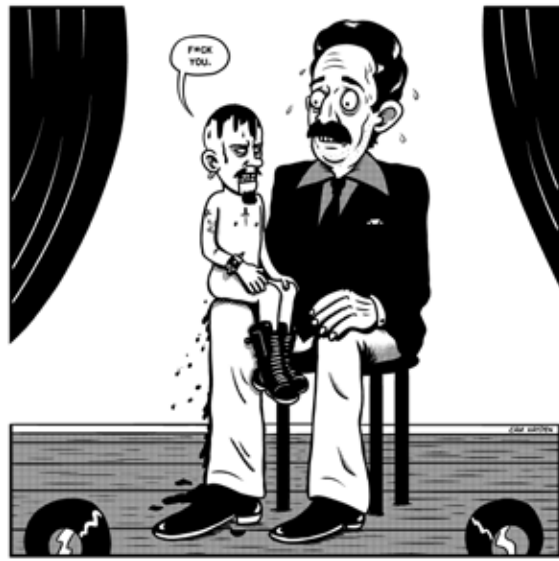
CONTACT: THEZAPZWP@GMAIL.COM

ALBUM ART: JON MAYO

AUDIO: RICOCHET RECORDING

QR code and social media icons (Spotify, Apple Music, YouTube, Instagram, Facebook, SoundCloud, Deezer) are present at the bottom.

Absolute Comix



SINCE 1992

Legends Comics

AND ZINES!

HOME OF THE MONSTER SISTERS.

633 JOHNSON ST. VICTORIA, BC

ANONYMOUS CUBED

YOU'RE ANONYMOUS CUBED, THE SUCCESSFUL PRIVATE EYE.

THAT'S TRUE, ALTHOUGH NORMALLY IT'S WHAT I'M SAYING WHEN I'M INTERVIEWING MYSELF TO SOMEONE.

MY NAME IS EMMA ROSE, I NEED YOU TO FIND MY BROTHER.

WHERE'S HE GO?

I DON'T KNOW, ONE DAY HE WAS LOST IN THOUGHT, AND THE NEXT HE WAS JUST FLURRY LOST.

WHO IS ANONYMOUS CUBED?

WELL, WHERE WAS HE LAST SEEN, AND WHAT WAS HE LAST THINKING ABOUT?

Words: Hank Pattison
Art: zac zematic



COFFEESTRATION

Once on a ferry...

Dad, I was reading a sign and it says this ferry was "laid down" a year before you were born!

Oh yeah? No way! Your grandmother was "laid down" nine months before I was born!

I'm going back to mom's house.

Yeah, I get it.

-DICK KAUFF '24

The TURNTABLE



BUY SELL & TRADE

Quality Used CD's, Records,
Tapes & Memorabilia
in FanTan Alley - Chinatown
Victoria BC 250-382-5543
www.turntablerecords.ca



EASTVANCROSS.COM

EASTVAN CROSS MERCHANDISE

Battle of the Bands - Memorial Arena - June 24th 1967 © Royal City Music Project



Contribute to the historical
archive of Victoria and become
part of our musically rich heritage.



LiveVictoria.com

Get To Know Your Music Community

Absolute Live

Amon Amarth, Cannibal Corpse, Obituary, Frozen Soul

April 30, Grey Eagle Event Centre, Calgary AB

Amon Amarth picked up some death metal passengers and gave them all oars for their Spring 2024 Metal Crushes All Tour.

The Texans in Frozen Soul recently came through town with The Black Dahlia Murder, and while impressive then, their sound really sunk in this time, and the audience who weren't in line for t-shirts agreed, creating Texas-sized circle pits for the band.

The Florida death metal double bill of Obituary and Cannibal Corpse would have been enough to satisfy most, and indeed if both bands played longer sets, it would have been nice. The smoke machines were perpetually on for Obituary, and the band basically played a nice heaping of newer material from *Dying of Everything*. It goes to show that classic bands can play all new material without getting complaints from not playing the "classics."

The last time Cannibal came through, it was a smaller venue and the limited floor space made for some extremely dense and chaotic incidents in the pit. Here at the Grey Eagle, the floor space was much more spread out, though there is no escape from the carnage once songs like "Scourge of Iron" and "Hammer Smashed Face" are performed.

Amon Amarth spared no expense bringing the Viking experience to their fans during this tour. The stage backdrop displayed a Viking horde coming forward while a huge set of horns shot out from the drum riser, making it look like the band was at the front lines of a battle. I've always found their music a bit one dimensional, though they made the set length more dynamic by adding flag wavers and costumed characters like Loki during "Deceiver

of the Gods." The rowers

rowed during "Put Your Back Into the Oar" and those around them helped whether they wanted to or not. "Twilight of the Thunder God" ended this crushing night of metal.

-Ryan Dyer

DOA, Dead Bob, Wait//Less, Alien Boys

May 11, Commodore Ballroom, Vancouver BC

First up was the Alien Boys who commanded the stage with their high-energy performance. They captured the crowd's attention and it was a great start to the night. I had never seen Wait//Less, but had heard great things about them. They definitely lived up to the hype with a super tight rhythm section and monster vocals. Dead Bob was up next and WOW, from almost the very first note it was a huge wall of sound. Classic John Wright style drumming, accompanied by an all star cast of bandmates made for a spectacular show. They were an absolute pleasure to watch. When DOA hit the stage, it hit me when Joe said they opened for the Ramones in 1979 at the Commodore Ballroom. There's no denying that DOA are the OGs of punk rock and they continue to show us why... playing all the hits and had the place rocking! I was glad to be there to witness some punk rock history and honoured to share the pit with several talented photographers. It truly was a special night in Vancouver at the Commodore Ballroom!

-Tina Clark

Dying Fetus, Full of Hell, 200 Stab Wounds, Krueley

May 15, The Palace, Calgary AB

It's a great year to be a death metal fan in Calgary- in the past few months, a wave of concerts has hit

the city, with Amon Amarth just hitting the town with Cannibal Corpse and the night before this stacked Dying Fetus bill, Decapitated, Kataklysm, Septic Flesh and Allegaeon painted the town red. Perhaps because of these shows being in such close proximity with each other, this Dying Fetus show wasn't as filled as it could have been and should have been, though it was no fault of any of the bands, who still turned the Palace into a human bumper car ride.

Japan's Krueley came to the city just a few months ago, opening for Sanguisugabogg at Dickens Pub. That sold-out show was absolutely insane, and Krueley remembered, asking the audience who had gone to it- "That show was much better." Harsh, but true. Still, those who hadn't seen Krueley before were treated to some seriously neck-breaking hardcore-infused death metal.

This tour served as a sort of pre-release promotion for 200 Stab Wounds' *Manual Manic Procedures* which will come out later this year. Like Krueley, the band pummeled the audience for 30 minutes under blood-red lighting.

Full of Hell was a lot to unpack- at times frantic, always sweaty, electronics-infused grindcore with video clips from *Stalker, Possession* and *Come and See* displayed behind them- all the things that if you enjoy, might make you brilliant or extremely troubled.

The working man's brutal death metal band, Dying Fetus, did what they came to do- turn the dance floor into a human punching bag factory. While security didn't have it tough this night, the band delivered as they are known to do, with songs from *Make Them Beg For Death* being introduced to Calgary like punches to the gut alongside devastating oldies from the Maryland veterans.

-Ryan Dyer

Hanabie, Left to Suffer, Outline in Color

May 27, The Palace, Calgary AB

It seems that you don't have to travel to Japan these days to catch some of their finest musical exports. Just prior, Krueley joined Dying Fetus for a North American tour. Now the girls in Hanabie, who have been making quite a name for themselves recently with their infectious Harajuku-core sound, brought their headlining show through Canada. Calgary, or "cow town" as the girls liked to call it, was the last stop, and they certainly left the country with a lasting impression.

Hanabie's opening bands were interesting choices, being modern Americanized metalcore/deathcore which when compared to the cutting edge sound of Hanabie, felt rather run of the mill. Outline in Color and Left to Suffer had their share of fans show up, and during Left to Suffer's set, something rather unexpected happened when a fan had a seizure in the mosh pit. The show was stopped for around five minutes and the fan was brought outside to an ambulance. It shook the crowd and the band, but they were able to recover and finished the set with great composure.

"Lose Yourself" by Eminem played as the lights went out and Hanabie waited to get onstage. You've only got one shot- absolutely. One shot to make a first impression, and with it, Harajuku-core was engaged with "OTAKU Lovely Densetsu," introducing the band to cow town IRL. The mosh pit started to look like a traffic jam at Shibuya Crossing as the set progressed with "NEET Game" and "Bukkowasu." In between songs, the girls cheers-ed cow town. Seaweed and tofu dance moves came into play for first encore song "Sunrise Miso Soup" and by the end of the set, it felt similar to leaving an all-night bender in Akihabara Electric Town.

-Ryan Dyer

Health, Pixel Grip, King Yosef

March 29, Commodore Ballroom, Vancouver, BC

Our group rallied at Dublin Calling, watching the line filter in for their Health check-up. We gathered on Nick's recommendation to try the band live- all of us, rookies. King Yosef led off with a bombastic industrial set to open; incredible, acidic, cathartic, youthful energy. Well done. Don't have right words. Go listen. Time for a few shots, check merch, and view the rad creative fashions in the crowd (anime costumes! Bondage! Metal shirts!) and wait for Pixel Grip. Enjoying very much contrast with, a more nuanced, slowly evolving mood... blending dance-able rhythms, with sparse shifting vocals, keys... adding up to a hypnotic effect. Recommend. Health took stage, flickering white/red/black stage; ethereal processed neutral vocals over hammering industrial, huge bass drops- sense of melancholy throughout the anger? Yet light as well? Visions of past regrets/future dreams through the stage fog, sweat, and whiskey, we headbanged it away. Cheers to the bands and crowd- t'was a treat.

-Erik Lindholm

Static-X, Sevendust, Dope, Lines of Loyalty

May 9, The Gray Eagle Event Centre, Calgary AB

The third leg of Static-X and Sevendust's *Machine Killer* tour saw the bands finally roll through Canada and the bands seemed genuinely wowed by the reception from the Great White North. It was to be expected, though- there were years of pent-up excitement and at these shows it was let out.

Lines of Loyalty were given interest from the crowd who were there at the early 6:15 start time. Getting a slot on this tour could only be good for exposure and the band does have some catchy numbers, so we will see how much momentum they

can gain from it.

When Dope took the stage, the nostalgic buzz kicked into gear with the crowd and from the opening notes of "Blood Money" it was truly like we had travelled back to 1999. Dope first came to Calgary in that year, opening for Slipknot and Coal Chamber, and their current live renditions of "Debonaire" and "Sick" sounded just as fresh today as just before Y2K.

With tears in his eyes, Lajon Witherspoon of Sevendust looked genuinely touched by the Canadian reception and stated that he wanted to move to Canada at a future date. The seasoned frontman took his band through classics like "Bitch" and "Denial" while still effortlessly stopping a fight in the crowd. "No room for hate here, just love."

The version of Static-X presented here is quite remarkable- and it's only unfortunate that the band's visionary and founder couldn't be here to see it. The stage show has grown to that of an evil disco ballroom blitz, with Rob Zombie-esque monsters appearing on stage, falling snow for "Cold" and a lot of sinister bubbles. New songs like "Terminator Oscillator" fit in seamlessly with classics like "Get to the Gone" and the set showcased deeper bangers like "I Am" and "Sweat of the Bud" before ending with the timeless "Push It."

-Ryan Dyer

SUPPORT YOUR LOCAL PAKORA MAKER FRESHPAKORAS.COM EAT MORE VEGETABLES

STREETFOODAPP.COM/VANCOUVER/VARINICEY FOR LOCATIONS



W.A.S.P.

The 7 Savage

1984-1992

8 LP Deluxe Boxset

Madfish Records

This is the ultimate release of supreme Shock Rockers W.A.S.P.

We Are Sexual Perverts - that's what I thought W.A.S.P. stood for back in the day. The stuff of legends. And that's exactly what this box set is...

first time, I had that same sense of danger I did when I got the first album as a kid and had to hide it from my hippy parents. As I slid the oversized slipcase back I half expected a giant saw blade to shoot out and carve me up like some rogue Phantasm ball. This boxset is hella girthy and stacked to the max with cuts from their first five studio albums W.A.S.P., The Last Command, Inside

Legendary even in Hell!!!

Bound in blood red leather, the insides ooze with visceral metal. As I opened it for the

the Electric Circus, The Headless Children, The Crimson Idol plus two more LPs: 1987's Live... in the Raw and a new compilation Bonus Tracks & B-Sides.

The included booklet alone is worth the price of admission. All the juicy details and locations of the dismembered bodies and headless children are spilled within the pages. With bucket loads of previously unreleased photos by some of metals best photographers.

This box set represents my childhood in a studded blood soaked nutshell. I spun these records on my turntable so hard the needle started to bleed and scream for mercy.

Fucking stoked that Blackie Lawless has healed

up and will be hitting the road again to bring back all the skulls, blood and saw blades to the masses. Gotta get my copy of The Dungeonmaster on VHS signed for sure. If you still "Wanna Be Somebody" get these fucking records and stage dive back into your wild child youth and get blind in Texas with these savage tracks of sadism and debauchery.

Special Thanks to Madfish Records and Michael Brandvold Marketing - Irocker

waspnation.com
madfishmusic.com

Slick Rick, Degree One, DJ Anger

May 9th, Capitol Ballroom, Victoria, BC

Timbre Concerts

Slick Rick, Rick the Ruler, Ricky D, The Storyteller, La Di Da Di, eyepatch and crown, the third artist to be signed to Def Jam, the man who came up with the great Dana Dane and Doug E. Fresh and the Get Fresh Crew, one of the most sampled artists in history. No. 12 of the greatest lyricists of all time according to VH1 (15th according to The Source). The man who plead guilty and was sentenced to 5 years for attempted murder, then later won a humanitarian award for the work he had done with youth. Rick has his

name on the Bronx walk of fame. This is the man who had me waiting outside the Capital Ballroom with Ira and Coen for an hour trying to get 3 records and an action figure signed, while DJ Anger cut it up inside.

Once he rolled up in the Escalade his lady friend quickly escorted him inside, offhandedly announcing to the crowd of autograph seekers "After the show, after the show".

Slick Rick. He appeared after a lengthy introduction, casual and cool. No eye patch, no crown, but a throne sitting off to the side. Rick threw out a couple songs, then took off backstage letting the DJ fill the space. Slick Rick.

Slick came back, full on eye patch and Ladidadied his way through the next few songs then went for a rest on the step back stage, towel draped over his head, his lady friend tending to him.

Slick Rick.

Back on stage Ricky D sat on his throne, throwing out some bars. Walking the stage he gave shout outs in an old school fashion to some of the figure heads of Hip Hop throughout the years before walking off stage for the last time, leaving us with the DJ. and a montage of Hip Hop greets on the screen behind him.

Slick Rick.

Outside again, trying to get 3 records and an action figure signed, we waited for Rick the Ruler

to make his exit. They slid right by us and into the Escalade. People approached the window, the window opened a quarter way down. Some people got autographs, Ira got one record signed, Coen got his signed plus the doll. One record left and the window went up. Ira passed me the last of the wax, I stepped up. The window went down with a slight protest from his lady friend. I got his John Hancock. The window went up. Rick rolled away.

Slick Rick.

-Fred Foster

Absolute Graphic Novel Reviews

BAD DREAM: A DREAMER STORY



TP

Bad Dream is a story about the DC superhero, Dreamer, written by Nicole Maines, the actor who portrayed Dreamer on the TV show *Supergirl*, making Dreamer the first Trans superhero to be portrayed by a trans actress. Artist Rye Hickman brings an indie-comic style to the story, and which is a fun way to see the DC worlds of sci-fi and aliens. Characters and locations both flourish; the book is full of life and colour and brilliantly beautiful designs.

I've read about trans characters in many of my favourite comics, but this is one of the first times I've gotten that story from the perspective of somebody who is living through the experience. It made for a powerful, personal narrative which I felt privileged to get to share in. *Bad Dream* is about finding yourself, and being true to that self. It's a story which is sweet and quite funny, but also doesn't shy away from the difficulties and trauma that can accompany attempts to be true to oneself. Ultimately it is a story about using personal strength and healthy, honest relationships to overcome the damages put onto us by our community, our family, and even ourselves.

-Hank at Golden Age

GET FURY #1



Normally I'm reviewing graphic novels, complete stories, but every so often there's a single issue of a comic book that I just gotta talk about. *Get Fury* is the latest installment in writer Garth Ennis' secret history of the military wars of the Marvel universe, featuring a pre-*Punisher* Frank Castle, and a more grounded version of Nick Fury, during the American's Vietnam War.

For a Marvel comic, this book does an excellent job of presenting realistic depictions of military strategies and attitudes of the time, with lots of authentic jargon. The moments of violence are as shocking and brutal as they need to be, especially when illustrated by renowned horror artist Jacen Burrows. Eyeballs bulge from sockets. Skin is peeled from bodies. The book is full of detailed gore and moments of complex human emotion.

I wish Garth Ennis wrote more books like this one, but like so many of us, he's gotten older over the past few decades, so we're probably lucky just to get the stories out of him that we do. I'm certainly happy to have gotten this one. You might have to wait for this miniseries to get collected, but it'll be worth the wait.

-Hank at Golden Age

LOST TREASURES



Hibernia Books deserve the highest praise for their tireless efforts at unearthing and restoring comic gems from the past. *Lost Treasures* indeed! Both stories featured here, "Children of the Stars" and "The Long Way Home" originally appeared in 1970 in a magazine called *Treasure*. Now, these comic strips feature text rather than speech or thought balloons. It's unusual to modern eyes, yet works surprisingly well, and has inspired me to try this method myself. Incidentally, the technical term for this form of comics is 'libretto', which sounds suitable Latin and romantic!

"Children of the Stars" is illustrated by the great John M. Burns, who died only recently after a career that spans several decades and several genres. His art is superb. Here, he works in a deceptively simple style, but it's a master class in story telling. I have a theory that all art reflects the time it was created in, and thus, "Children of the Stars" has a very psychedelic vibe to it. Wonderful stuff, I love it

"The Long Way Home" is illustrated by Jesus Blasco, incredibly detailed, every frame is truly beautiful, showing the potential of black and white art work. Though set in Roman Britain, it's tale of displacement and a search for a safe home is sadly all too resonate in the world we have woken up to find ourselves in, a world where we need to show more kindness.

-Steve Earles

PRECIOUS METAL #1



From the award-winning team of *Little Bird*, artist Ian Bertram, colorist Matt Hollingsworth, and Vancouver-based author Darcy Van Polegeest are telling a new story set in the world of their previous work. *Precious Metal* is mind-blowing sci-fi psychedelia in the weirdest and best ways.

I loved comics when I was kid, but my favourite thing was sneakily reading my pa's old *Heavy Metal* magazines, mostly looking for cartoon nudity, but instead I'd find European sci-fi stories which blistered my brain like a fine spray of acid. *Precious Metal* makes me feel like that little kid again, like I'm looking at something dazzling, which I can just barely comprehend. The world is expansive, bizarre, and magical, with a sense of order to the strangeness that makes it all feel oddly real.

Precious Metal is so well-written, drawn, and coloured, that it will overwhelm your senses. You gotta take it slow, a page at a time. I don't know if I can even tell you what it's about. Gritty dude in a sci-fi world saving a kid from baddies, but maybe the kid's a living weapon or the key to his own salvation? I'm being simplistic; it's a seriously trippy ride.

-Hank at Golden Age

THE ENFIELD GANG MASSACRE TP



The Enfield Gang Massacre is a mini-series from the world of *That Texas Blood*, a neo-western comic series. *TEGM* is a standalone, so you don't need to have read the core series to enjoy or understand this book. Written by Chris Condon, with art by Jacob Phillips, the bulk of the tale takes place back in 1875, and tells the tale of the Enfield Gang, a posse of unlawful cohorts attempting to survive in a rugged time, and of their inevitably titular massacre.

This book is all about the atmosphere, with badlands and big skies that you can fall right into. A sepia tone dominates the territory, helping you feel like you're reading a real historical artifact, a tale which may have truly happened. The writing is sharp, although I didn't find the characters specifically memorable, perhaps because the story focuses on offering a more grounded depiction of its era and personalities, rather than engaging in the larger-than-life characterizations for the sake of comedy or drama.

I don't feel like they wasted my time with this book. Maybe it didn't change my life, but I did get to read a solid graphic novel. Make of that what you will, pilgrims.

-Hank at Golden Age

TRANSFORMERS VOL. 1 TP



Transformers has had lots of comic adaptations, and this is one of them. Working in a comic shop, I've seen this title, written and drawn by Daniel Warren Johnson, become one of the best-selling comics of the past year, making it possibly the most successful *Transformers* comic in living memory.

I get why. The art is incredible. Detailed and expressive, with colours that make every explosion and giant metal robot positively POP off the page. However, for as great as the art is, the writing of this book does not make it exceptional, nor do the characters or the story. Can incredible art and colouring make up for lackluster dialog? Looking at this book's sales, I'd say yeah, probably.

This isn't really for me. I got tired of *Transformers* and the limits placed on their narrative potential by their corporate overlords, back in 1989. But even as somebody who doesn't really enjoy this franchise I can still say, it's practically worth this book's price just to look at the pretty pictures. If you're into robots, '80s nostalgia, and awesome art, you might dig this comic. If you're looking for a well-told story that'll make you think... It ain't exactly that.

-Hank at Golden Age

JULY 1 LOST PUPPY FOREVER SHOWS CAMERA & VIDEO ENCOURAGED **JULY 3**

JAK'S SKATE TEAM PRESENTS **CANADIAN DAY BONANZA**
 DAYGLIO ABORTIONS / DR. KNOW / HUNG UP / BOGUE BRIGADE
 KEG KILLES / SICK RITUAL / FULLY CRAZED / CEMENT EATER & MORE BANDS 330PM
STARLITE ROOM 10030 102 ST. NW EDMONTON A.B.

ABSOLUTE MUSIC PRESENTS **MUSIC & SKATE HOUSE OF WHEELS**
8832 48 AVE NW EDMONTON A.B.

WWW.LOSTPUPPYFOREVER.COM

Made with PosterMyWall.com

Crossword Answers

A	M	O	S	S	P	A	S	P	L	E	A	S
M	A	R	K	M	A	C	K	R	I	N	S	E
O	N	E	A	A	R	A	Y	O	L	D	I	E
R	I	O	T	G	R	R	L	S	T	E	A	M
P	O	P	S	I	N	B	R	A	G	R	N	S
O	B	I	S	E	G	G	S	T	R	E	E	T
S	O	U	T	H	O	A	T	E	A	R	L	Y
T	E	S	L	A	S	P	I	T	F	O	L	K
T	O	R	C	A	C	O	W	S	E	E		
C	R	C	D	I	L	L	N	A	C			
R	E	L	I	C	O	L	D	S	C	H	O	L
U	T	E	R	O	H	A	R	I	E	A	V	E
S	T	A	I	R	A	M	A	L	S	H	E	A
T	E	N	S	E	S	A	W	S	S	U	R	F

CROSSWORD NO. 105 JUNE, 2024

Absolute Album Reviews

Burn My Eyes

Machine Head

This is the debut studio album from Machine Head and in my opinion, it's the hardest hitting. Every track on this album is solid gold but my favorite song would need to be the entry track "Davidian". The line "Let freedom ring with a shotgun blast" to date is one of the heaviest written lines that I can think of!

Even though *Burn My Eyes* is my favorite– I'd certainly suggest checking out the other releases from Machine Head. Even one of their least popular albums *The Burning Red* is enjoyable. So that shows that even when Machine Head are not at their best, they are certainly far from the worst. I will also add that I have probably written about this album in the past, but as it is just that good, I figured it was time to speak of it again! Conclusion– just listen to Machine Head!

–Devin J. Meaney

Complete and Total Fucking Mayhem

Hellripper

Peaceville Records

Never was a band more aptly named than Hellripper, and never was a record titled more accurately than *Complete and Total Fucking Mayhem*. Hellripper (the sleeve rightly and proudly tells us 'Hellripper Scotland' in the same manner as 'Motörhead England!'), are the brainchild of James McBain. His hellish blackened rock n' roll, will appeal greatly to fans of Venom, Tyrant, Celtic Frost, Hellhammer, Bathory ect.

This collection complies all of Hellripper's demo cassettes, split tracks and do forth. It's excellent stuff, and despite the disparate nature of the tracks origins, it's all remarkably cohesive. The sound is just right. Brutal yes, but with a pleasingly organic clarity! There is a great sense of fun and sincerity with Hellripper's music, like all good metal, it's an escape from reality. It would be very difficult to find all these tracks now, so having them in one place is great, and it's a nice taster for the forthcoming Hellripper album. Can't wait to review that!

–Steve Earles

Curse of the Mutants

Turtle Rage

Turtle Rage is listed as a thrashcore/fastcore act, and what is most intriguing is that they are entirely inspired by the *Teenage Mutant Ninja Turtles*! I have heard of these guys before and I can say that I did enjoy some of their earlier work. This seems to be just as awesome!

The guitars are a thrashy blurr of frenzied coolishness, the drumming is tight and professional and the only way I can describe the vocals is if Birdflesh and Municipal Waste were smashed together into a cloning tube! The cloned offspring would be Turtle Rage– and I guess you'd need to throw a VHS copy of one of the *TMNT* movies into the machine too!

Again, in terms of the Birdflesh-ishness and the Municipal Waste vibes both the instruments and the vocals seem to have been derived from the same vein. Heavy, super fun and it leaves you looking for more!

I do dig the turtles, but I was never a super fan or anything. But I think that diehard fans of both upbeat thrashy music and the *TMNT* franchise should be able to wholeheartedly dig what is offered here. So without further rambling– put on your dancing shoes and turn your surroundings into a mosh pit! You gotta love that cheese, eh?

–Devin J. Meaney

Demo

NÃO

After doing the laundry, I decided it was time for a quick blast of the

punk rockin' before bed. Making my way to YouTube I browsed through a handful of demos and eventually I came to NÃO - *Demo*! The punk rocking is pretty standard but man is this blasting! The German vocals and the greasy production make for a spectacular and "spectacularly brief" onslaught of old-school hardcore!

Six short tracks pulse forward on this. It is hard to pick a favorite as each song holds about the same amount of heaviness and forward crunch! I don't know much about this band but this demo was released on a label from Argentina. Whether you snag the physical or listen to it on YouTube like I did, I'd suggest giving this group your time!

–Devin J. Meaney

El Diablo Locomotor

Buffalo Bud Buster

All aboard! Hahahaha! Hold up. We're not in the UK and this isn't the "Crazy Train." That's right, welcome to the West– where our mode of transport shoots out fumes that smell like buffalo burgers done too well. Welcome to Calgary-based heavy, dirty, stoner rock and roll band Buffalo Bud Buster's El Diablo Locomotor, son. On this train, tales are told by a bearded, gravelly-voiced conductor while churning riffs are blasted over the PA.

The first is "Nameless Tomb," which gets the train's pace going with some chugga chugga riffs. If anyone dies on this locomotive, especially a man with seven wives who tried to kill himself seven times, stuff their body in a nameless tomb. Next up we have "Boy and Wagon." He's got no legs and he's waiting for the train. Will the Western wind show him home? "SST" talks about the El Diablo Locomotor itself, which is running right on time. In case you forgot while reading your hardcover on the ride, the band asks us again to see some tickets please, before we rock and roll. If you're wanting a smoke break on this ride, Buffalo Bud Buster reminds us on "Mixtape" that packs used to cost \$4 and now cost \$21. Hopefully you stocked up before getting on. Get to an open window, light up, and remember the days of video games and drugs at the arcade.

Where is this train going? If it's New York City, "Chalk-Line Dollar Sign" warns us of the many rats in the metropolis. Just before the buffalo-headed train stops at its final destination, "Edgar Elvis Presley" tells us of a paper-mache statue of Elvis Presley and another of Satan which kind of looked the same. Now that's it, get your ass up and please remember to take all your personal belongings and newspapers when leaving the train. Thank you for using *El Diablo Locomotor*.

–Ryan Dyer

Fadead

Fadead

This is a short EP filled to the brim with straight grinding! Not feeling like listening to a full-length it was the perfect release for me to sit down and give it a solid view!

This EP has three tracks titled "1", "11" and "111". After that, they grace us with an Insect Warfare cover! Each burst of grind is short, but everything is put together well and the musicianship is tight and nowhere near amateurish! Vocally and with guitar tone I am reminded of Mortician in parts– if Mortician played really short songs!

The band started in 2021 and this is their third release. As this is my first listen I can say wherever the band started– where they have ended up is pretty cool. Nowhere near the best grind I have ever heard but you can tell that effort and time went into creating this for us!

As the EP is so short just give it a listen? And if you don't like it, you can move on to something else!

–Devin J. Meaney

It Beckons Us All

Darkthrone

Peaceville Records

With Darkthrone, it's always about making wonderful sincere engrossing albums. In this, they remind me of the classic period of Budgie, Blue Oyster Cult and Black Sabbath, as much as they do, Amebix, Venom and Celtic Frost, all bands that would create marvellous records for the sake of creating marvellous records, rather than to have something to tour.

While Darkthrone are always Darkthrone, each album has its own distinct identity. This is more of a doom metal album than previous releases, which works so well. There are also '70s progressive rock elements which I love.

Darkthrone have progressed over the years, the riffs on this album are astonishing, immense Warrior/lommi hybrids, the drum sound is just right, and their songwriting is moving and uplifting. There is also something of cosmic occult vibe to this record, a transcendence is you will, a removal from the world the dull and brutal have created, into a realm where all positive possibilities seem possible.

This is music created with love for the music we all love. The enthusiasm infects the listener. I found myself looking at the incredible sleeve art, and just... getting it! Darkthrone do indeed 'beckon us all', and they are well worth following on their cosmic metal trip!

–Steve Earles

Malignant Design

Genestealer

This is a short EP released in 2024! Genestealer has been active since 2018, but this is my first time listening to them, and I can say that I like what I hear! The first thing worth mentioning is the production. The guitars are a bit thrashier but the production (and in places the percussion) reminds me of "A Chapter of Accidents" era Dead Infection. As I am a big Dead Infection fan this is far from an insult! The vocals do differ though!

Even though this is grindcore, at times I even hear a touch of Hatebreed-esque riffage thrown into the mix! Not all that common for grind but Hatebreed is a decent band no matter your feelings on the topic. Seriously though– this is a pretty decent noxious little burst of abominable grinding! Just fucking listen to it!

–Devin J. Meaney

Sea Shanties

High Tide

Esoteric Recordings

High Tide originally formed back in 1969, as the 60s died, and the darker and more dismal 70s prepared, like some Lovecraftian behemoth, to be born. High Tide comprised Tony Hill on vocals and guitar, Peter Pauli on bass, Roger Hadden on drums, and most significantly, Simon House on violin and keyboards. Simon would, of course, go on to make a most significant contribution to the mighty Hawkwind!

High Tide released this, their debut album, in 1969. While the mainstream press were none too positive, the underground papers loved it. And rightly so! They were ahead of the curve there. Time has been very kind indeed to *Sea Shanties*! To my mind, *Sea Shanties* is a soundtrack to the changes that were in the air in 1969. The early 'flower power' fantasies had dissipated, as though napalmed into oblivion by the war, riots and social unrest of the period. Faust aleph null indeed!

Hill's vocals remind me of Jim Morrison, there's a dark premature air to his voice, backed up by his

muscular proto-metal guitar riffs. And his lyrics are a dark poetic meditation on the state of the world. What really sends *Sea Shanties* into another dimension of originality is the sonic tapestry woven by the interplay of Hill's guitar playing and House's violin. Totally unique, it's a joy to hear, and even today, it sounds fresh and ground-breaking. The music is light, heavy, baroque, organic, original mutating, as all good music should be. High Tide truly were a band who deserved to go places, this album bears fitting testimony to a truly special sound.

–Steve Earles

Shit Split Part Duh

The Dumpies/Night Court

Hovercraft

Part Duh is a 9-track lo-fi, off the floor high five from Astoria's The Dumpies and Vancouver's Night Court. The 7" green vinyl with risograph sleeve makes it an easy to spot grab on a merch table and as valuable as if it were a limited run cassette.

With tracks ranging from 23 seconds to barely over two minutes both sides of *SSPD*, you have no choice but to hang by the turntable before a side flip. Both bands suggest to not take anything too seriously with these songs. The NC tracks are self recorded and dressed in dreams and short random thoughts. The songs were mastered by Dave Williams of Ottawa's Eight Floors Above. The Dumpies songs are "all over the place" and "about being a punk of a certain age." Except "Hats". That one is just about different kinds of hats". Tim Kerr (Big Boys) produced with recording by Mike Vasquez (Sweatbox Northwest)

I was lucky enough to catch these bands in Victoria. Dumpies have toured all over the world but never Canada, so it was suggested they join Night Court for some dates after doing a couple together in 2023. The split was given wings when the tour was decided. Two days before the tour, NC's drummer Emilor broke her hand and was replaced by Dumpies' drummer Jessica de Jesus. I watched her do a double set of many fast short songs, half of which she didn't know well. It was pretty badass. She also had to nurse that paw for the shows left to go. Pretty punk.

–John Carlow

Teenage Warning

Angelic Upstarts

Cherry Red

I was watching the recent Eurovision Song Contest, and I was struck by how manufactured and bland so much of the music was (an honourable exception was Bambi Thug, a true artist). Listening to *Teenage Warning* just brings this home, because Angelic Upstarts are totally authentic and sincere.

It's hard to believe *Teenage Warning* was recorded in 1979, it sounds so fresh and relevant, it could have been recorded yesterday! It crackles with raw power. The sound is inspired by The Clash, Motörhead (of course!), and The Sex Pistols. It's also inspired by life. Ray Davies recently commented that a failing of so much modern music is that it's self-obsessed, rather than being observational of the world around us and thus universal.

Listening to *Teenage Warning* now evokes a grim atmosphere of suburban decay and anarchy, a feeling of alienation. Yet, also an optimism; this is an uplifting album to listen to, it enthuses the audience with its punk rock energy! And the musicianship is great and the songs are truly catchy.

Produced by Sham 69 legend Jimmy Pursey, the sound of *Teenage Warning* is excellent; great clarity, great energy, everything just as it should be. And I just love the clever *Clockwork Orange*-inspired cover artwork!

–Steve Earles

The Fourth Horseman

Deathwish

Beer City Records

"Do you believe in Jesus? You're gonna meet him." The Wisconsin death trip emerges again with *The Fourth Horseman*, the latest from speed freaks Deathwish. The band have been previously compared to Motörhead, with even the band calling themselves "motor-charged punk," and while this is not entirely inaccurate, the band, with this release, do feel like they're riding their own horse rather than borrowing a steed from Lemmy.

Bitty's bass does have a familiar throb on songs like "Hell in my Head," and Guinea Pig Champion's guitar tone is thick and crunchy, though Deathwish's distinct feral vocal style and personalized lyrical themes regarding the human spirit give the album more of a cathartic, punk attitude. Joel Grind has had

his grimy fingers on the mastering table recently, working with bands like Ethereal Tomb– Deathwish being another horseman to join the apocalypse.

–Ryan Dyer

The Garden of Earthly Delights

Carnal Diafragma

I have known about Carnal Diafragma for many years and I have always enjoyed them, but it's been awhile since their name graced my computer screen, and just as long since their unique sound graced my speakers!

This is some sincerely on-point Czech goregrinding! When I first heard them years ago my first thought was how unique and different the sound was from many other goregrind bands. Now that we are well into 2024, I can say they did not stray from their signature tones and atmosphere! Each track offers a blast of genuine head banging absurdity– the likes of which very few would be able to emulate! The closest in sound I can think of is Gutsalax– but personally I think Carnal Diafragma is much better and a lot less "poopy"!

This is their fifth full-length album (I'm actually surprised there aren't more for how long they've been in the game) and it is available on CD, streaming and digital format. *The Garden of Earthly Delights* was released through Bizarre Leprous Production– a name that is well-known and respected by anyone who peruses the underground wasteland known as the worldwide goregrind scene!

I won't harp any longer. If you are looking for something fun, heavy, upbeat and almost "dancy"– check this album out. You should also check out some of Carnal Diafragma's back catalog– their earlier work is just as pleasantly nauseating as this! Cop it!

–Devin J. Meaney





2024 CALGARY UNDERGROUND FILM FESTIVAL TOP 10

Humane

There's a new Cronenberg in town. *Humane* brought me back to seeing Brandon Cronenberg's debut feature *Antiviral* all those years ago at another film fest— another Cronenbergian memory to add to the list. *Humane*, directed by Caitlin Cronenberg, deals with euthanasia being a legal practice, which gives the family of the person who volunteers to "enlist" a large sum of money. More humorous than what I usually associate the name Cronenberg with, but still of high quality.

In a Violent Nature

As Jason continues to take time off, another killer emerges in the woods to deal with those pesky by-the-numbers teenagers who dare to smoke weed, drink and have sex. Director Chris Nash told the audience that the trailer was misleading, making me think this film would take a *High Tension* sort of route, but no, the killer was really the lumbering deformity seen in the trailer, shot from the back like any recent video game. It did subvert the genre somewhat, being that it was from his perspective mainly, and the gore was drawn out and inventive.

Boy Kills World

Bill Skarsgård is like a mute Jackie Chan demolishing the world of *Hunger Games* in *Boy Kills World*, a film that is full of action and humor (a lot having to do with reading lips and misinterpreting what people are saying). The plot seemed to be heavily inspired by the classic *Oldboy*— which isn't a bad thing, though it probably should have went in its own direction so that it wouldn't be compared to anything at all.

Off Ramp

What a time to be alive— juggalos are now the subject of endearing, buddy road movies. Nathan Tape's *Off Ramp* is part *Detroit Rock City*, part *Natural Born Killers*— that is if Mickey and Mallory were wearing clown paint. It's the story of two juggalos - one recently released from prison, who are trying to get to Shangri-La— The Gathering, in order to perform live and make their dreams come true. Do they? Well, dirty cops and shitty sheriffs get involved along the way. Recommended for both juggalos and those who are into low brow, *Trailer Park Boys*-esque humor.

Oddity

The scariest film at the Calgary Underground Film Festival this year, Damian McCarthy's *Oddity* involves a murder which may or may not have been committed by a man with a strange looking, glass eye like the villain in *Last Action Hero*. The blind sister of the murdered woman touches the said eye after it is no longer a part of the man and sees what truly happened. Not to spoil the plot, as it should be seen blind (much like the sister), but there's also a freaky looking wooden man ala *The Fear*, ghosts, a cannibalistic inmate, a weird assistant and an old dark house within this Irish spook show.

A Shit Day

What constitutes a shit day? Well, by two thirds into this movie, you'll agree that the protagonist did have a day that couldn't be called anything but. Two and a half hours away from Montréal in the middle of the snowy woods, a woman attempts to give a lottery winnings cheque to a strange man. When her ex husband shows up, things turn sinister. The antagonists in *A Shit Day* were akin to a modern, mild-mannered, French Canadian *Texas Chainsaw Massacre* family.

Kryptic

Two cocks in one film... I wonder what that spooze was made out of...? Just a few of the comments I heard during the screening of *Kryptic* at CUFF. Photographer Kourtney Roy's debut feature, shot in BC and showing all of its mountain-dwelling citizens in their endearing glory, depicts a woman on the hunt of a cryptid that affects people in strange ways— memory loss, an identity crisis, strange portals and gallons of mucus make *Kryptic* a very intriguing watch.

The Last Stop in Yuma County

Richard Brake and his lackey brother stop at a roadside cafe/hotel in the middle of the desert after robbing a bank to steal another car en route to Mexico. Unfortunately for the ruthless brothers and the other patrons who also needed gas, they have to wait for the fuel truck to get there. This

quiet cafe in Yuma county then becomes the setting of a multi-person knife and gun fight.

Department of Paranormal Affairs: Episodic Series

Real monsters. Real laughs. *Department of Paranormal Affairs* follows government employees investigating and subsequently solving the problems of paranormal beings in this Mike Peterson-directed, six-episode series smashed together into an hour-long feature. The characters and format didn't take long to feel familiar and inviting and once the episodes were finished, you couldn't help but wonder what future shenanigans this team will face and cause.

The Last Video Store

A cursed video tape (sort of like *Ringu* and *Videodrome* had a miscarriage together) brought to Blaster Video piques the interest of one Kevin Martin, the owner of said store. When he puts the tape into the machine, it starts bringing to life the other tape returns in the rewinder, including Castor Creely, the killer from Canuxploitation film *Beaver Lake Massacre 4* (the best one). Astron 6 has been effective in starting a Canuxploitation wave themselves and a few members contribute to this neo-grindhouse nostalgia trip (special effects by Steven Kostanski and a cameo by Matthew Kennedy).

-Ryan Dyer

FEEL THE BURN



PRIDE FOR OUR LOGOS IS WHY WE BURN THEM ONTO EACH RECORD TOTTY RECORD CRATE THAT WE BUILD FROM SALVAGED WOOD. OLD STYLE BRANDING FOR A CLASSIC CRATE.



GET THEM AT
DITCH RECORDS & CD'S IN VICTORIA, BC
OR TREEISLANDVENTURES@GMAIL.COM
IN UNION BAY ON VANCOUVER ISLAND.



Absolute Movie Reviews

but for those "grown-ups" with a love of dark

Abigail (2024)

What's presented is a perfect vampire film where the point of view is that of a fly on the wall, watching wannabe kidnapers deal with a young teenage girl, and all the pains associated with keeping her happy while in captivity. They know she's the daughter of a powerful gangster, but what they don't realise is what daddy dearest will do if he gets his hands on them. But the tables are turned here, and she's not what she seems.

One by one, the group of six neophyte criminals slowly dwindles. Joey (Melissa Barrera), Frank (Dan Stevens), Sammy (Kathryn Newton), Dean (Angus Cloud), Rickles (William Catlett) and Peter (Kevin Durand) soon learn they better be more afraid of this young girl than her father. Even though they try to lock Abbey up in her room, it won't work when they realise she's an unholy terror— a vampire!

This movie moves rather fast and wastes no time in getting to what we all want, those kills! Some of them are rather creatively thought out and others are just feasts for the senses. This movie doesn't try to get too expansive otherwise it'd be bogged down with exposition. Instead, it's simply a game of cat and mouse, and we wonder who'll survive. It's easy to figure out when considering today's climate of letting only female characters have all the power, but saying it's inspired from *Dracula's Daughter* (1936) is a stretch. I feel it's inspired from *Interview with a Vampire*, and giving Claudia that chance to blossom into becoming the dangerous entity that she is. Whichever the case, there's no peace for the wicked when the roles get reversed, and audiences are left yearning for more. Hopefully a sequel will be considered since this is a masterpiece that would truly give Universal Pictures food for thought to restart their dark universe with this character and her daddy as the new front-runners.

5 stars out of 5

-Ed Sum

Dante's Inferno: An Animated Epic (2010)

The imagery is very dark and foreboding/graphic and as for the plot and story progression it is very fast and action packed. I don't watch movies as often as I once did because I find it hard to find stuff that I am genuinely interested in— but this was a nice treat, being a solid piece of animation and a great film overall. It is a bit dated being as it came out in 2010 but everything still holds up and I'd actually be interested in viewing this again!

I will say though this is something that is definitely not for kids, as at times it can only be described as "grotesque"

animation, I'd say this is something that should definitely be on your watch list! On a final note, I will say that the representation of Hell in this is quite intriguing and it is not as standard as in a lot of media! Just give it a watch and see for yourself. If you are anything like me I doubt you'd regret it!

-Devin J. Meaney

Late Night with the Devil (2023)

Spoiler Alert

While this latest effort is firmly rooted into recreating the look of the '70s, it rarely delved into why this era was ripe for events to happen like the Satanic panic. There are quick references to certain trends— namely the influence of *The Exorcist* and *The Omen*— and without that added gravitas, this film doesn't stick out like a sore thumb. Without these particular references, I thought Cameron and Colin Cairnes' movie didn't fully hit its mark. I'd give this film a low grade more than anything else. The British film really does it better, because it keeps you invested through various characters, especially Craig Charles!

At least the terror and lower budget CGI effects in *Late Night* sell how old this 'found footage' is. Lily (Ingrid Torelli) is effectively creepy, since she's aware she's the host to a demon named Mr. Wiggles. The scene stealer here is really Carmichael (Ian Bliss) who is a more hardened skeptic who would even scare James Randi, a stage-magician who was famous for debunking claims of psychic phenomenon back then.

What's seen are archival tapes found by some historian and what he watches is what we watch. But instead of being very fly on the wall, there's two changing POVs which get distracting. When we finally see how the television host is out of his element, the chaos gets crazier and the film ends with a title card saying please pardon this interruption. Just who's behind that never gets answered. We're to assume there's some brave lad in the control booth realising what has happened, and it cuts to the final frame.

Usually these types of abrupt conclusions work quite well, and that's about the only saving grace for this movie and others. Whether that's a signal for bringing this style of wrapping a tale up in horror movie making, let's hope so. To leave viewers equally unsettled and asking questions is the best way to go.

2 Stars out of 5

-Ed Sum



IMAGES IN VOGUE

Images in Vogue: Part 2

You Can Call It a Lust for Love, If You Want To!

By Billy Hopeless

AU: I really felt your synth playing really hit the perfect notes and swells for the mood and soundtrack of the times during the single "Call It Love", I can still hear in my head just thinking about it. What keyboard did you use back then, and how important do you think melody is to a song when you write?

JV: Our synth sound was built out of my Sequential Circuits Prophet-5 and Yamaha SS-30 String Ensemble, and Glen's Oberheim OB-Xa and OB-1s as well as Gary's Sequential Circuits Pro-One and Moog Source. Those were all used on "Call It Love". We used a lot of other synths on our recording, particularly at Gary W's studio, where he had a modular Moog 55 system, a Polymoog, Oberheim 8 Voice, and lots of Minimoogs. In Vancouver, we used whatever other synths we could get our hands on.

Most of IIV's songs started with the music first, then Dale adding the vocal parts, though in the early days, I did a lot of the lyrics. Generally, Glen and I would embed melodies in the music parts to inspire Dale, though he often came up with something of his own in response to the music. Originally, we wrote lots of instrumentals that still had strong melodic themes.

AU: Well, I guess I was not alone in my feelings, as in 1986 you won the CASBY Award for Single of the Year and Group of the Year. Now here's where we get really gritty: in 1987, cEvin Key left feeling the band was too commercial for his liking and focused more on Skinny Puppy. Though I love both bands, influentially, I find myself holding Images In Vogue with a far greater spot in my playlist, and you won two more great CASBY Awards and once again Band of the Year. I always find it odd and make a point to name-drop you whenever

anyone does one of those biggest Canadian/Vancouver band lists, yet don't ever really see your name listed much like Men Without Hats. Why do you think you don't get the respect you so rightfully deserve?

JV: We didn't start out with hopes to be a pop band on the radio. We wanted to make music

that was different, and we didn't want to do the same thing over and over.

So, it was weird when we started getting attention from the mainstream and after we did some opening dates with Duran Duran in 1984, we suddenly had a huge following of teenage girls that our record company was hoping to exploit, but also alienated some of our club and college radio audience. But while we had some successful singles, we never considered those songs to be our core, but rather the commercial fringe of what we did. There was less and less room for the more offbeat or experimental ideas as our record company wanted more singles that we were reluctant to provide. After Kevin left the band to concentrate on Skinny Puppy, we didn't express as much of that experimental side to us, so maybe we weren't as cool anymore. In the end, we didn't sell as many records as hoped and many mainstream and music business people regarded us as failures. Being seminal doesn't always translate into wider respect, as one of my fave bands Wire has proved. But that's okay. Most of the bands we loved back then didn't get much respect either; in fact, quite the opposite. Until

we were doing what we loved. **AU:** Okay, enough with the back issues, let's get to the current Images In Vogue. What has gotten you lads back together again to grace us old and new wave romantics with your showing at the Rickshaw and other Canadian dates? And whose Images are In Vogue this time around?

HOPELESSLY DEVOTED TO YOU

some of them became more commercial. But, record sales are just one subset of success. While we would have loved to have sold enough records to allow us to keep going without having to rely on other jobs, we were successful in doing what we wanted to do and accomplishing our vision of the music we wanted to make.

AU: I hope that wasn't too uncomfortable for you. Let's flip the pages: What was the coolest and the weirdest gigs the band ever played?

JV: One of the weirdest gigs we ever did was our first out of town gigs in Edmonton in August '82. The club booked us for three nights, but two of those nights were a shared bill with blues legend Long John Baldry! We had taken along Glen, who wasn't yet in the band, as our opening act. So, the evening was five sets: Glen Nelson solo synth, IIV, Long John, IIV, and Long John again. The newspaper headline was "Experiment at Scandals". We once opened for a wet t-shirt contest in Markham.

Cooliest could be opening for Roxy Music in Edmonton and Vancouver on the '83 Avalon tour. First time playing Coliseum shows, with one of our all-time favourite bands. Being on tour with Duran Duran in '84 was cool to experience the insanity of the fans, plus having our own hit single to perform at the time. But lots of our favourite shows were at the colleges or bars we played across the country, where everything just sounded great and the audience was great, and

2002 in Toronto and 2004 in Vancouver, but we were all working on other careers. In 2012, a few of us were asked to play a few songs at our friends The Spoons' anniversary gig in Toronto. Like we can do, we turned it into a bigger deal and seven of us played a set. That led to a short tour with the Spoons in 2013 and shows in 2014. Then nothing for a while until 2018 when we did three shows, 2019 with more and even during Covid. Since 2022, we've been doing three or four sets of shows a year in Ontario. Vancouver has been problematic, as four of the performing members live in Toronto, while two of us live here. The expenses of a Vancouver show have been prohibitive. However, circumstances somehow fell into place to make it work for us to do a show here in June!

Why do we still play? We are still great friends and it's our chance to get together and play songs we love to play. Rehearsing and spending time together is just as much fun. The band is still the band: Dale on vocals, Glen and I on synths, Derrick on drums, Ed on guitar, Tim on guitar and bass, plus Gary on bass and synth. Derrick has been our drummer since Kevin left in '85, Ed has been on guitar since '84 (he's on "Call It Love"), and Tim replaced Ed in '86, so it's all legit actual members, all play on at least one LP. This is the seven-piece band that performed in 2002 and 2012 and should be in Vancouver in June.

AU: What have you learned from your years of experiences in Images In Vogue that you could pass on to the new new wave of new romantics out there?

JV: Most important is to stay true to yourself. Celebrate the things that make you different, not the things that make you fit in. Keep control of your art (or whatever you might call it). Don't let outside pressures force you to compromise.

AU: And what of the new new wave of new romantics; what new sounds have you heard that make you feel like your plight is reborn or that make you feel like I did back when the old new wave of romantics was new?

JV: Bands that I love right now are Nation Of Language, Xeno and Oaklander, the KVB, Pinkshinyultrablast, and locally Leathers, Devours, Rat Silo, and Spectres all excite me the way OMD, Human League, Cabaret Voltaire, John Foxx, Simple Minds and The Cure did back in '81!

AU: Before we go, any last words for our readers?

JV: Last Words? We love playing our music for you! Come see us live. We're really excited to be performing in Vancouver after 20 years to celebrate the 40th anniversary of "Lust for Love"!

Don't miss Images in Vogue on June 8th at The Rickshaw in Vancouver!

rickshawtheatre.com/show_listings/images-in-vogue



L G 7 3 P R E S E N T S IMAGES IN VOGUE



WITH SPECIAL GUESTS
COMMODORE BALLROOM
DEC · 29 · 1983 8:30 P·M
TICKETS \$8·ADV \$9·DOOR
AVAILABLE AT CBO VTC AND USUAL OUTLETS
PRODUCED BY PERRYSCOPE

we were doing what we loved.

AU: Okay, enough with the back issues, let's get to the current Images In Vogue. What has gotten you lads back together again to grace us old and new wave romantics with your showing at the Rickshaw and other Canadian dates? And whose Images are In Vogue this time around?

JV: After 1991, we sort of drifted away from the band because of the exhaustion of trying to keep things going despite legal problems, record company problems, and a change in the music landscape. We did a couple of reunion shows in

BIOMORPHIC FANTASY

Saskatoon, Sk.

306 952 0991



Make It Pop Like Gene Champagne!

By Billy Hopeless

When it comes to pop can con, you can't beat a good old sparkling round of Gene Champagne. The guy's got more hooks than Gil Fisher aka the Fishin' Musician and a resume that eternally bubbles with every bottle he produces. The pessimist says the glass is half full, the optimist says the glass is half empty, I say fill the glass and let's uncork this interview and get hammered with the hit maker from Hamilton, Gene Champagne!

AU: Where do we begin this interview on the sound of music? Let's start at the very beginning, a very good place to start. Will you Do-Re-Mi a favor and tell us when did you first fall in love with rock n' roll and about your first band or live performance?

GC: It kind of all started when I was a kid and watching *The Partridge Family*. I fell in love with the idea of drums watching Chris, the youngest son, play his sparkly blue drum kit. It inspired me watching this kid on the shiny blue kit who was around my age on TV. My mother could see it in me and took me down that path with lessons and buying my first drum kit and really being my champion to do music. I was 10 at the time. I think my first public performance was in the gym in public school playing the drums as part of a school play and I had a solo spot. A few weeks went by and I was walking home from school and was approached by two older guys that said, "Hey I hear you play drums?" One of those guys was Mike Trebilcock (The Killjoys). I agreed to be in their band and we would get together and play original music because it was easier than doing other people's covers. We had a silly band name, but if I told you I would have to kill you, Billy! We did a gig with some more seasoned bands and we were proud when one of the older guys from another band said we sounded like The Yardbirds. We also did a small festival where we shared the stage with a young teenage Tom Wilson (Florida Razors/Junkhouse), those are the earliest memories of starting my rock n' roll journey.

AU: All right now, we could get into which Chris, as there were two actors who played that role (I always felt the first one, Jeremy Gelbwaks, was cooler) but moving right along, in 1992 you were part of the formation of the alternative pop rock band The Killjoys with releases on Cargo, Shoreline, Warner and Rhino records. The band broke up and reformed through the '90s and early 2000s, yet only ate a perfect pizza once. I must say you were way ahead of the '90s resurge that is going on these days. How does it feel to know you were ahead of your time and is the Joy of the Killjoys killed forever or has there been talk of a reunion?

GC: At that time, we certainly didn't feel like we were going to be part of a '90s resurge thing that's going on. We were caught up in doing what we loved at the time, although it's really cool to have connected with people. To hear young bands cover your songs is an amazing thing. I had heard many people tell me about The Killjoys being the first concert they went to, or stories about how people met at our shows. Lots of great moments happened through that time. We did do a string of Ontario shows last year and the response was amazing. This is year is the 30th Anniversary of our first record *Starry* which is being reissued on vinyl. It was only ever out on CD because that was the popular format back then. We are pretty

excited to finally have this on vinyl. It should be in stores in July, and I think we will likely do some shows around it as well.

AU: Killer Killjoys to the world! In 1997 I know you won a Juno for Best Band of the Year. Do you still have your Juno? Other than that, what was the biggest achievement with the band that you look back on with pride?

GC: I do still have my Juno. It sits on my mantle and I often think it would look great in a fish tank! I think the biggest achievement really was to have been able to travel North America with my best friends and be part of what became a scene, an era, and be involved in the last bit of the old school music industry before technology took over and changed the course of music as we knew it.

AU: I knew a goth girl named Joy once, I always found it easy to annoy, she wasn't an over or under-achiever, she just didn't see a point in trying which was quite an achievement in its own. Speaking of over/done/underachievers (oops I think I left my phone on airplane mode while I was typing this) after you gave it a go with a band called The Under Achievers which then led to you keeping the prefix but losing the achievers and forming your most current band the Un-teens and finally currently releasing your first solo album. Are The Un-Teens over/done? And what led you to grow into your venture as a solo artist?

GC: That band was Junior Achiever. That was a band I started where I first came out from behind the drum kit and wrote music, played guitar sang fronting my own band for the first time as an outlet after The Killjoys took hiatus. This time frame was very early 2000s. The Un-Teens came about years later when I formed that band. We put out some singles and a 7" record. I had some songs that I had recorded myself where I played all the instruments and just did everything myself. That became my Gene Champagne record. I had these recordings sitting around not doing anything and came to the realization that I love the record and I want them to be heard. Yeah right! Records helped me get this out by putting the EP on 12" vinyl. My new EP is called *Let's Jet* which is also my first single that is currently out and gaining some ground. The Un-Teens are still my band when I do these songs live. It's just under my own name these days.

AU: As I mentioned back with the Killjoys you only made a perfect pizza once; I've got to say your solo 12" entitled *Let's Jet* out now from Yeah Right! Records delivery is a perfect wheel with pop hook toppings and saucy tasty melodies all on a rocking shell. Who were the master pie makers that you took ingredients and cooking lessons from to influence you in the musical mix and what do you think makes this the best pizza vinyl in Hamilton, Ontario? Were you in airplane mode too when you came up with the album title and title track?

GC: I love pizza, it's that simple! Ha! I took the ingredients from my love of early '70s punk and rock n' roll. I love harmonies and loud guitars. Influences range from a lot of my fave bands like The Ramones, Rockpile, Cheap Trick, and of course Teenage Head. That being said, *Let's Jet* came to me when Gordie told me that was a phrase that Frankie Venom would say when he wanted to leave.

AU: Ok, enough with the flying wedges and well hit the head later... Before we jet, let's get serious here. In 2022, when Covid hit you caught the ailment and were put into a coma. How long were you in that coma? What was it like to wake up and how did it inspire you?

GC: I was in an induced coma because I had to be put on a ventilator. I was in that coma for seven days. It's a surreal feeling to be "gone" for days and not aware that you had been away. It was an awful experience with lingering trauma for quite some time to shake. I almost lost my life to Covid, so I have a very different outlook on life. I see things much differently and take nothing for granted.

AU: I'm sorry to bring up such a traumatic past experience, but I remember reading about it and referencing it when people were trying to tell me I was a fool to believe Covid was a danger. What do you say to people who claim it was a common flu or a myth?

HOPELESSLY DEVOTED TO YOU

GC: I know it to NOT be a myth. I recall in the early days of Covid before the vaccines (I contracted Covid before the vax availability) that I was watching the news and seeing people overseas being put on ventilators. There were ventilator shortages and people dying. I had a huge fear of something like that happening to me. Meanwhile, over here at that time it seemed distant. You didn't know or hear of anyone in your circles that got Covid, never mind be hospitalized. Then it happened. It happened to me and imagine your biggest fear becoming a reality when you are being told that you are going to be intubated and being asked that you wish to be resuscitated if needed? And going through all of that alone because no one was allowed into the hospitals at that time. I didn't see a face in over a month because of masks and screens and not one care taker had a face I could see. I was asked many times to speak about my story on platforms to bring awareness, but I declined. I just wanted to get better and had no energy to try and sway the hard-headed who believed their own research.

AU: Well, glad you came back to us. Let's talk about a cooler way to get infected. When I first met you, you were playing with Teenage Head who you still play with. How did you get to take the throne with the Hamilton Legends and tell us Disgusteens a funny Teenage Head story, won't you Mr. Un-teen?

GC: I knew Gordie from Teenage Head for many years and he was a fan of The Killjoys and would come to shows. I was asked back in the '90s to play in a band with him called The Shakin' Heads which was a collaboration of Teenage Head and The Shakers from Hamilton. I wanted to jump on in and say, "Yeah!" However, The Killjoys were heading out on tour and I couldn't. Years later, Gordie and I ended up talking. He was still writing and I wanted to give him an outlet to get these songs done. He took me up on coming over to my studio and we plugged away getting songs recorded. I brought Dave Rave in to sing. I played drums and we wrote some words to finish these

songs. We got some different bass players to pitch in and play bass including Andy Shernoff (The Dictators) and Dennis Dunaway (Alice Cooper). Gordie was a huge fan of those guys and they were fans of Gordie's. He was quite honoured they wanted to help. We did a few shows together as The Gordie Lewis band including a short run with The Diodes. It was a fun band. Fast forward and Teenage Head had a festival show and Jack Pedler on drums at that time fell ill in the hospital just days before the show. Gordie called me up knowing I knew those songs and I agreed to jump in. Jack has been a friend of mine for a very long time as well. He was very ill and his return to the band was not likely for a very long time. So, I was asked to join and have been here for the last decade. A funny story you ask? I remember my first introduction to Frankie Venom. Gordie took me over to Frank sitting at the bar. It was loud, as there was a band in the background. Gordie says, "Hey Frank, this is my friend Gene. He plays with the Killjoys!" Frank looks up and over and smile says, "Fuck off!" I looked at Gordie who was smiling and shrugs his shoulders. I laughed and walked away. It was surely a memory and Gordie says that means he likes you. I have been told that by many.

AU: Finally, let's end where we started before. We say so long, farewell, auf Wiedersehen, good night, what's up next for Mr. Gene Champagne? Climb every mountain, ford every stream, follow every rainbow, till you find your dream my friend...

GC: I am working my new record at radio trying to get it heard and I have been writing my next record already. I have a few shows coming up. My hometown Hamilton Ontario record release show is June 29th at The Corktown. And of course, I have some shows in Toronto at The Bovine June 14th and London Palasad Social Bowl June 15th with my pals in The Black Halos. Wait, isn't that you? I can't wait to share a stage with you and chat some more, my friend. Until then... Let's Jet!

THE INVISIBLE ORANGE ABSOLUTE UNDERGROUND PRESENT

TICKETS AT ORANGETICKETS.CA

COMIC-GEDDON

The Cult of that Wilkin Boy: Initiation O.S. Review

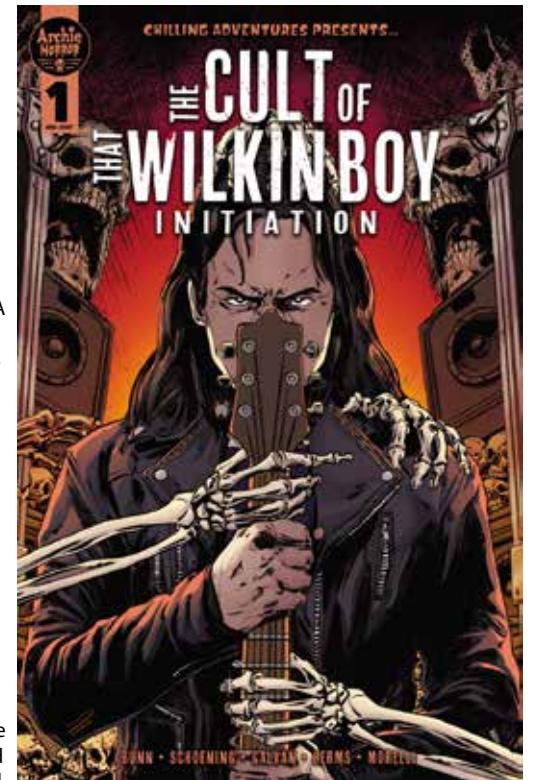
By Ed Sum

That Wilkin Boy has made a pact with the daemonic, and just how many sultans he's sold his soul to may we'll get answered in future installments. Unlike the comics of yore, where he's just a musician from Midville and simply sees him in slice of life narratives like Archie Andrews (of Archie Comics fame), *The Cult of that Wilkin Boy: Initiation O.S.* is imbued with Southern USA folklore that I highly approve of. Whether it concerns blues music and Voodoo, or it's regarding some other aspect of cheating to get fame, what's presented is perfect.

Cullen Bunn expands the narrative from last year's release to reveal what's happened to Bingo Wilkin since. He was a musician who hung up the microphone and became a record producer. He'll search for new talents to become the next superstar, and as for whether they're safe from the devil in the blue suede shoes, that's a detail I'm still uncertain about.

Artist Dan Schoening shows us an illustrative style that's different from the *Ghostbusters* and *Godzilla* comics he's done work on. It's nice to see this talent flex, and I always like the spooks he dreams up. Had colourist Matt Herms gave these entities a thicker feathered airbrush glow, I'd be loving those comic book pages a lot more.

This one shot clearly shows that this protagonist entered some Faustian type pact, and while I'm forgetful (I couldn't find my copy of last year's story to reread) concerning what he has to gain, this story is more about what evil will consume as his music spreads. When Wilky said he'd perform again, little did he know what the broadcast of that show would do to viewers. It's like the movie *Halloween III: Season of the Witch*



amplified up fifty notches!

There's a conversation I won't spoil, but to see him say the show must go on is very chilling! I'm sure Bunn has Bingo Wilkin's story fully charted out. Instead of telling it all as a series, fans are getting it in self-contained one-shots. At this rate, I don't think we'll see the entire saga in full. I'm left wondering if Sabrina the Teenage Witch will save the day. Until there's more news about this series' future, I'll be casting a spell to look at the future, and hope my soul is safe too.

BUSINESS PROFILE

Victoria Tattoo Removal

Interview with Owner Jen Porter

Absolute Underground: Who are we talking to today and what do you do?

Jen Porter: Jen Porter, tattoo removal.

AU: How long have you been in the industry and what got you started?

JP: I've been doing tattoo removal for two and a half years. I had some tattoo removal done by Pete a few years back, and the whole industry piqued my interest. I approached Pete about completing a removal course and starting a mentorship with him. As Pete has been doing tattoo removal for over 15 years here on the island, I knew his knowledge of the industry was invaluable.

AU: I know ownership has recently changed hands; can you give us a brief history of Victoria Tattoo Removal?

JP: Laser Pete has owned and operated New Skin Tattoo Removal for the past 15 years. Most of that time, he has run it out of Urge Tattoos (a perfect partnership)! Pete approached me about taking over the business, as he wants to take a step back. We came up with an agreement and here we are.

AU: What kind of changes can be expected?

JP: We really aren't changing much except the name. We are now Victoria Tattoo Removal! We have updated the website and now have an online booking system to streamline client booking and reminders. Our dedication to affordable tattoo removal is paramount as well as customer care and providing a fun relaxed atmosphere.



AU: What's your mission statement as a business?

Tattoo removal is what we do, period! We want to help you get it gone or help you get cooler shit on you!

AU: What makes Victoria Tattoo Removal unique?

JP: What you see is what you get with us. Both Pete and I are no-bullshit people. Part of why we've been here for 15 years is our customer service, fair prices, and results. We are passionate about removal and the tattoo community, and I think people can feel that and that's why they trust us and come back.

AU: Anything else you'd like to mention or promote?

JP: We also offer a carbon laser facial peel! It's a no-frills facial, because we are not a spa, so the price is right! It's a 45-minute appointment, and offers many benefits. One of the best benefits being, it reduces acne and pore size, and improves brightness and texture of the skin!

AU: Where are you located and what's the best way to book an appointment?

JP: We are located at 1026 Cook Street inside of Urge Tattoos. All price quotes are done in person. You can text our number to set up an appointment to get a quote and more information about your particular treatment. Check our website for updates and for our online booking system.

victoriattattooremoval.com

@victoriattattooremoval

250-882-6521

Hanson Jeff

WAY COOL TATTOOS
494 KERR ST
OAKVILLE, ON
905-337-0828
WAYCOOLOAKVILLE.COM

GUEST SPOT AT
URGE TATTOOS
JUNE 7-10, 2024

instagram @hansomjeff hansomjefftattoo@gmail.com
instagram @urgetattoos 250.380.2989 urgetattoos.com



McNeill Heating Ltd

energy saving solutions

- Furnaces & Boilers
- Hot Water Heaters
- Repair & Installation
- Scheduled Maintenance
- Heat Pumps & Air Conditioning

"We've been a trusted name in Victoria for over 50 years"

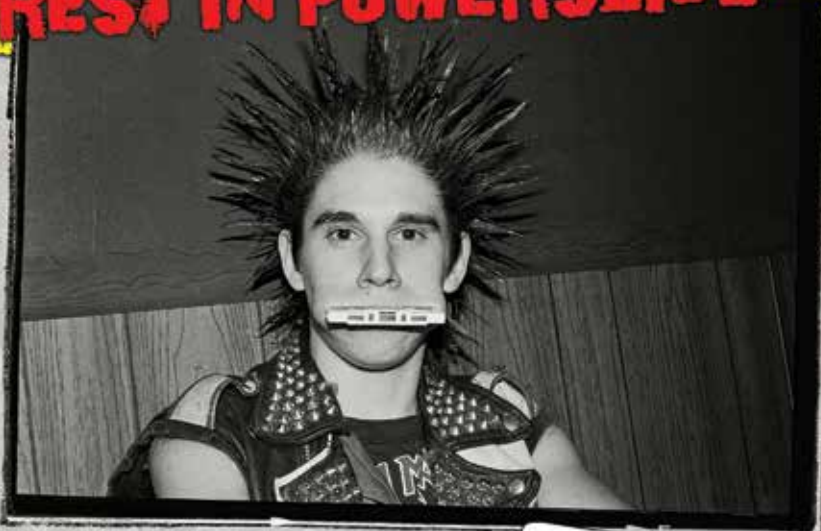
Mark McNeill
250-361-8424

PUFF



3255 MAIN ST.

WWW.PUFF.CA


REST IN POWERSLIDE



Michael "Bam Bam" Sversvold

Founding drummer of hardcore punks JFA, who also played in other acts like Mighty Spincter, Soothsayer and Rabid Rabbit.



Lucky

EVERYTHING HAPPENS AT LUCKY BAR

517 Yates Street (250) 382-LUCK
FIND OUT AT WWW.LUCKYBAR.CA

@ DYNAMOHAWK



SIX GILL TATTOO

@ SIXGILLTATTOO

SECHULT BC 604-740-3848

POACHED RECORDS

By Bluto the Garbageman

Welcome to what might possibly be the most boring article ever printed in the history of boring articles. For example, have you ever been to a funeral for someone you never met or tried a bowl of plain Quinoa? You still with me? The boss has been away on business, so not much work is getting done around the office. A good portion of my day yesterday was spent sitting at my desk with my pants down to my ankles, Googling home recipes for Krokodil, ingesting copious amounts of THC, and the occasional whippet.

We finally got around to releasing the *PLAY FAST+DIE OLD* compilation tape. Put on a release show with Lutheran, Bitter State, Pizza Coffin, Krash & Exsang. Good times. Good folks. *Love to Black Cat Tavern in Saskatoon. Best bar in the world*

The tape is limited to 100 copies- 30 Bands from all over the place. We couldn't be happier with how these came to life. By the time this article is printed, we will be out of physical copies, but you can still download it for FREE on our Bandcamp page. That means more cash for instant noodles and malt liquor. If anyone is interested in making their own copies of the compilation, hit us up and we will send you all the files you need. Make as many as you want. Sell them if you need cash for your duct tape pants or methadone or whatever. Fuck a copyright. Bootleg it forever.

In other breaking news from the abysmal depths of the Poached dungeon, everyone's favourite undeveloped, caustic anti-hero, Martin Splatterpants is back on the payroll. Well, he was for a minute. RCMP busted in to the storage unit he was living in and took him in on some bullshit charges only two days after he got home. I've probably already said too much. Our team of lawyers is working round the clock to #FREEMARTINSPLATTERPANTS Now back to more stimulating news from bands you haven't listened to yet.

Poached is currently putting the finishing touches on the Pizza Coffin / Bitter State split LP. Shooting for a Fall 2024 release if all goes as



planned. The fellas in Asspatch are just finishing up their first album. 10 songs of snotty punk with shredding guitars. Members of Miserable Tradition, Savage Henry and The No Goes. Very stoked to hear the final cut. You can find three live songs from their first show on our Bandcamp. As always, FREE DOWNLOADS! Just Like Oprah.

If you have read this far and you are expecting things to improve even slightly, I can assure you, we are en route to disappointment. Other than that drug stuff and music stuff we already talked about... We probably have some merch you might want. Maybe. We also have a graphic artist that can design your band some sick merch if you don't want what we got. Email us anytime day or night. Our notifications are never not turned off.

I did not think this one through. Typical. If The Egg sees this one come across his desk we are all in some kind of shit and I am NOT playing Russian roulette in teddy bear costumes again while he drinks Negronis in a Zebra skin suit and laughs as him and his friends place bets. I still don't believe they were "Only blanks in the gun," Where did Greg go then guys? Where's Greg? I can still hear the laughs. Never forget, "If everything was perfect, you would never learn and you would never grow." - Beyonce Knowles

Poached Records - DIY Punk Label est. 2024
tapes / records / album, t-shirt & logo design
poachedrecords@gmail.com
poachedrecords.bandcamp.com
[@poachedrecords](https://www.instagram.com/poachedrecords)

UNDER THE OUTHOUSE



No Brainer Old School Hardcore with Pop Punk Sensibilities

Interview by Laurie Storrie
Absolute Underground: Who am I talking to and what is your role in the band?

Bill: I'm Bill, the guitarist with No Brainer.

AU: Can you give us a brief history of the band?

Bill: 2018 was a pretty big year of change for all of us. Previous bands had ended, and relationships had fallen apart. I had stepped away from music for a few years to deal with a pretty nasty alcohol addiction. Having been friends for ages, and playing in bands alongside one another, we started talking about making music that was free of gimmicks and echoed to the bands of our youth, the sort of stripped down and powerful honesty of Western Canadian punk. Even setting aside the fact these guys are my closest friends in the world, they are also the best at their respective instruments and were always my first choice to play music with again.

AU: No Brainer has been around five years,

but you are all long-time veterans of the Calgary scene. What were the bands that came first?

Bill: I won't name every band we've been attached to, but the notable past ones being PMMA, X Ray Cat, Class Action, Von Tomcats, Hollywood Gods and Mossleigh. Currently, we share members with Death Knell, Closetalkers and Special Edisons.

AU: What are some of the best changes you've seen in punk since you first started playing?

Bill: In my opinion, the greatest change I've seen in punk has been within the



community itself, in respect to inclusivity and acceptance. When I was growing up, there was a lot of gatekeeping, pejoratives, and this sort of "holier than thou" attitude among a certain segment of the scene. Nowadays, no one tolerates that. It's pretty common to see people hugging each other at shows, which warms my heart.

AU: Your new full length *Dead Weight* just dropped, tell us about it.

Bill: Our debut full length, *Dead Weight*, consists of 12 songs of anthemic punk rock. Musically, we pull from street punk, Oi, hardcore and melodic punk. We really endeavoured to have an album with no skippable tracks; each song unique unto itself, but there would still retain a distinctive cohesion. The whole thing is unmistakably No Brainer. Thematically, we're very inspired by

modern disillusionment and the ills of our society. The songs are born from our increasing societal division, expanding inequality, injustice, and the reflections of all of that chaos on our mental wellbeing. It's raw, dark, and angry, but there's also cautious optimism and catharsis, ya know? That's kind of the secret sauce of our band, juxtaposing the light with the dark and hoping the dish turns out edible.

AU: It's also your first release on vinyl, how else was this different than the previous two?

Bill: Most significantly, this is our first truly collaborative release. Firstly, the album is released by Outhouse Records. Secondly, this is the first release we've done in a studio with the amazing Jesse Gander at Rain City. Our previous releases were recorded DIY at our bass player's house. Flying out to Vancouver and sort of living in the album put us in a more focused headspace. We are proud of our previous releases, but each of us felt there was something missing from them. Something about *Dead Weight* feels more complete and necessary. Maybe it's the songs, the production, or the themes. Regardless, this feels like *essential* listening for No Brainer.

AU: Whats next for No Brainer?

Bill: In September, we are excited to be performing at Outhouse Fest (Pender Island)



and Skate or Die Music Fest (Lethbridge). We're planning on some dates in Ontario and BC this summer. We're really focusing on getting this record in front of as many folks as possible.

AU: And now the most important question, what are your favourite songs from a

Tony Hawk's Pro Skater soundtrack?

Bill: Bit of a story. When I was young and poor, I had a demo for *THPS2* on PC that only had one level and one song. I was playing with a keyboard and even just doing an Ollie was basically impossible. But I played that one summer and there was one song that became lodged into my brain.

Years later, I fell in love with the Swingin' Utters and much later found out that specific song was "Five Lessons Learned". Swingin' Utters are a huge influence on me and I owe it all to *THPS2*.

No Brainer is streaming on all platforms. nobraincalgary.bandcamp.com

@nobrainerpunk



MERCH!

FIRST-TIME LIMITED EDITION FESTIVAL SOCKS FOR PURCHASE!

VICTORIA 25th ANNIVERSARY SKA & REGGAE FESTIVAL JUNE 19 - 23, 2024

To celebrate Victoria's 25th Anniversary Ska & Reggae Festival, we've re-created some legendary designs that will be new to many of you. For a limited time we've brought back the Chelsea Girl by Martin Wales (August 2000); the swallow by Jesse Dicey (2002) and Vespa Girl from 2011 (Michael Deas). These designs will be available on t-shirts, hoodies, flat brim and trucker hats. In addition to those you'll also have a wide selection of our signature emblems (wolf, festival crest and more). Save bread for limited edition festival gear and celebrate our history.

SEE YOU AT VICTORIA'S 25TH ANNIVERSARY SKA & REGGAE FEST **VISIT VICTORIASKAFEST.CA FOR MORE INFO**

SOCIALIZING | DANCING | FETISH FASHION SHOWS | DUNGEON GEAR & KINK PLAY | PERFORMANCES



VANCOUVER FETISH WEEKEND

5 DAYS & NIGHTS OF WORLD-CLASS KINKY PARTYING
MEET & GREET | HARNESS THEME FETISH BALL | 10 YEAR ANNIVERSARY MAIN EVENT
THE WORLD FAMOUS VIP FETISH CRUISE | STRIP CLUB TAKEOVER | GROUP BEACH TRIP



LOCAL & INTERNATIONAL FETISH PERFORMERS, DJs & DESIGNERS

VIRGIN X (LONDON) **HOUSE OF HARLOT LATEX** (LONDON) **HOUSE OF LOLA** (VANCOUVER)

VAL VAMPYRE (MIAMI) **DARK GARDEN CORSETRY** (SAN FRANCISCO) **SEATTLE SHIBARI**

NATASHA NEBULA (MONTREAL) **MELODY MANGLER** **THE RUBBERSLUTS** & MANY MORE



July 25th, 26th, 27th, 28th, 29th

TICKETS & INFO : WWW.VANCOUVERFETISHWEEKEND.COM

When Equality Isn't Enough

By CJ Sleez

I recently received a Facebook invite to join the "Canadian Women's Strike 2024" group. I checked out the page before declining. Then I found myself asking... as an advocate of female empowerment, why does this type of organized feminist rally make me cringe?

The main reason is that I genuinely don't feel deprived of any rights. I don't feel oppressed, censored or subdued. I'm an outspoken, sex-positive, bisexual female and I feel free. Truly free. Not only do I "have a seat at the table," I have the luxury of deciding whether I want to initiate a discussion, offer my opinion, or simply sit back and say nothing. And so do you. It's not that I disagree with the ideals behind the Women's Strike, I just think it's important to balance those attitudes by also hearing from a woman who's pretty happy with the level of equality we've already reached.

As Canadians, I don't think that we celebrate our social liberties enough. Let's never take for granted how tolerant and respectful we have become of each other's differences. Sure, there's always going to be a minority of people who oppose the basic principles of equal-rights and inclusivity, but the standard of social justice is set fairly high here. There are countries today—right now, that are suffering through genocides, ethnic cleansings, religious persecution, political coupes etc... This is the reality of daily life for millions of people around the world. So looking at our current issues with a global perspective... we've got it pretty fuckin' good here, don't we?

OK yes, there are important matters that still need to be addressed and there will always be something to improve but can't we take a little time to celebrate how far we've come instead of incessantly bitching and complaining that society has not yet reached utopian levels? Consider how far we've come. Same sex marriage across Canada has barely been legal for 20 years, a little over a century ago women couldn't vote, 200 years ago female hysteria was a widely accepted diagnosis enabling men to commit their unruly wives into horrific psychiatric facilities... Hell... 350 years ago, someone like me probably would have been burned alive as a witch.

Lasting social change very rarely happens overnight—it often takes generations for a meaningful shift in beliefs or perception to take root and become the norm. We've gotten used to life at full speed and have made enormous advances in liberal rights over the past few decades. So, can we take a friggin' breath and enjoy our progress already? I mean, isn't equality enough?

If you're still curious about the other reasons I'll be sitting out of the Women's Strike on June 24th, here's a bullet list that I'm pretty sure will cost me some fans.

The mandate:

The Facebook group page suggests taking the following actions on strike day:

"Don't spend money at any business that isn't woman-owned. Take the day off work or school (if you're able to). Do not perform labor. No cooking or cleaning. No childcare. No labor! (If you're able to). Have to work? Wear red and black in solidarity." Hmm... How is personally sacrificing a day's work or refusing to look after your own kids or clean your house going to assist the woman across town that's stuck in an abusive relationship or the sex-worker who risks her life on the streets every night?

The oh-so-broad platform:

Too many wide issues. It kinda seems like "everything and the kitchen sink" to me. They've listed three matters as being their main focus; the second anniversary of Roe vs Wade being overturned in the US, missing Indigenous women in Canada, and finally domestic and

CALL ME CRAZY



sex-based violence against women (I'm guessing everywhere?). Sure, those are important social issues that I agree need to be challenged and let me be clear that I am absolutely pro-choice, but consider this— who specifically are you directing all your complaints and demands to? Protesting several things at once just muddies the waters and allows each individual issue's agent or representative to "pass the buck" to the next. In effect, no one's held directly responsible to make change or even acknowledge your objections.

Maybe I'm jaded, but the harsh truth is that the real "powers that be" probably don't care about your demonstration; they care about their own bottom line, which is money, power, or both and sadly this rally poses no imminent threat to either. The American supreme court doesn't care what a bunch of foreigners think about their rulings. Do you honestly think there's even the slightest chance that this one day show of resistance will suddenly make them second guess their stance? I know none of you are that naive.

So... Who does care? The small business owners and the rest of the general population that live, work and commute in the area you've disrupted and made inaccessible. Which ties right into my final bullet...

The delivery:

Protests are friggin annoying. They just are. Another quote from their Facebook page is, "Women's issues need screaming from the rooftops. There is much to scream about!" Take it from an authentically crazy person— screaming in the streets is rarely received as well as you'd hoped.

So, let's just call it what it is... For those going about their normal day doing nothing other than wearing red and black (which I'm guessing will be the lion's share), it's just a fresh hashtag to post on social media so that everyone knows what amazing activists they are by being cute and fashionable. For the actual attendees, it's a chance for a bunch of angst-filled feminists to get together and do something fun, different and exciting. And hey— all the power to them! It's their right. That's the awesome thing about being a woman in Canada today and my ultimate point. Isn't freedom a wonderful thing?

Got a comment? Great! I'm glad you're inspired. Organize your thoughts and publish your own column or post it on threads where someone might care. This op-ed's rhetorical. Cheers.

Photo by Peter Scott Photography

RIPCORDZ TOUR TIPS

As we've been driving back and forth across Canada for more than three decades, we've come up with some guidelines that help us on the road. Figured we'd share.

They're tips, not rules. Everyone has their own way of touring, but some of these may help younger bands on their way.

PART EIGHT

TOUR TIP NUMBER 43



EMPTY THE VAN OCCASIONALLY

Take the time to air things out and rearrange everything.

TOUR TIP NUMBER 44



SINGALONGS SHOULD BE ENCOURAGED

Just don't let anyone grab the mic coz you'll likely lose a tooth.

TOUR TIP NUMBER 45



DO LAUNDRY WHENEVER YOU CAN WHEREVER YOU CAN

You never know when you'll get another chance.

TOUR TIP NUMBER 46



ALWAYS SET UP A MERCH TABLE

...even if you have to do it on the sidewalk outside the venue.

TOUR TIP NUMBER 47



TROUBLE SLEEPING? TAKE YOUR FAVOURITE PILLOW.

The pillow is important, not the bed. *Of course, you'll have to burn it at the end of tour.

TOUR TIP NUMBER 48

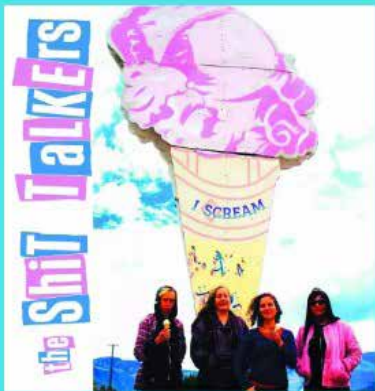


TRY TO AVOID GETTING TATTOO ENVY

Someone always has bigger tats.

Find more tips and other stuff on our facebook, <https://www.facebook.com/ripcordzpunk> and instagram, <https://www.instagram.com/ripcordz.punk>

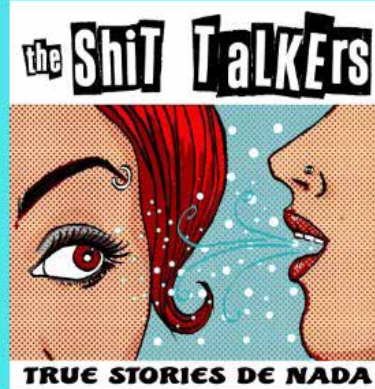
2018



theshittalkers.com

Check our website for upcoming 2024 shows

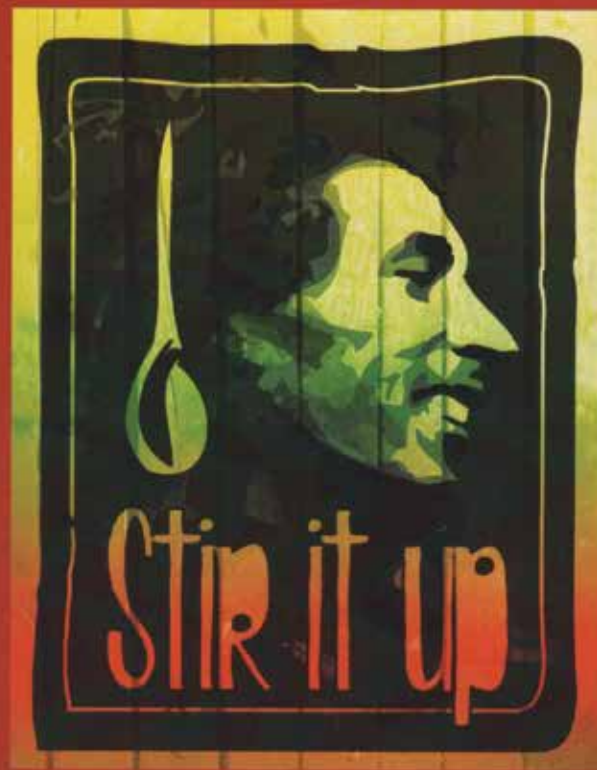
2020



VINYL

APPAREL
PATCHES

2022



Authentic Caribbean Soul Food


778.432.0133

760A Yates Street in Odeon Alley
Victoria, BC

Please call ahead for pick up orders.



EVENT LISTINGS Prince Albert Sk.

May 24	Lutheran with Dead Like God and Despite the Reverance @ Spice Trail
June 7	Chest Fever with Grassy Blues @ PABCO
June 9	Under the Mountain with Atomic Yeti @ PABCO
June 19	Rad Dog with Mr Awesome @ Spice Trail
July 13	Spectre @ PABCO
July 18	Inhuned with Suburban Hypocrites @ Spice Trail
July 30	Black Suit Devil @ PABCO
Aug 5	Ripcordz with Tadoma and TV Casualties @ PABCO
Sept 5	Doom Gong @ PABCO
	Events subject to Change. Updates: https://threadbare-productions.com/events bookings@threadbare-productions.com Adv Tix @ Skin Junkies, Inspired Vapor & Venue



The Spice Trail

THE TERMINAL
EST. 1912

The Devils Sons

WITH SPECIALS GUESTS

WARRIOR WARRIOR

LOA
LORDS OF APATHY

Gene Fishin'

2024 ISLAND INVASION




JULY 27TH
THE TERMINAL
63 VICTORIA CRES
8PM - \$10

\$6.66
PER ISSUE



A
MONSTER
APP

THE WORLD'S #1 HORROR MAGAZINE
IS NOW AVAILABLE PRIOR TO NEWSSTANDS ON **iPHONE** AND **ANDROID**.

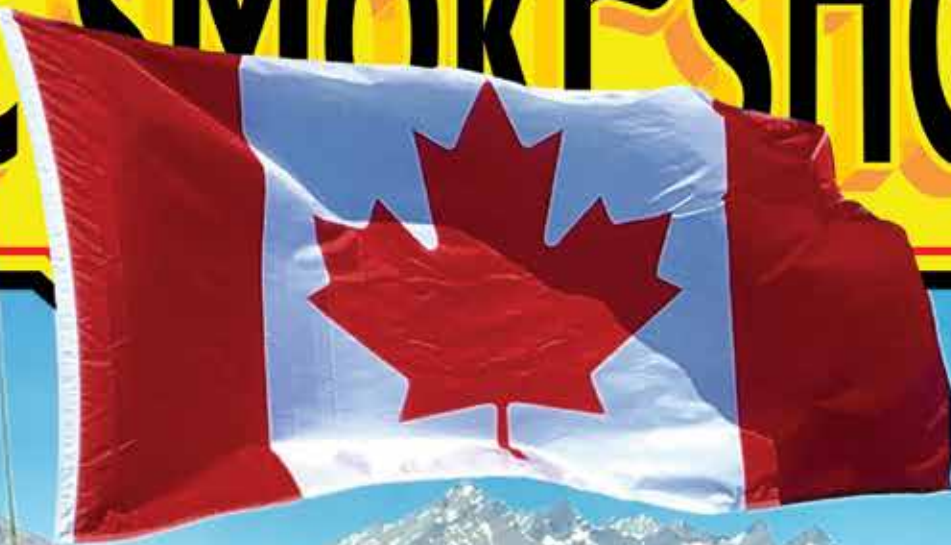
VISIT RUE-MORGUE.COM @ THE  APP STORE

FOLLOW US ON **INSTAGRAM**, **TWITTER** AND **FACEBOOK**   

SERVING VICTORIA AND THE WORLD SINCE 2005



BC SMOKE SHOP



HAPPY *Canada* **DAY**

**YOUR TRUSTED
SOURCE
FOR VAPORIZERS,
BONGS,
GRINDERS AND MORE!**



SHOP ONLINE • CANADA WIDE SHIPPING

BCSMOKESHOP.CA [BCSMOKESHOPINC](https://www.facebook.com/BCSMOKESHOPINC) [@BCSMOKESHOP](https://twitter.com/BCSMOKESHOP) [@BCSMOKESHOP](https://www.instagram.com/BCSMOKESHOP)