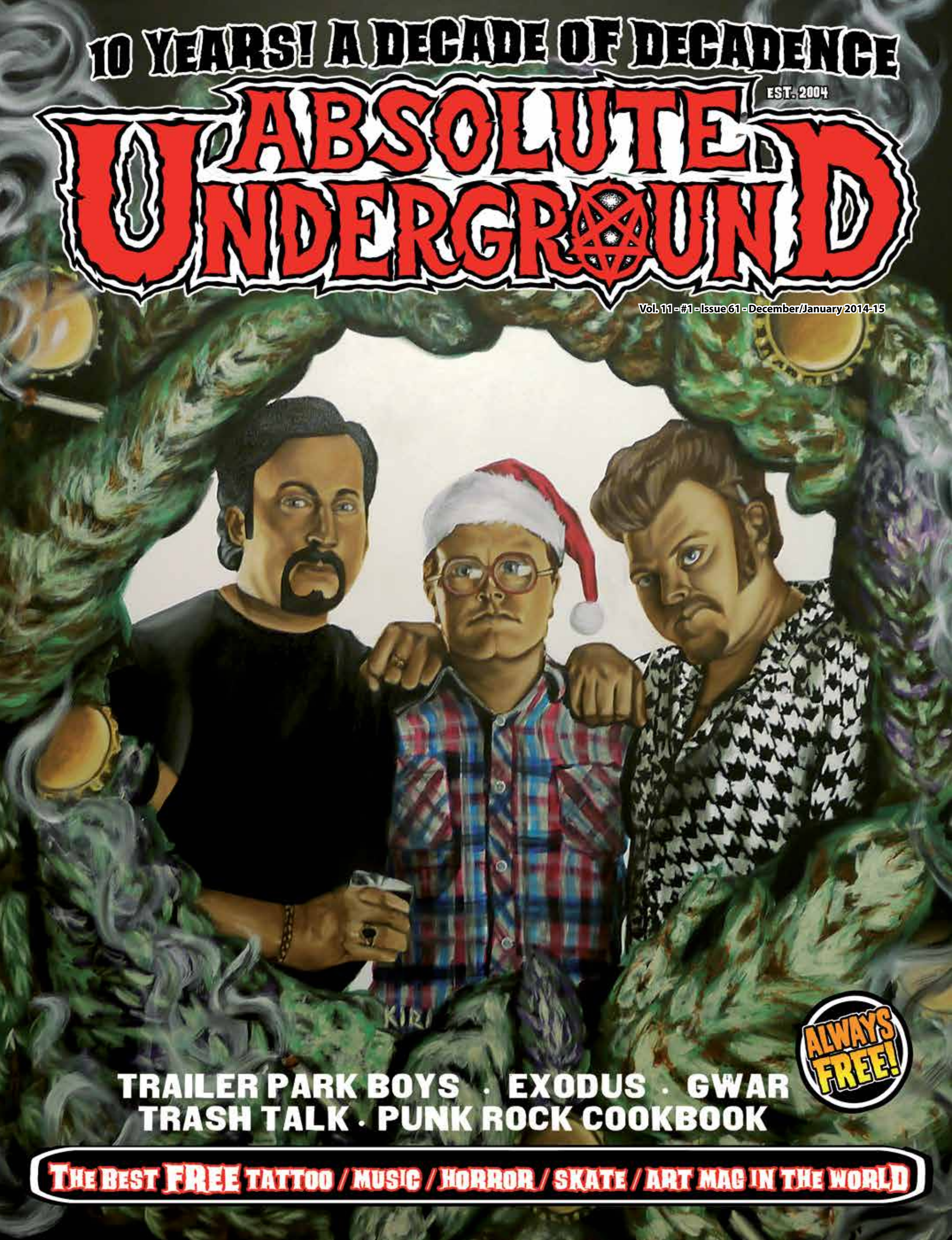


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Sasquatch Brothers

Interview done in secrecy, located somewhere in British Columbia, in an unknown mountain range.

Absolute Underground: You have a new album,

Insanity Theatre, what kind of music would you call it, and what are your plans for it?

Sasquatch Brothers: Hip-hop murder rap mutation. We kill it, literally. We

own the genre. No one else even comes close, they don't need to try. We personally think they are scared to even compete. Our originality is like a diamond in the dark cloud that is called the music industry. Corporate executives are

intimidated by our immense influence and immediate unparalleled success. Fame has gone to our heads, as no doubt it should, these days we are like walking, violent bank accounts. Gene Simmons tried to copyright our name, for fuck's sake! Dr. Dre wears a 75-million dollar necklace around his neck that says "S.B. Wanna-Be." Yeah, Sasquatch Brothers are like a modern plague. Our plans for the new album are to outsell the competition, get richer, do more dope, buy more cars, get more pussy, go solo, who cares? The real question is, what would you do with an extra billion dollars? We'd do the same, times ten. We live life to the fullest, no bullshit!

AU: You just mentioned drugs, do all four of you experiment or dabble in such activities?

SB: Why, do you have any? Haha... experiment? Dabble? Who says shit like that? We do what we do, we do a lot of it. Yes, we love it. In fact, all four of us are in the midst of full-blown psychosis at this very moment. Luckily, the Valium and liquor

mixed with shrooms is keeping us intact mentally, if that's

what you mean. Sanity is a fine line. A good drug is like an aged wine. We're all walking upright now, with bent spines, indulging in sick crimes. You can't script this shit, we all get high.

AU: Tell us about some of the themes/inspirations behind your songs and their lyrics.

SB: Oh, we just take the peace and love out of the equation. Basically, we violently obliterate it, we take reality and show you how to dissect the angles and re-triangulate.

AU: Four members (identities unknown)... the Sasquatch Brothers, anything you'd like to say about each member?

SB: Sasq #1, Ink.D – Obsessed, possessed and creatively blessed... a wasted mess.

Sasq #2, White Cheddah – Unique freak, drug tweaker, twisted tongue, loud speaker.

Sasq #3, Slam Killah – Stage dives, demon eyes

and vocalizing, trance-like states and guitars live. Sasq #4, Doogle – Breeder, baby Sasquatch feeder, the seeder.

AU: Final question – Musicians have been accused of crossing the line for years. How are you dealing with all the backlash and negativity regarding the obscenity of your lyrics?

SB: No one has ever lived after giving us attitude. Negativity is a beautiful thing when used correctly, and especially for all the wrong reasons. Do you know what you get when you walk into a forest with a Sasquatch? A bear attack. What's the difference between a smart blonde and a Sasquatch? There have been claims of sightings of Sasquatch.

<http://smokedoutbrainzzz.com/artists/smoked-out-brainzzz-presents-sasquatch-brothers>

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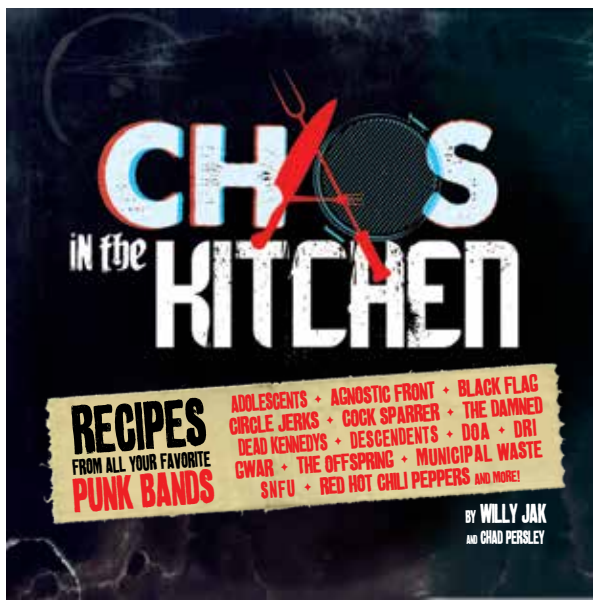


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Punk Rock Cookbook: Chaos in the Kitchen

Interview with author Willy Jak, by Alicia Gilmour

Absolute Underground: So what was your inspiration behind this project? Is cooking a



passion of yours?

Willy Jak: I think the official job of the punk rocker is dishwasher, and inevitably like I did, we rise up through the ranks. Most of jobs that I've had in my life, I've been in kitchens. And being on tour a lot, we eat at a lot of different places, oftentimes with other bands that are touring with us.

I also used to read *Thrasher* mag when I was a kid, so the "Scarfn' Material" section was always something really cool. My friends and I used to enjoy making that stuff, so that was definitely a big inspiration. I want the book to reflect a lot of the fun that we had goofing off making that stuff in the *Thrasher* magazine.

AU: How long was *Chaos In The Kitchen* in the making, from when the idea spawned to actually taking action, gathering recipes, and then actually getting the book together and putting it out?

WJ: When I started out, I just had a few recipes that I got from other guys in bands. Then when I got the idea to put it in book form, I started reaching out to other guys that I knew were in bands that were also cooking. After that, I started sending emails to other guys, a lot of the time on suggestions from people that were already contributing, you know? Then when I had a bunch, I and a friend of mine started cooking them and my daughter, Daron, who is an amazing photographer, took photos of the food that we had made. After while we brought Tjaden in and he took a lot of photos and did all the layout. He did a really amazing job. Chad and I have been involved with *Absolute Underground* on the ground for years, so publishing wasn't anything new to us. Chad worked on it really hard for over six months and did a really amazing job, and his girl, Danika, worked on the cover design, so it was a real



family affair.

AU: What was the whole process like? Any setbacks?

WJ: There weren't any real setbacks, but there were times when I felt like I could've done a better job. We might have redone certain recipes just in order to get a better photo... otherwise it was mostly just a lot of fun.

AU: Do you have any memorable moments that came from getting any of the recipes?

WJ: Yeah, it was kind of a surprise when we got one from Rat Scabies, that was kind of a cool moment because I've always been a huge fan, so yeah, that was pretty neat.

AU: Anyone you wanted to get a recipe from but weren't able to?

WJ: Yeah, Marky Ramone, Wattie, there's a few. A couple guys promised me stuff, but never got around to giving it to me, so that was a bit of a drag, but I'm hoping I'll have them in there for Vol. 2.

AU: Did any of the recipes surprise you in what they were and who they were coming from? Did you find a lot of diversity in what punk rockers are eating these days?

WJ: Definitely a lot of diversity, there are a lot of guys that are vegan, you know. There's other guys that take cooking really seriously, like Sean Stern from Youth Brigade, and there's other guys that you know are just going to have fun with it.

AU: Can we expect any more collaborations like this from you? Any other up-and-coming projects or maybe a second edition?

WJ: I'm hoping to do a second edition, I've had a



few contributions since the book went to print, so I've definitely started collecting material.

AU: You're taking the book on the next tour, will you maybe have a book signing along the way?

WJ: Yeah, me and Chad are definitely going to do



some events with the book, but I'll definitely also take them on the Dayglo Abortions' tours with me, wherever we go.

AU: Where can people get a copy?

WJ: www.punkrockcookbook.com

We're going to get it in the bookstores and record stores pretty quickly, but since it just came out, so far it's just on the web page.

AU: Anyone help you out with this project that you want to say thanks to?

WJ: Definitely everyone who worked really hard on it, like Merlin, my daughter Daron, and obviously Chad has been working on it for over six months, and definitely Danika for the kick-ass logo!

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TRASH TALK

Trash Talk

Interview by Michael Luis

Sacramento-born and Los Angeles-based hardcore band Trash Talk is doing as well as a band with 70-second songs and gratingly screeched vocals can do. The four-piece has been building their name in the West Coast hardcore scene for the past nine years and just released their fourth full-length record, *No Peace*, in May. Absolute Underground's Michael Luis sat down with frontman/madman Lee Spielman this past spring before their Vancouver show with Dillinger Escape Plan, Retox, and Shining.

Absolute Underground: So, how's the tour been?

Lee Spielman: It's been sick. We got to go to a lot of parts of Canada we've never been to. We've only ever been to Toronto once and Vancouver twice, so it was tight to go to Edmonton, Calgary, Saskatoon - places I'd never think of going to.

AU: This is a heavy tour, but you guys have done some tours with hip-hop acts. How do these hip-hop audiences receive you?

LS: Rap shows are tight. Kids don't show up with pre-conceived notions. When people start [stage] diving and kids are like, "What the fuck is this? I've never seen this in my life. I can front-flip off a stage and not get stabbed or something?" It's definitely different for a hip-hop kid to see that.

AU: Speaking of these tours, is it true that Action Bronson cannonballs into the mosh pit?

LS: Yeah, we played Los Angeles and I was tripping and the show was going really good; it was hometown shit, so it was crazy. Out of nowhere I just hear, "Aaaaahhhhh!" and I look and Action

Bronson hits a cannonball off the stage. And that's been like his thing, man. He just stage dives during Trash Talk.

AU: I was at Coachella, the same one you guys played when he was throwing all that weed into the crowd and shit.

LS: I threw an eighth into the crowd and I thought I was cool, and then he threw out five ounces of weed [laughs].

AU: Did you guys ever finish Nardwuar's punk activity book?

LS: Yeah, we did.

AU: Was it super fun?

LS: It's on my coffee table at home. Nardwuar's fucking sick. Last time I was here, I did his radio show for charity and my homie called in and donated 50 bucks and was the only person who donated 50 bucks. I've never seen someone work that

hard. It was like, we're about to go on, five, four, three, two, one, and it felt like a switch flipped, and he turned into Nardwuar! It was super sick to see someone so passionate about something.

AU: How important are all-ages shows to the Trash Talk ethos?

LS: I think they're super important. I was a fucking 16-year-old kid who wanted to see a show and it



was 18-plus. Knowing that one of your favourite bands is playing down the street and not being able to go is one of the most frustrating things. I don't think that music should be age-limited or genre-limited. If you want to come and check it out and see if it's for you, you should be able to come out and see if it's for you. It's fucking music. This tour has been cool though, to see that we can play age-limited shows and they'll still be good. Sometimes it's a toss-up. It's like "This is going to be fucking horrible. It's 21-plus." To play age-limited shows is super... weird almost.

AU: Yeah, well at least in Calgary it would've been 18-plus, so you could at least get college freshmen and whatnot.

LS: America's just 21 everywhere, so you're fucked for a while.

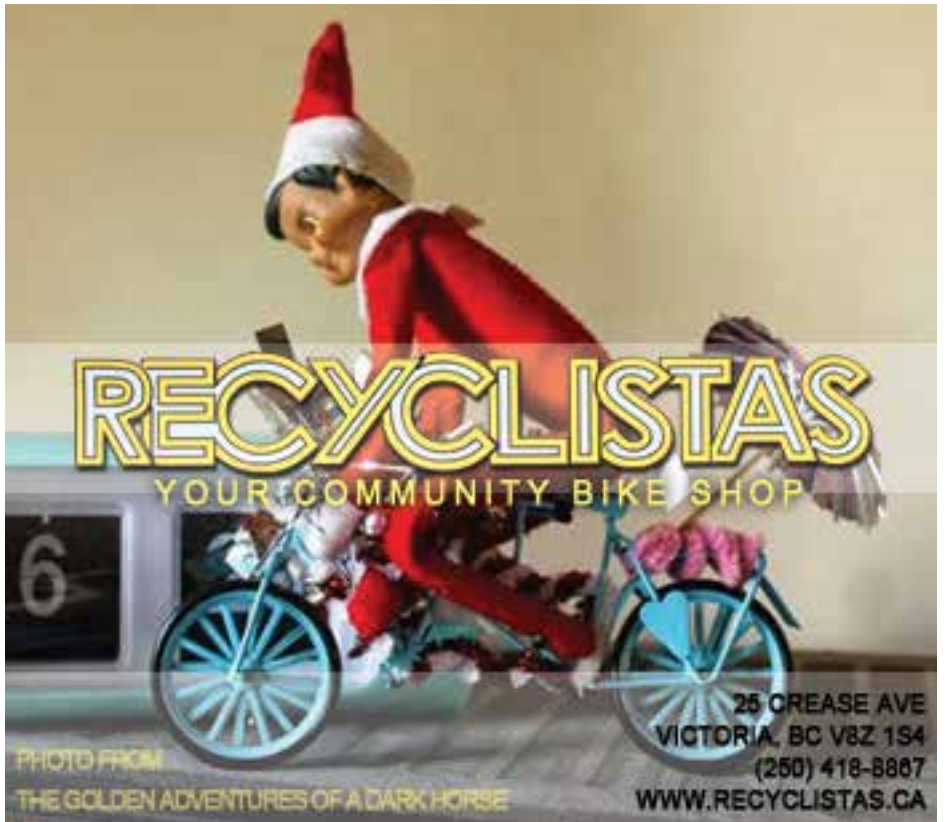
AU: Anything else you'd like to add to your Canadian fans?

LS: Shout outs to Fucked Up, No Warning, all our homies in Toronto, all the homies in Vancouver. We'll be back soon if the border will let us over. We can't wait to come back.

More information at

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

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SHRED SESSION



Mike Gordon

Interview by Matt Gordon

Mike is my cousin and one of my best friends. We started skating together and there's always been some magic where we progress faster when we skate together. Now he's becoming a firefighter and still squeezing in the odd skate session in. Watching Mike skate is super frustrating because he skates as well as I do and spends like an eighth of the time on his board that I do. BUT the guy is as legit as they come and nobody deserves it more. SO give it up for him Mike Gordon everyone!

Absolute Underground: So, first question:

Mike Gordon: Let's do it
 MG: How big are my balls?
 MG: Huge
 MG: What colour are my eyes?
 MG: Green
 MG: How tall am I?
 MG: 6'1 1/2

AU: I'll ask the questions! When did you start skating?

MG: I'll get back to you on that one.

AU: Summer of 1999. OK, next question. When did you quit skateboarding?

MG: Summer of 69.

AU: Did you do anything else interesting that summer?

MG: I never quit, you can still find me out there riding.

AU: Pole jam varial heel is obviously one of the most over-done cookie cutter tricks in skateboarding. Do you look up the most often-done skateboarding tricks on YouTube, then say, "I'll learn that one?"

MG: What else would you use YouTube for? It took me probably two hours to get this trick. I remember feeling bad because TJ sat there the whole time shooting sequence after sequence 'til I landed it.

AU: How do you think these tricks up?

MG: Sometimes tricks just work out, no thinking involved.

AU: So you've been skateboarding as long as I have, 15 years. But with all of the breaks you took for lacrosse and fighting fires I'll put you down for three years. Sound good?

MG: That's fair to say. On the other hand, my body feels like I

have skated for 15 years.

AU: I heard that when you quit riding for Surface Board Shop, you went to the skatepark and asked some kid if he wanted your board... then you stomped it and threw it in the trash. How did it really go down?

MG: Well if my name was Matt Gordon I would have probably done something like that. I went to the park and found the kid with the worst complete and gave him my setup. To this day, I'm still rocking a Surface Board, big up to Brad

Patterson, that guy has done so much for the local skate scene.

AU: I don't blame you for quitting. Skating is hard. They say quitters never win. Did you ever win?

MG: I won for sure. I made tons of friends skateboarding and the trips we did to California, Seattle and even the local trip on the island were a blast. I wouldn't trade those memories for anything.





interesting for me over the long run. Ultimately, I do what the client envisions. I'm here to pull what's in their head to paper, and then finally, to the skin. No matter if it's black or gray, colour, portrait, realism, or a cover-up, I certainly have my own spin and signature style. It's a collective effort between myself and the client to come up with something that's unique, original and,

Shaun Kama

Interview by Ira Hunter

Absolute Underground: Introduce yourself!

Shaun Kama: Hello people! Shaun Kama here. I live and work in LA, but I travel all over the country and in Canada every year, tattooing at horror and tattoo conventions.

AU: What are you most famous/infamous for?

SK: Most people know me as a musician and tattoo artist. I also paint in water colour and acrylics.

AU: How did you get started tattooing?

SK: I started tattooing in the 90s. I began as a shop helper at the original Shamrock Tattoo on Third Street in L.A. Soon after, I apprenticed under Mark Mahoney for a year before doing my first tattoo. At the time, Bob Vessels was also working at the shop and did his best to enlighten me on all things tattoo-related. Looking back, I was really fortunate to have this opportunity to learn from both of them. It was quite an interesting time at Shamrock Tattoo.

AU: What do you like about tattooing?

SK: What I like about tattooing is the freedom. Not working for the man. I love the idea of creating original artwork and applying it to a living canvas. It's always a unique experience for me as an artist, as well as for the client. I feel that it puts me in the 5% category of those who are lucky enough to have the opportunity to do what they want versus doing what they "have" to.

AU: What styles does you specialize in?

SK: I do custom work. I try to focus on subject matter that I really identify with. This keeps it

most importantly, meaningful to them.

AU: What makes your tattoos unique?

SK: I'm a strange and unusual person. My fascination with all things bizarre clearly shows in my work.

AU: Do you work out of a specific shop or do you follow the convention circuit?

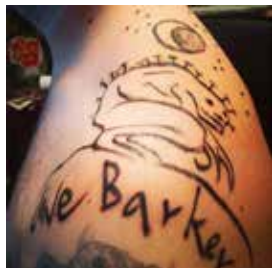
SK: I tattoo at a few shops in the L.A. and Orange County areas. I have the unique opportunity to bring my clients to numerous tattoo shops locally and nationally. This is because I have a lot of awesome friends who are shop owners and who allow me guest spots at their shops. For this, I am very grateful, and it has really helped in expanding my clientele. Most of the year, I attend horror conventions and tattoo expos, so I'm on the road quite a bit.

AU: At these conventions, you offer the service for people to get their celebrity autographs tattooed. What are some of the celebrity autographs you have tattooed in the past?

SK: Doug Bradley, Ace Frehley, Norman Reedus, Clive Barker, Robert Englund, Elvira, Bruce Campbell, and there's a ton more... I've done so many!

AU: Tell the people about the Clive Barker autograph/original art you tattooed on me.

SK: Clive Barker's style in both writing and art has always inspired me, so it was fun to recreate one of his original Sharpie drawings that you wanted on your shoulder. To me, it looked like some sort of cenobite-looking creature from the darker reaches of Clive's mind. The lines were really loose and had a quickly-drawn feel to them. I did my best to recreate that same feel by using a magnum on the entire piece, to keep it looking as authentic as possible from line to line.



AU: Do you work in other art mediums as well, like painting or airbrush?

SK: I've always loved painting, and in the past I've done a bit of sculpting. I generally do commission paintings in acrylic and watercolours. I've just started to make prints of some of my paintings that I will be selling at upcoming events.

AU: What is your ultimate goal as an artist?

SK: My ultimate goal is just to stay creative, make people happy, and live free without stress... basically [I want] to live by my own rules when it comes to my art.

AU: Any advice for new tattoo artists just starting out?

SK: I say to them, good luck, because there are a lot of artists (good and bad) in the field these days. The best thing you can do is get a real tattoo education and apprentice under

someone who doesn't suck. Be tenacious... just stick with it and keep trying to be a better artist and person every day.

AU: Plans for the future?

SK: My plans for the future are to keep kicking ass, traveling, doing more horror cons, more original art and paintings. I want to continue meeting new clients and expanding the horizons of Halloween Tattoos.

AU: Final words for people reading this?

SK: March to the beat of your own drum... even if it's a funeral drum.

More information at

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Tyrants Blood

Interview by Michael Carnage

Tyrants Blood has been destroying stages and speakers around the world since 2005. Luckily for a lot of us, they sometimes play in their hometown of Vancouver. With all the history of this band and its members, I had a lot of questions. I recently got a hold of guitarist Marco to get a few answers.

Absolute Underground: You guys are really good at the business side of the band. Is that mostly a matter of past experience or is there some schooling there?

Marco Banco: We've been at this a long time, everybody has well over 15, 20, or 30 years in the business, so we know where we need to be and what has to be done. We have a massive black book of contacts, management, and friends throughout the world, so that makes things run a

lot more smoothly.

AU: You all have former bands. Did any of those bands ever influence Tyrants Blood or was there an effort to make sure this was its own project?

MB: Everything we've done influences us in some way, no doubt about that. You're always thinking, "Have I done this before?" or, "This seems too much like..." so you try to change it up. Got to keep on trying new things, and we've done a decent job up to this point of challenging ourselves.

AU: From what I can tell, the band has made a few trips to Brazil. Is there a first thing you did when you got there? Is there anything you made sure to do while you were there?

MB: We have a great family within Brazil that goes back to the late 1980s. You see, Brazil's extreme metal scene influenced us so much back when

VANCOUVER VENGEANCE

Sarcophago's *I.N.R.I.*, or Sepultura's early demos hit

us, so we were well-versed in their style. When I performed with Blasphemy, our demo, *Blood Upon The Altar*, and then the album *Fallen Angel of Doom* had a massive impact on them in return,

so groups like Mystifier and Blasphemy became great friends. Since those early days, we have always kept in correspondence. When we get there, it is very comfortable and the people of Brazil are the best; you feel very welcomed by old friends, and even the new ones always make you feel at home... truly, you never want to leave.

AU: Did any of the other members feel intimidated by Brian or Marco and all their past experience and reputation?

MB: Reputation? Not sure what that means.

Brian performed with Infernal Majesty and we, meaning myself, Vinnie, Matt and Tom, asked him to join, and when he had some time, he did.

He didn't have a reputation as anything that we'd heard that would be negative, only that he is a good musician, easy to work with and a good friend to the people he knows.

I think maybe there may have been a little bit of trepidation at some of the rumours of my early

days and all that violence and chaos, but really, those days are so far in the past, and the guys have seen it all. We're old friends, you know, even before the band started. So, definitely not.

AU: What are your feelings on the new thrash and black metal bands that use bad recording/production on purpose?

MB: I haven't kept up with them, really. Everything I hear is either good, and I get it, or it's just some retro, unoriginal, boring try-hard crap. It stems from listening to thousands and thousands of bands over the decades, the originals can't be topped... but good luck trying.

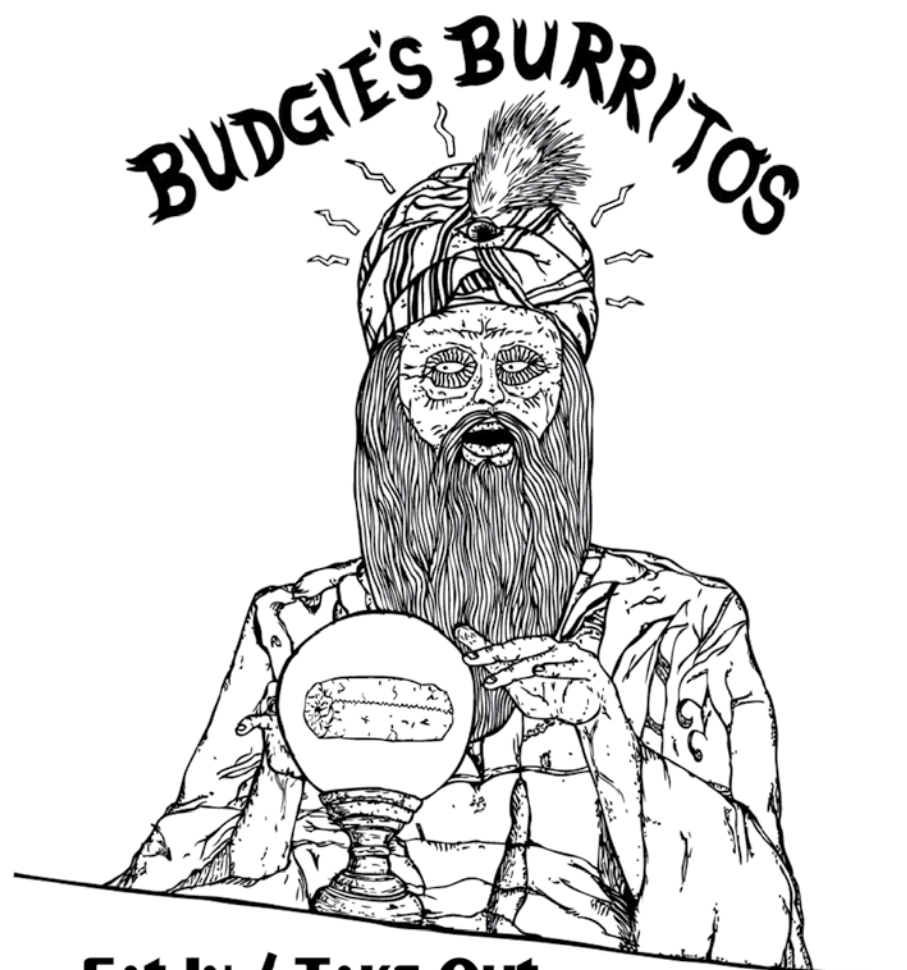
AU: If you could be the same band in the same city, but in the 1980s, would you do it? Why or why not?

MB: Of course! We would be the fastest band in the world if it was the 1980s. Bands weren't performing this style at this speed back then. Sarcophago, Sepultura, Samael, and Napalm Death were all in the early blast-beat style of metal, so for us to have come out in say, 1985, doing what we do now? Man, that would be insane, imagine where we'd be now, if this had been around then.

AU: Yeah, you guys would be huge. Thank you all for your time!

www.tyrantsblood.com/

PHOTO CREDIT: Shimon Karmel 2014



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CALGARY CARNAGE

Kyoktys

Interview by Adam Van Thiel

Absolute Underground: Can you give me a little background on the band?

Che de Tremaudan: Kyoktys is a four-piece metal band from Calgary. We like beer.

AU: Who are the members?

that place in terms of touring, but it was my favourite show of the tour.

CT: We were lucky enough to play eight festivals this last summer, and we have to say if you have a chance to go to these great Canadian metal fests, just do it! From Calgary MetalFest to Farmageddon to Armstrong Metal Fest to Loud As Hell Festival and all those in between, we



CT: Doug McKinnon on guitar, Che de Tremaudan on vocals, Ryan Boyko on drums, Nathan Renaud on bass.

AU: How long have you been a band?

CT: We've been a band since November 2010.

AU: Where did the name "Kyoktys" come from?

Nathan Renaud: It's a Roman translation of the Greek word "Cocytus". Here is a Wikipedia excerpt on it:

"The river of wailing" (from the Greek Κωκυτός, "lamentation"), is a river in the underworld in Greek mythology. Cocytus flows into the river Acheron, across which is the underworld, the mythological abode of the dead. There are five rivers encircling Hades. The River Styx is perhaps the most famous; the other rivers are Phlegethon, Lethe, and Acheron.

AU: Who does the writing and where does the inspiration for your writing come from?

CT: Most songs start with Doug on guitar and then we come together as a band to shape and complete them. Lyrically, our vocalist Che writes most of the songs, though Nate wrote one track. Our inspiration is quite vast!

AU: What are some of your influences?

CT: We're influenced by everything we've heard and experienced our whole life. It doesn't sound exciting but it's true.

AU: Where did you record your EP?

CT: We recorded our latest EP, *Passage*, at Electric Park Studio.

AU: Can you tell me a little about the recording process?

CT: Yeah, it was our own Big Nate that engineered and produced the whole thing. NR: Cursed! Doug burned his left index finger 30 minutes before leaving for the studio in an unfortunate spaghetti accident. We were sharing time with Stab Twist Pull, so we were able to rework the time, but it was a funny weird curveball.

AU: You've toured recently, correct? Where did you go? Any good stories for us?

NR: We basically did a giant loop of the prairies. Can't say enough about how blown away I was by Prince Albert, Saskatchewan, on a Sunday night! Some wouldn't expect much out of

have a great scene out here in Western Canada and we strongly encourage you to go enjoy these shows and have the time of your life! As far as stories go, I don't think I would want to repeat any of them in print!

AU: You performed a killer set during Armstrong Metal Festival last summer... how was the experience?

CT: Thanks! The experience was great. It was

our second time playing AMF and yeah, we felt that we played a good strong set! Everything felt and sounded really good! AMF is a total blast, so even if we don't play it in 2015, we'll be there for sure to party it up with everyone again!

AU: Will you be applying for the Wacken Metal Battle 2015?

CT: No we won't be, because Nate is the Calgary Wacken Battle

organizer so that would be a conflict of interest. But you know for other bands, it's a great way to get some exposure and hey, you just might play Wacken!

AU: What is your opinion on the metal being made in Canada right now?

CT: Well, the bottom line is that there are tons of great bands from across Canada spanning various metal sub-genres. I think it's a healthy and diverse scene that only seems to be growing.

AU: What does the future hold for Kyoktys?

CT: We have started working on new songs, and we're ready to play some kickass shows for as many people as we can in 2015! Come party with us!

AU: Any final words for our readers?

CT: Thanks to all that have supported us in the past and in the future! Watch out for shows from Big Nate Productions in 2015, including Calgary Metal Fest and many others! Also check out "Che's Choice" on metalnationradio.com every Monday evening, on the New Metal Show that airs at midnight Eastern Time and 9pm Pacific Time.

<https://www.facebook.com/KYOKTYS>

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METAL BATTLE 2015

METAL NEWS

The Wacken Metal Battle Canada has announced the submission details and new cities for the 2015 Battles!

For those unaware, the Wacken Metal Battle Canada is a national competition that, through a series of battles, pits Canada's best metal bands against each other for a chance to win the ultimate prize - the chance to represent Canada and perform in front of thousands at Wacken Open Air 2015!

This year, finalists will be chosen from the

following areas:

- 1 finalist from Vancouver, BC
 - 1 finalist from Alberta (Calgary and Edmonton will face off)
 - 2 finalists from Toronto, ON
 - 1 finalist from Quebec (Montreal and Quebec City will face off)
 - 1 finalist from Ottawa, ON
 - 1 finalist from Saskatoon or Winnipeg (Saskatoon and Winnipeg will face off)
- Each city will hold their qualifying rounds, plus city finals, from the months of

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February to May 2015, selecting the top band to move forward to the national finals in Toronto, ON in June (date to be determined), with one being selected to perform at the 26th annual Wacken Open Air, which takes place from July 30th to August 1st. All bands will be judged during battle rounds by respected members of the local music industry.

Winners from previous years include Toronto's Crimson Shadows and Montreal's

Mutank. Who will take the crown this year? *The Metal Battle Canada 2015 is now officially open for submissions, which will continue to be accepted up to January 6th, 2015.*

Bands can apply through the following link: www.metalbattle.ca/apply.html

For more information, or to learn about the battles taking place in your area, visit www.metalbattle.ca



Christmas with The Trailer Park Boys

Interview by Ira Hunter

AU: Absolute Underground: Where are you guys at today?

Bubbles: Sunnyvale Trailer Park.

AU: What do you boys have planned for Christmas?

Ricky: Well, I want to meet Santa Claus and apologize for sucker punching him last year, try to make peace with him so he'll bring me gifts again.

AU: So you're trying to work things out with Santa, the big guy?

Ricky: Yeah, we had a bit of an altercation last year, he got the best of me, but I sucker punched him...

AU: What is your favourite holiday meal?

Bubbles: I like deep-fried turkey, I got one of the biggest turkeys I think there's ever been, I got it from a guy down the South Shore there, how big a turkey have you ever had at Christmas?

AU: Be careful, Bubbles, you could burn down your shed.

Bubbles: What's the biggest turkey you ever had there, bud?

AU: 25-pounder?

Bubbles: Yeah, this guy's 91 pounds! We got a 91-pound turkey.

Julian: That's not a turkey, that's an ostrich.

AU: Do you guys ever invite anyone to have

Christmas dinner with you, like Sebastian Bach or anyone?

Ricky: That's a good idea... I never even thought about that. We have a pretty good blowout at Christmas, it's just a blurry two weeks.

Julian: With a big crazy bonfire that lasts like two weeks.

Bubbles: There's a group that copies it from us from down in the States, it's called Burning Man, perhaps you've heard of it.

AU: Do you guys mix the liquor and the hash, do you make an exception for Christmas?

Ricky: God no, no we usually stock up for Christmas months in advance just so we're ready.

AU: What's your best kind of weed to smoke around Christmas time?

Ricky: I like to make some blender hash, a little blackberry kush in the blender, and roll up some little hash balls.

AU: There used to be some guys around here trying to cut their hash with liquorice nibs.

Bubbles: Oh, yeah. One of those nib arseholes.

AU: Do you guys have any New Year's resolutions?

Bubbles: I do. Not to to make any more New Year's resolutions! Haha!

Julian: Bubs, that was terrible.

AU: Have you guys ever crossed paths with Deaner and Terry from the movie Fubar? That'd be a good crossover.

Ricky: That would be, we met those guys a couple times, they're pretty funny dudes.

AU: What about Cheech and Chong?

Bubbles: We met Chong one time, we met Chong, never met Cheech.

Julian: We would love to meet Cheech.

AU: Was Chong smoking or not?

Ricky: He was definitely baked, he's a smoker. So was his wife.

AU: Yeah, she's pretty hot, eh? She's kinda like

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a good-looking Lucy.

Ricky: I don't get it.

AU: Can you explain to people what Swearnet is?

Bubbles: It's just an all-swearing network that we started on the internet, the guys that own it have been paying us money for swearing at the camera. So it's some kind of an internet thing, swearnet.com, and it's an all-swearing network.

AU: Would you guys ever consider relocating to out west and becoming the BC Boys?

Ricky: Yeah I probably would, I like it out there. If it was anywhere but here, it would be there.

Julian: It would be hard to leave Sunnyvale though, because that's where all our family and friends are.

AU: Who's got the better weed, the east coast or the west coast?

Julian: I'd put Ricky's weed up against anybody's

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in the world.

AU: We have a thing in the magazine sometimes called the Weed Olympics, where we smoke six different kinds of dope and then judge them.

Ricky: I gotta come out there and go on that! That's a contest I might be able to win!

Bubbles: I don't think it's a contest, Ricky.

AU: Take us through a day in the life of the Trailer Park Boys.

Bubbles: I get up around seven a.m. usually, crack off a piss, brush my teeth, maybe make some breakfast, slow fry bologna and some eggs, drive some hot sauce onto it. Then just get out and haul some carts, go looking for carts, haul them back, work on them, smoke dope with Ricky, crack off another piss, feed the kitties and off to bed.

AU: How many kitties do you have now, Bubbles?

Bubbles: It's getting close to winter here so there's about 140 I've got right now.

AU: For people that missed it, could you recap the season that just aired on Netflix?

Ricky: I remember that I had some pretty good oil clients, and because of me, Bubbles came up with this wicked factory and turned all my weed into oil.

Bubbles: Yeah, I built a great big honey-oil-inator.

Ricky: So I sold some oil to Sebastian Bach and I basically saved the trailer park.

AU: And how's your love life, Julian?

Julian: Not great at the moment.

AU: Did you work things out with Barb?

Julian: What are you talking about? I never hooked up with Barb!

Bubbles: You were too doing it with Barb.

Julian: No I didn't. We are just friends. No, I was not banging Barb.

Ricky: I banged her.

Julian: I know you banged her, Ricky.

Bubble: So did I.

Julian: Bubbles, you didn't bang Barb.

Bubbles: Yes, I did Julian. Just admit that you did.

Julian: I didn't bang Barb!

Bubbles: Well me and Ricky both did.

Julian: Good for you guys.

AU: So Cory's back, but where the fuck is that dickweed, Trevor?

Bubbles: Cory lost him in New York City. Cory got on the subway and Trevor never made it on, that's what Cory told me, anyway. The train pulled away and Trevor was just standing there, he's like a donkey, he wouldn't know what to do.

AU: He's probably living like a CHUD underground in the subway.

Bubbles: He could be living in the subway! One of those underground subway people.

AU: Can you tell us about the "Live from the North Pole" special?

Ricky: Yeah, like I said, I'm coming to meet Santa Claus 'cause I want to apologize to him, and Bubbles wants to spread the true meaning of Christmas.

Bubbles: Yeah, it's just a nice heart-warming Christmas story, coming out on DVD.

AU: What was it like voicing animated characters for the show Archer?

Ricky: It was pretty weird, I didn't really do anything like that before.

AU: And you were playing a Mountie?

Ricky: Yeah, I guess that's what they told me, I was supposed to be playing a Mountie or a cop.

Bubbles: It was fun, I got to play a Mountie, too.

AU: Was that weird, playing the other side, or did you just pretend that your name was Jim?

Bubbles: No, I pretended that I was a Mountie all jacked up on hash!

AU: Are you guys hockey fans at all?

Bubbles: Oh, big time.

AU: Who's your favourite team out there?

Bubbles: '85 Oilers dream team with Wayne, Coffey, and Jari Kurri.

AU: Is anyone a Montreal Canadiens fan, how does it work out there, is it either Toronto or Montreal on the east coast?

Ricky: Pretty much, or Pittsburgh because of Crosby.

AU: Yeah, I guess he got us that gold medal, he's alright.

Bubbles: I used to teach him hockey. I taught him pretty much everything he knows.

AU: Did you teach him hash hockey?

Bubbles: No, he's never been into that stuff, he's a super

machine.

Julian: Because you have a crush on him.

Bubbles: I don't have a crush on Sidney Crosby.

Julian: You have a crush on him.

Bubbles: Julian, I used to coach him at hockey, I don't have a crush on him.

Julian: Well, you used to. He's a grown man now, Bubs, and you find him attractive.

Bubbles: No I don't. I just think he's in great shape.

Julian: You just said he's like the ultimate human being.

Bubbles: Well, he is, he's in great shape.

AU: Is Mr. Lahey on or off the wagon right now?

Ricky: Whichever one means that he's drunk, big-time.

Bubbles: Even when he's on the wagon, that wagon is usually on a big liquor truck.

AU: And what was up with Randy's new boyfriend?

Bubbles: Oh he's one weird bastard, let me tell you. He's always going on about the supernatural and spiritual horseshit.

AU: What's it been like, working with Netflix?

Ricky: They're good man, they throw some good parties.

AU: Have you seen a movie called WolfCop?

Ricky: No, I heard about it. What's it about?

AU: It's Dirty Harry, only hairier.

Bubbles: Ricky, it's a cop, it's about a wolf who's a cop, what do you mean, what's it about? WolfCop!

Ricky: I thought maybe it was just too obvious.

Bubbles: No, that's what it's about, a wolf cop.

AU: What about the Hobo With A Shotgun guys, are those guys doing anything new?

Ricky: I hope so, yeah those guys are pretty funny.

AU: What was it like, getting your head run over and chopped off?

Ricky: Yeah, that was a weird scene in that movie.

Bubbles: That was weird, Ricky.

AU: Ricky, you were also in a film called Jackhammer, where you were a steroid-seller.

Ricky: Yeah, that guy did look a lot like me.

AU: Anything else you guys want to point out or promote, your donair shop or anything?

Bubbles: No, I mean, just swearnet.com and Netflix. We are going to be on there, so check that out.

Ricky: Looking forward to coming out there!

AU: Are you guys going to tour through the west coast?

Ricky: Yeah, we're out there in December.

AU: You should come to Victoria!

Ricky: Yeah, we love Victoria.

Julian: Victoria is a nice place.

Ricky: I think as close as we get is Vancouver on this one.

AU: Final words for Canadian fans?

Bubbles: Keep smokin'.

Ricky: Best fans in the world, keep smokin'.

AU: Are you guys happy with weed being slowly legalized in the States and hopefully Canada?

Ricky: Yeah I guess it's pretty cool, it's good that people won't be getting busted for it so much but definitely sucks for people to make a living off, like me, so I don't know how that's going to work, but I'm coming up with some new stronger stuff that the government doesn't have its hands on yet.

AU: Awesome boys, well we'll see you on the cover of the magazine, thank you so much!

TPB: Thanks, man! Cheers!

Upcoming Canadian shows:

Dec 10 - Winnipeg - Club Regent Casino

Dec 11 - Regina - Casino Regina Show Lounge

Dec 12 & 13 - Vancouver - Vogue Theatre

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Dec 15 - Edmonton - Northern Alberta Jubilee Auditorium

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GWAR: Interview With Blothar

Interview by Ira Hunter

Absolute Underground: Who are we speaking with?

Blothar: This is Blothar from GWAR!

AU: What are the latest happenings on the planet Scumdogia?

B: Well, on Scumdogia they just had a major election, and they voted out the current government and installed a government made entirely of clowns. So now it's a clown-led parliament there, that's the latest thing to happen. Of course all things that happen on Earth happen on Scumdogia, but on a much greater scale.

AU: Are you going to be killing clowns on your next tour?

B: On our next tour we're not going to kill clowns, of course we won't kill clowns, clowns are wonderful, wonderful people. We will kill, however, everything else. Whatever we can get

our hands on, you can be sure of that.

AU: What is your origin, what have you been doing up until joining the tour on Earth?

B: Well, the tour on Earth is a bit like Groundhog Day. Every day, in a different city, the same thing happens again and again. I am sucked from my home, where I'm resting peacefully, after hunting some Spectral Moon Moose, I'm relaxing and having a good time and suddenly I find myself on stage, in front of millions of pimply-faced heavy metal fans and I perform as the singer with GWAR. Vulvatron is also sucked on stage. This is what happens time and again. My origin is actually that I am a Scumdog from the planet Scumdogia, I was a sort of spiritual leader of the Scumdog Army, GWAR were known to me, but I had been in their past, until I'm sucked onto their stage, in their present.

AU: What was the storyline and the happenings of the last tour?

B: Basically, Oderus is missing and we are searching for him we can't find him, we've looked in various places, tried to summon him forth and we can't find him, then we've discovered that he's

disappeared into time and Mr. Perfect, who's an arch enemy of GWAR, managed to find a way to steal Oderus' immortality, and he kills him. So Oderus is dead, and GWAR has to deal with the fact that Oderus is dead and it's a chance for fans to pay their respect to Oderus, it's a chance for GWAR to mourn the loss of their leader, and it's chance for people to enjoy GWAR again and to experience it, so it's a chance for them to pay their respects to Oderus Urungus, so that's really what the tour's about. It's about honouring the greatest rock and roll singer that ever lived, Oderus Urungus.

AU: It was a touching memorial, there were some bagpipes... did Oderus have Scottish roots?

B: The slave of Oderus, his personal slave, David Murray Brockie did indeed have Scottish ancestry, he was a fan of Scottish music and bagpipes, so "Danny Boy" plays on the pipes, then we do "The Road Behind," which is a GWAR song. Then we do a Pet Shop Boys cover of "West End Girls," and it's kind of mashed up with a Jim Carroll song, "People Who Died."

AU: Can you describe the feeling at this year's GWAR-B-Q for Oderus' Viking funeral?

B: Well the Viking funeral was moving, to say the least. Oderus' effigy was set on a barge and pushed into the middle of the lake on a boat and a professional archer fired a flaming arrow onto the funeral barge and it burst into flames and burned high enough that the local fire department came, thinking that there was a fire. In true GWAR fashion, the boat anchor set on fire because it was rope instead of chain, so it started sort of broke free and came careening out of control and started coming close to the audience, which gave people a good scare, so that was fun. People came and spoke in honour of Oderus, and the fans that were there witnessed this sort of rebirth, and I think that's what this tour is, a rebirth of GWAR, people are responding to it in a very positive way.

AU: Did you travel from Scumdogia with Vulvatron? Is she a member of your harem? Can you describe her?

B: I wish she was a member of my harem, haha. She's a stuck-up bitch, she comes from the future, I come from the past, so we're not from the same place. Though we're both from Scumdogia, we're from two different times. She knows a lot about technology, sort of has a brilliant mind. She's also got very, very huge tits, and that's actually what I like best about her. She's around all the time when we're on stage but she resists my advances, I don't think she likes me.

AU: So you wear the pelt of the Spectral Moon Moose, and you seem have some sort of space udders as well, do those need constant milking?

B: Haha. They do, they do... as do Vulvatron's space udders. We're constantly arguing over who has the best rack. Mine might look like udders, but it's actually a bag of dicks!

AU: Did you enjoy playing in Canada?

B: Yes, of course. We've still got some shows left... it's nice to be somewhere where people are cold and miserable and everything's too expensive and the chicks all look kinda weird. I like your silly plastic money. I love your rub-and-tug massage parlours and strip joints. It's a hell of a country.

AU: Take me through a day in the life of Blothar.

B: A day in the life of Blothar, let's see... there's kind of two answers to that question. A day in the life of Blothar, the way it used to be, which is before this time rift sucked me on stage, I used to spend my days just sort of drawing pictures in the dirt, chasing after moon moose, hunting, killing all sorts of enemies that I would stumble across, spending my time in communication with gods, performing various rites and rituals. Then I would go home in the evening, walk into my cave and crawl under a nice pile of hides and fondle my

child bride 'til I was exhausted and then I would go to sleep, wake up the next day and do it all again. That's what I've been going for about 500 million years. Then, suddenly out of nowhere, every day I wake up on stage with GWAR, I've got a microphone to my face, I'm expected to sing music, I do that, and then I get in GWAR's bat-shaped helicopter and watch them do drugs. Hopefully I get sucked back to my own time eventually.

AU: Do Blothar and GWAR have any Christmas plans?

B: Well, absolutely. What we're going to do is we're going to find Frosty the Snowman and rape the shit out of him, and then we're going to go see Santa Claus, he's actually a known drug dealer, so we'll probably head to the North Pole and throw a big Christmas party up at his place, he's got lots of fucking cocaine and the reindeer are really sort of twisted sex slaves, and so are the elves, and so basically we're going to go up there, fuck a bunch of deers and elves, and that's all we usually do for Christmas. We wind up waking up the next day and Santa Claus is gone and we're just covered in elf blood and candy canes, cocaine residue. That's Christmas with GWAR.

AU: Are there plans to do a new album with you on vocals?

B: We are talking about recording, yes. That's what GWAR does.

AU: Was there some material that Oderus had already recorded?

B: There may be a few things that are around but we are wanting to release something new. That's what we're talking about working on right now, is new material.

AU: How can people help out, is there a Dave Brockie foundation?

B: There's a Dave Brockie fund, that if people want to donate to that they can go to the GWAR website. Its primary goal, as I understand it, the first thing they want to do is to collect money to commission a statue of Oderus that will exist at Hollywood Cemetery, a famous cemetery in Richmond, Virginia where the worst presidents were buried. So that's the first goal, after that the foundation is trying to start some programs to further curate works of Dave Brockie, Oderus' slave, to raise money for a scholarship for people who are working through mixed media arts. That's what's going on with that.

AU: So his cuttlefish will be bronzed?

B: His cuttlefish hopefully won't be bronzed, the cuttlefish is alive, the only part of him to survive.

AU: It seemed at the Viking funeral, he was erect, so...

B: Yes, of course, always. What a glorious way to die, with a gigantic boner.

AU: Any final words of wisdom for Canadian metal fans?

B: Well for Canadian metal fans, what I would like to say is, I hate you very much, try to stay off of crystal meth, and I encourage any Canadian metal fans to form a militia and invade the United States. That's what I would like to see. Invasion of the US by Canadian Metal fans. That would be fantastic.

AU: Yeah, we took you down in 1812, so...

B: Yeah, that's right, do it again. The US deserves it.

AU: How was Oderus killed by that asshole, Mr. Perfect?

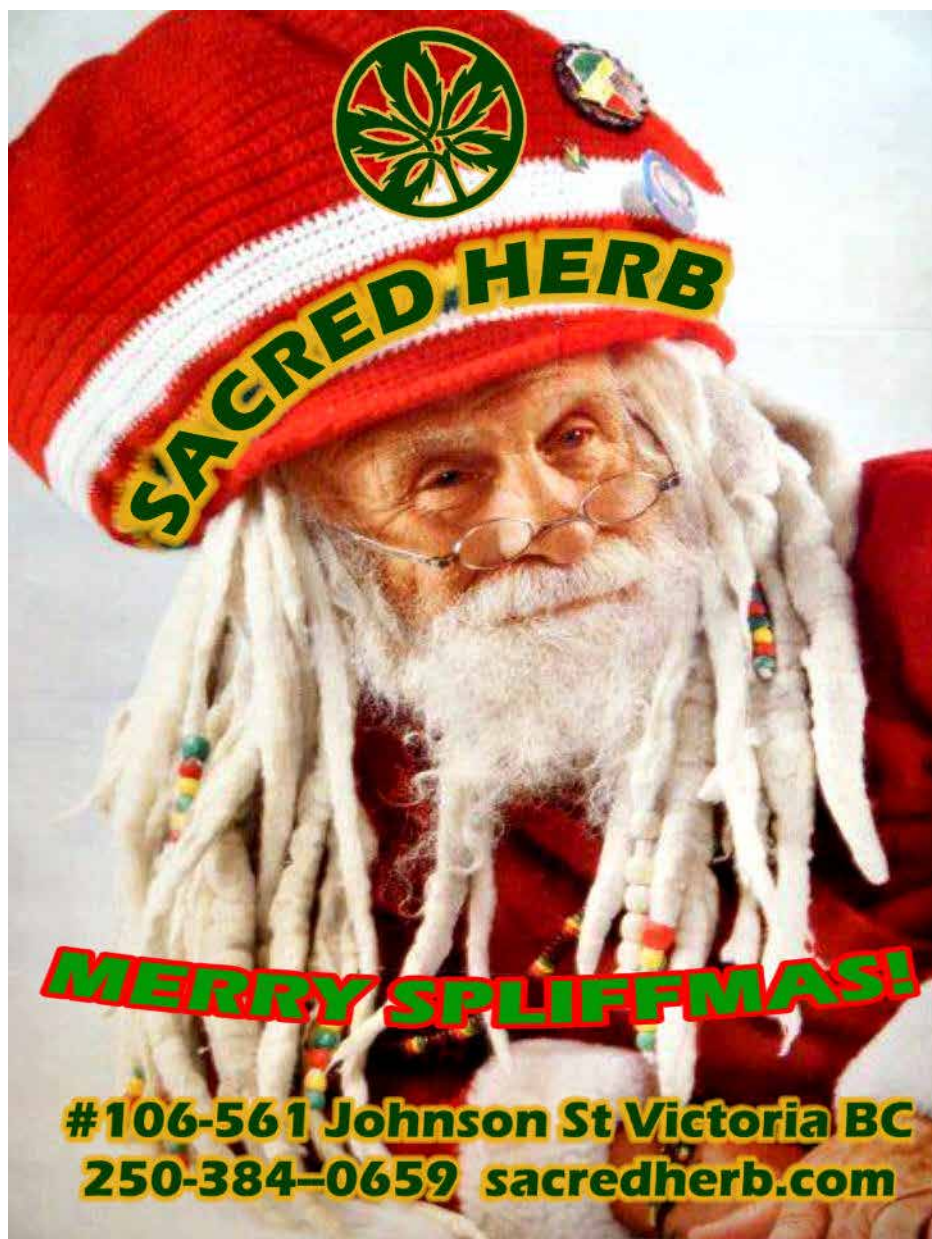
B: Yeah, fuck that guy. We don't know, Mr. Perfect says that he was able to confuse Oderus into somehow impaling himself on his own sword, the only way that he could die, and that's what he did, he tricked him into impaling himself. What we got back was his sword and his cock, those are the two things we have left, the cuttlefish and his sword.

AU: What was the revenge extracted on Mr. Perfect when you finally got your hands on him?

B: We killed him. Every single night we kill him and of course every single night it starts over again and we have to kill him again, but yeah he shows up, we kick his ass, sometimes Gor Gor bites his head off, sometimes I rip his head off and put a sword through his chest.

AU: Hail GWAR! Hail Oderus!

To donate to the Dave Brockie Fund, visit www.gwar.net



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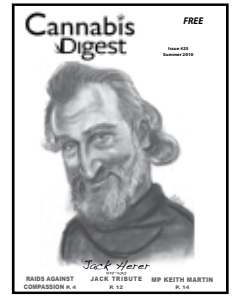
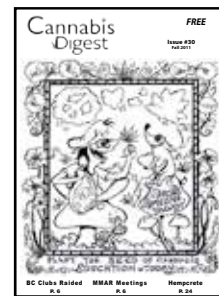
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Absolute Film Reviews

ABCs of Death 2 Magnet Releasing

I really liked the original *ABCs of Death*! I know it received some bad reviews and not a lot of people enjoyed it as much as I did. However, when you look at it, the film itself delivered exactly what it promised: 26 directors from all over the world, each given a small budget and a letter of the alphabet and then left to come up with whatever they desired. Now, I know some of the segments aren't as good as others, but that's to be expected from 26 completely different minds working on this one film. With *ABCs of Death 2*, a new batch of directors have come together to give us a follow-up to this very unique anthology series. The sequel isn't all that different from the first film – the directors were each given a letter to associate with death in some way. Like the first film, some of the segments in Part Two fall flat, but when the film is good, it's really good! The total run time is just over two hours, which can seem long for a horror film, but each instalment hits roughly the three minute mark, making it easy to sit through. Some of the standout directors include Steven Kostanski (*Astron-6*), Jen and Sylvia Soska (*American Mary*) and Larry Fessenden (*You're Next*), along with some other relatively unknown directors, including Robert Boocheck, Julian Gilbey, Chris Nash, Todd Rohal and Jim Hosking. The best segment, in my opinion, would have to be "W is for Wish" directed by Steven Kostanski. The premise goes like this: in the 1980s, the Champions of Zorb toy line was all the rage and, when two unsuspecting kids wish they could live in that make-believe world, their wish is miraculously granted. Suddenly the two children are transported into the nightmarish, war-torn, hell world of Harmonia. "W is for Wish" is everything I want in a short from the man who brought us *Manborg*. Steven has proven time and again that a tiny budget won't stop him from making outstanding films. His stop-motion and miniature work is almost unparalleled in the industry today, and his keen eye for comedy makes him one of the shining directors in *ABCs 2*. Also, keep your eyes peeled for a cameo from the Soska twins, whose segment, "T is for Torture Porn", is another outstanding section in the film. Starring Conor Sweeney (*The Editor*) and Tristan Risk (*American Mary*), "T is for Torture Porn" is full of laughs, practical effects and some gross-out moments that make it one of the best in the film. Larry Fessenden's "N is for Nexus" is another perfect example of



low-budget filmmakers coming up with interesting ways to stretch their money and make cool films. Furthermore, the nod to *You're Next* is incredible (if you catch it). I have to mention "P is for P-P-P Scary," from Todd Rohal. This is an amazing homage to the old-time black-and-white comedy films from the 30s and 40s. While most shorts featured in *ABCs 2* are very violent or disgusting in nature, "P-P-P Scary" is very light-hearted and has some laugh-out-loud moments. *ABCs of Death 2* isn't the best film I've seen this year, but it did entertain me, for the most part. It was released through On Demand and iTunes at the same time as it was theatrically, so you shouldn't have any problems finding a way to watch it.

-Cody No Teeth

Axel: Bloody Genius A Documentary by Grace Perez

This little documentary takes a look at the interesting world of Axel, the world's most dangerous jeweller, and his first art exhibit in over 30 years. Axel has been making jewellery out of wax and metal for most of his life, supplying big celebrities like Howard Stern and Axl Rose with rings that have appeared on TV and in music videos. Most of his rings are made to look like dead animal skulls or menacing metal claws. But what really makes Axel different from most artists are his paintings. He makes blood paintings using his own plasma that he extracts right out of his arm. Some of these paintings are remarkably detailed and it's quite amazing to see, knowing they are made from human blood. In Manhattan, a curator at a local gallery approached Axel to do an exhibit of his art, and to document the whole thing on camera. The film showcases his outrageous artwork, as well as unique interviews with Axel and some of his biggest fans, including Peter Greene (*Pulp Fiction*). My only complaint is that with such short run time and choppy editing, the film felt rushed and unfinished. But if you're interested in Axel as an artist and want to get an inside look at his life without having to travel all the way to NYC, you can check this film out. This is a side of the art world that definitely caters to the horror fans out there.

-Cody No Teeth



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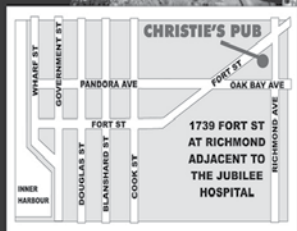
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Absolute Album Reviews

Laika - Somnia Fifth Regime Records

These guys have great taste - I can tell by the way they've siphoned out all the great elements happening in metal today and strapped them together, all for our pleasure. Basically, their collective depth of influences really keeps me interested, as these prairie metalheads seemingly bash, smash and thrash their way through some pretty heavy-duty metal anthems.

At the start of this album, we are treated to the perfect soundtrack for a heavy snowfall on the flat, crisp land that is the Canadian prairies. Fantasy-like sweeping strings and delicate piano etudes make me feel like I'm ten years old and it's the night before Christmas. The peaceful overtures continue on throughout this album, adding an intriguing angle to what is largely a thrash-based offering.

This is quite apparent with "Escalation of Terror," which has all the punch of a great Testament-style blitzkrieg. "Fidelity" also has that pit-igniting power found in early Lamb Of God, complete with menacing death growls that ascend and descend like an eagle stalking its prey. Laika's custom mix of symphonic metal, along with a core of head-spinning thrash riffs, are a total blast to chill out to. They also score high points for the artwork, which depicts an alien corpse with deviously "gams", three evil eyes, and bony arms clutching an empty skull as the air around her swells with reddish twilight. Enough said!

- Dan Potter

Kolony - Sledge Self-Released

Lung-emptying vocal performances on top of super sharp and fast tempos always work well on paper, but it takes fearless musicianship to pull this off and not sound ambitious just for the sake of fame. Many before have been tossed back into the flames of the metal underground and scorned for all eternity for attempting such blasphemy. But I digress. More importantly, I am happy to proclaim this band as metalcore with a spine. They are clearly carrying a large box of influences to throw down before your very ears and make you question your solemn allegiance to old-school death metal.

"The Trial" has all the fury of Trivium, while the Metallica influence is a welcome treat and quite prominent during the entire album. When I say a band is heavily influenced by Metallica, this is usually code for, "They suck," - not because Metallica sucks, but for the simple reason that it indicates the band hasn't listened to a varied selection of metal. This definitely isn't the case here, as it implies that Kolony is inspired and successful in utilizing that same intense marriage between classic songwriting and thunderous male aggression that made the Bay Area giants so well-known and respected. All these guys' songs are equally hummable and skull-crushing, kind of like they took power ballads and scorched them to perfection. You have to love an album concept like the one they've chosen, which calls for the dismantling of the current societal system in favour of a metal-head's world view. The lyrics convey this in an excellent and evocative way that really is convincing to me. Let me impart some of this wisdom by saying, "Sledge that shit!"

- Dan Potter

Psychostick - Revenge of the Vengeance Rock Ridge Music

Metal bands are so serious all the time. The lyrics, dark and hostile, swear to the one known as "Satan." They're always looking gloomy in the forest in their band photos. Well, luckily there is a band that is here to conquer this stereotype in today's metal scene... introducing Psychostick, a band who slap-chops metal and humour together on their fourth release, entitled *Revenge of the Vengeance*. If you have any sort of sense of humour, you'll truly enjoy this album. With song titles like "Obey the Beard," "H-Flat," and "NSFW," you can't help but laugh while banging your head to these gems. These guys can also bring the heavy and the metal. Strong riffs chugging along the double ninjaking drums will make you want to mosh with a smile on your face. This album is a winner in my book.

- Mr. Plow

Vomit Fist - Forgive But Avenge Self-Released

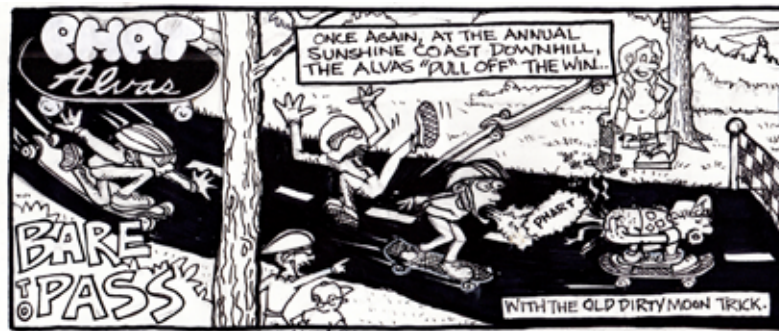
As far as I can tell, Vomit Fist started as a father/son grindcore project, and later they got a vocalist. The father is a decent composer who teaches people how to play Black Sabbath on YouTube, and created the Java music language. The son and the new vocalist are in a band called Space Ass. Either way, I'm totally into grind, so I'm excited for this. I hear they're pretty popular with kids in New York. This EP was released in June.

In the promo line, the album is tagged as "blackened grind," but I'm

not really getting the blackened part at all, I'd say it has more spazzy or thrashcore elements to it. The first five songs contain the six minutes of dis-jointed chaos you would expect from a grind album. Fast time changes, jerky guitar riffs and quick song endings. Then, starting with track five, "Frogmen," the album really hits its stride; the songs are still a minute long each, but they start ripping. Track eight, "A Public Execution," is kind of thrashcore again, with a Toxic Holocaust feel to it. Some of you might not like song names like "Ass Hammer" and "The Sacred Slut," but the songs are well-crafted and in a way, catchy. "Broken" is a really great song, it has a good flow and dynamic to it that makes me want to put it on a playlist. The last song is called "Bloodfisher" - it's the only song I get any sort of black metal feel from, and it's only because of the guitar tone. At three minutes long it's the epic of this album.

Overall, I like this album, it offers a lot of different things to the listener. There's the spazzy and the thrashy aspects, and some quick, catchy songs. It's an easy listen for those with bad attention spans, as most of the songs don't last two minutes, though you do get a lot in those two minutes. This band has been playing for less than two years, and they already have this put together... makes me think there will be a lot more from them in the near future.

-Michael F. Carnage



Anaal Nathrakh - Desideratum Metal Blade Records

Anaal Nathrakh is a British/American two-piece band that is pretty popular with the extreme metal crowd. They've been making music for about fifteen years now and are always testing boundaries, pushing towards their goal of being the soundtrack to the apocalypse. They have already brought the sounds of evil, hate and violence onto seven albums, more than a couple of festivals, and the Peel Sessions on BBC. Their next album is called *Desideratum*, and will be released by Metal Blade this fall.

This album starts with everything you might expect from someone whose goal is to induce horror - a layer of shrieks, growls and atmosphere. As you get into the second track, "Unleash," you'll hear the start of clean vocals, but not the normal kind. Rather, they're the haunting kind that add to the layer of terror. Relentless drumming feeds into the slight synth/sampling effect to complete it. By track four, "The One Thing Needful," they've mixed it all perfectly, clean/harsh vocals with synth/sampling and great guitars. It

has an epic yet brutal feel, touching mountain tops while still dragging corpses through the valleys. It stays this way through several songs, mixing exactly what I like from black metal and industrial, with a little of the classic metal touch. Track seven, "Idol," is one of those tracks that most would call brutal, but that I think is catchy and radio-friendly, and makes you want to sing along to it. The next song features shrieking mixed with jackhammer drumming, also including a wicked riff that comes in and out throughout the track. "Rage and Red" is comparatively slower than the rest, with a little more of an industrial feel, a few more spoken lyrics, and ethereal flow. The last song ends it all with fast, reckless anger and violent cacophony, just the way I like my extreme metal.

This album gave me what I was looking for. It was as awesome as a night terror, perfectly layering soundscapes of industrial and black metal, all lurking and ready to lash out with nightmare-inducing noise. If you have heard this band before, you know what you're getting into. They work really hard to create the sound of Armageddon, as they promise that one day humanity will be destroyed and this is the music that will be there to chronicle and soundtrack its downfall.

-Michael F. Carnage



EXODUS: Blood In, Blood Out

Interview with Steve "Zetro" Souza
By Ira Hunter

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

Steve "Zetro" Souza: Infamous? Jesus Christ, I've been singing thrash metal for 30 years, so I guess I would be infamous for that.

AU: Where did you get your nickname, or was Zetro your middle name?

SS: No, Zetro came from an acid trip when I was 15. It was just Zet for a few years, I was all tripped out on acid and all I could say for like six hours was "zet," so the next Monday at school, people were like, "What's up Zet?"... and it stuck.

AU: Did you do like ten hits at once?

SS: No, I just did one, it was really good back in the late 70s, early 80s.

AU: Can you make mention of your first stint in Exodus, and include the Legacy and the Testament angles, too?

SS: I was in Legacy, which turned into Testament, that was my band. Then I got a call from Exodus in June of 86, and they wanted to know if I was interested in auditioning for them, which I was like, "Yeah, sure, where do I sign up?" So initially I was in the band from 1986 to 1993, and then grunge killed metal from 1993 on, then I kind of sat out of music for maybe seven years, and then I screwed around in a few other little bands here and there, then I re-formed with

Exodus in 2002, but it wasn't really a good time for me personally, so I only spent two years with them, and one record, and then I've been out for the past nine years, and just recently this past June I have rejoined the band.

AU: And you were doing some side projects and another thing with Chuck Billy, what was that all about?

SS: Yeah, I did Dublin Death Patrol with Chuck Billy, but I actually have another band that's my actual side project, I do it with my sons, it's called



Hatriot, like patriot but "hatriot"... My 21-year-old plays drums and my 24-year-old is my bass player, so I do that as well. Like tomorrow all day I'll do an Exodus photo session, and then on Thursday and Friday I'll be in Reno and Sacramento playing gigs with Hatriot, and then back to Exodus rehearsal on Saturday, so kinda like Gary Holt, how

he switches between Slayer and Exodus, I switch gears between Hatriot and Exodus.

AU: Gary Holt was buying Zombie Jesus shirts at Comic Con and he keeps ordering Zombie Jesus vs. Robot Hitler shirts from me.

SS: Okay, I need one of those, those are amazing! He wore that shirt onstage at Heavy MTL, and I was like, "Where the hell did you get that? I

want one of those, those are awesome dude!"

AU: Exodus just played Comic Con in San Diego and Metallica's Kirk Hammett did a special guest spot... can you tell us about that?

SS: Yeah, that was a blast. Kirk's such a great guy, he shows all of his horror memorabilia for everybody to enjoy and plays a gig. He played a couple songs with Exodus, but then he had other musicians and performers show up, he had Richard Christy from *The Howard Stern Show* play drums, he's an awesome death metal drummer, and Robert Trujillo sat in, and Doug Pinnick from King's X, and Mark Osegueda from Death Angel. It was kind of a really cool, laid-back jam, but they did some killer songs, they did "Grinder" by Priest. We actually did a version of "Seek and Destroy" with him on guitar and Exodus playing it, it was really heavy.

Him playing on the song "Salt the Wound," was really cool for us as well, it just kind of reunites him back with Gary and Tom, which is almost the original Exodus from 1980.

AU: Was Kirk Hammett in Exodus originally?

SS: Yeah, him and Tom Hunting started Exodus. Then when Dave Mustaine was fired from Metallica, they hired Kirk from Exodus. And the bands were very close back in the day, Exodus and Metallica went hand-in-hand.

AU: Tell us about the new Exodus album, Blood In, Blood Out.

SS: A good blend of what Exodus has done over the last 29 years, for sure. It's actually a really good bevy of songs, I think the most solid Exodus album. In my eyes, I love every single song on it, I just love it to death.

AU: What record label are you on right now?

SS: We are on Nuclear Blast. [It's a] good place to be, and they love us and we've been with them for a long, long time. They're very much behind the album and the band, and so we're very proud to be with them.

AU: Have you seen the gang movie, Blood In, Blood Out?

SS: Yes, of course! In fact, Gary kind of came up with the title of it, saying, "You know, it's kind of like that, being in Exodus. You give your blood to get in, you give your blood to get out." And I know, because like I said, this is my third stint. I

know what it's like to be in and out of this band.

AU: Did they jump you in as an initiation?

SS: It wasn't that extreme, I think it was like, do all the South American press, all the people that do not speak English that well, that was my punishment, I guess. My initiation into La Klika.

AU: The Heavy MTL festival you mentioned earlier, people are used to having to go to Europe to see big metal festivals, but now in Montreal and Toronto, you can experience the same thing, is that true?

SS: This one was a two-day thing, one day Metallica headlined and the second day Slayer headlined, and it really had the feel of a European festival when I was there, from the stage, the people, the catering, the way everything was set up, just the whole way it was run, the press tent, everything was just really done like they do over in Europe. I'm hoping it's making more of its way here... In California, they have something in Sacramento, it's called Aftershock, and I think this weekend it was Godsmack, Rob Zombie, Of Mice and Men, Five Finger Death Punch, Avenged Sevenfold.

AU: I think you would have to pay me to go to that show.

SS: I think that America's always been second or last on everything... we just came back from Bogota and did a show for 100 000 people... we headlined a show called Rock Al Parque, and the next night was Soulfly and the next night was Anthrax, so it was a really really big, good festival for us to be at.

AU: You guys have got to get on the 70 000 Tons of Metal Cruise again!

SS: He hasn't picked all of his bands, but he told Tom, our drummer, that, "You guys have already done it twice," but we told him we had a new record out and Zet's back in the band, so I don't know, we're waiting to hear, we'll see.

AU: What are some of your favourite horror movies?

SS: All the classics, definitely... *The Exorcist*, *Dracula* (the original), *Frankenstein* (the original and *The Bride*), *The Omen* was a very scary movie, *Jaws* is awesome, I'll still watch that to death, anything with Freddy Krueger, anything with Jason in it, *Hellraiser*. Definitely old-school Hammer films. *Night of the Living Dead*, anything zombie. If it's scary and the makeup is contorted, I live for that.

AU: Will you be bringing any of that to lyrics for Exodus songs?

SS: Not too much for Exodus, but in my other band Hatriot, I have one song on the first record called "Violent Times of My Dark Passenger," which obviously is Dexter, and then I have another one called "Shadows of the Buried," which is about living life as a vampire, living through the night and having a feast. So I do have a lot of horror references in my lyrics.

AU: Final words?

SS: Just to tell all the fans, thanks for hanging out for 30 years of relevancy, I'm very fortunate for all of them, I really am.

www.exodusattack.com
photo credit: Bruce Getty



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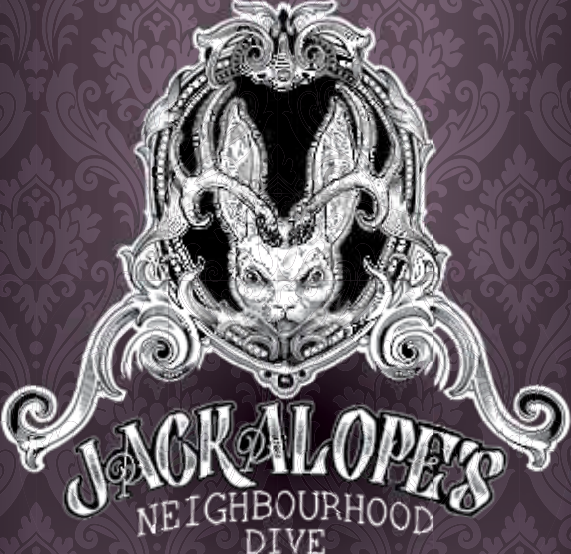
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Behind the Scenes with March of the Gods: Botswana Metalheads

An Interview with Raffaele Mosca
By Ed Sum

Italian filmmaker Raffaele Mosca certainly has a wide range of musical tastes, from Pig Destroyer, a grindcore/death metal band from Virginia, to Gaslight Anthem, a punk rock group from New Jersey, so his decision to travel to South Africa to make the documentary *March of the Gods: Botswana Metalheads* is certainly interesting.

After he graduated from Fondazione Milano, a school that trains people so they can work in the television, film or new media industry, the jobs did not come easily. He jumped between London and Milan a lot before he finally said, "Fuck it. I

have to shoot this movie. I owe it to myself."

Not only was producing this documentary a method for him to test himself, it was also to prove that he could craft a full-length feature film documentary on a limited budget.

This movie was shot in three weeks and the crew was small. The people involved in pulling this project together pulled double duty. Mosca was both the director and the cinematographer. I got a chance to talk to Mosca, and to ask him what drew him into crafting this product.

Absolute Underground: What do you think is unique to the Botswanian heavy metal sound?

Raffaele Mosca: They are starting to include elements from their folklore, that's what will make them unique and different from European and American bands. The only group that is really original and unique musically is Metal Orizon; they were the first to mix traditional sounds and beats with Western music. I hope more bands will follow their example.

AU: How involved was Frank Marshall, the photographer whose work inspired you, in the making of your film?

RM: I met him for the first time in Pretoria, where we arranged to shoot his bits for the documentary. We had several chats before starting the production, he was very keen in helping us and gave me a ton of useful information and tips on the scene in Botswana. He introduced me also to Edward Banchs, a young writer from Pittsburgh who's traveling around Africa to write a book called *Heavy Metal Africa*. He had already visited Botswana and gave me a ton of information and support.



AU: How many heavy metal bands are there in Botswana?

RM: It's hard to tell. There's a nucleus of four or five historical bands that influenced all the others. [That's because] towns in Botswana are scattered over an area as big as Texas, with just two million inhabitants in the whole country.

Most of the bands are located in the Gaborone area (capital), Francistown (second largest city) and Maun (a northern

town in the Okavango delta), all of them very far from each other.

AU: How did you come to the decision of focusing the story on the band Wrust?

RM: Because of their story and their sound. You have this band coming from literally the middle of nowhere that, in a few years, manages to get shows as an opening act for Sepultura, Carcass and Entombed in South Africa.

I've been told they were also pretty close to opening for Megadeth in Poland one time – it's a pity they didn't manage to get the funds [to travel there].

AU: They talked about how some of their culture's folklore is lyrically ingrained in the music, do you think that's a common feature to most of the music of this land?

RM: Unfortunately not in the metal scene, it's just two or three bands – Metal Orizon, Skinflint and Wrust (up to a certain extent) – that explore these themes. But there are a lot of traditional bands or dance groups that do. Tswana people are really proud of their culture.

AU: How rich is their mythos?

RM: The indigenous people of Botswana are the San, otherwise known as Bushmen. Their culture is ancient, deeply connected with the



environment they live in, and extremely rich - from their peculiar hunting techniques to the use of trance state for religious purposes and their amazing cave art.

Unfortunately, they have been pushed outside their ancestral lands, and Botswana's government does not acknowledge their heritage and role in today's society.

To learn more about it, please check this link from Survival International:

<http://www.survivalinternational.org/tribes/bushmen>

AU: What are your plans for the future of this documentary film? That is, would you like it to continue screening in film festivals?

RM: I'm trying to create a VOD package. The movie is available on marchofthegods.com, thanks to VHX, and on Indieflix, plus we're still receiving requests from festivals.

I love festivals because they usually spark a debate around the film and that's the most beautiful thing.

AU: Do you have any final words?

RM: Thanks for your interest in *March of the Gods: Botswana Metalheads*. I created a coupon code for the readers of Absolute Underground to get the movie for \$2 instead of \$6.

You can head to marchofthegods.com and enter the code "Absolute Underground" when requested in the "Buy" section.

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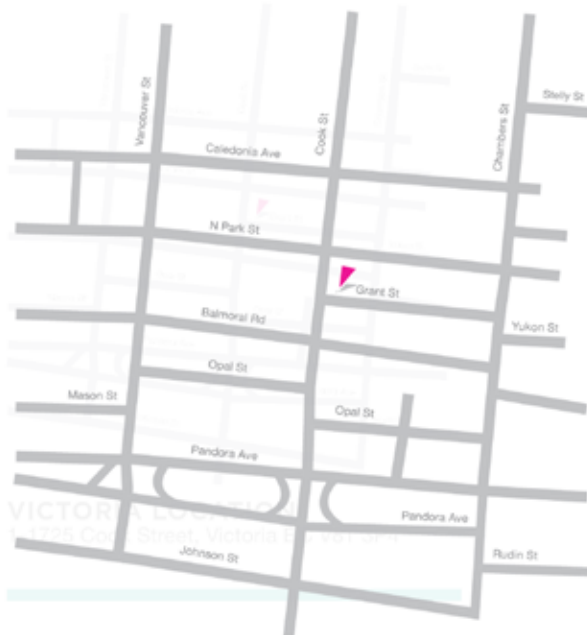
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Harvesting Hell / Summer Slaughter 2014 Recap

By Lacey Paige

August 22nd and 23rd marked the second annual Harvesting Hell metal festival and the long-awaited resurrection of Summer Slaughter Tour's Canadian edition—amalgamated into one of the most anticipated Alberta-based summer metal festivals of 2014. The chaos ensued at The Pawn Shop in Edmonton, AB.



Friday's lineup (Harvesting Hell) highlighted an Alberta-exclusive roster of some of the province's most unrivaled and longest-standing metal acts to ever annihilate these putrid prairies. The carnage commenced with the ever-unholy Lucifer Project, who unleashed enough death-defyingly demonic metal to conjure forth our dark lord and saviour from the fiery pits of purgatory. Riding in on a blazing wave of red-hot hell-fire and verbal viscera after them was a four-piece exhibition of ungodly grotesqueries, Deadmonton deviants, Display of Decay. In the same vein as death metal forefathers Cannibal Corpse, these guys splattered the aural canvas with copious amounts of bloody, brutal lyrical imagery and butcherous blast beats.



Submerging Harvesting Hell-ites into a trippy milieu of ear-shattering experimental euphonies was the third act of the night, Calgary-based progressive death metal outfit, Kyoktys, with perfect tunes to groove along to after a few light herbal refreshments. The Hell Harvest reached its pinnacle (for this writer, anyway) when Calgary three-piece contemporary thrashers Sentient shredded their way across the stage, drowning the audience in a detonative delirium of layered vocals and break-neck riffs that defiantly transcended all conventions of thrash and death metal. Continuing on the decibel-defying death/thrash tsunami was Edmonton's infamous Death Toll Rising, delivering a ferocious performance

of classic tracks for DTR die-hards to feast upon, as well as some new tunes off their 2013 release, *Infection Legacy*. Closing out the Harvest was a top-notch performance by Edmonton power metal pioneers, Disciples of Power. Saturday's return of Summer Slaughter boasted an eclectic lineup of bands running the gamut of metal subgenres. Featured acts included: Plaguebringer, Divinity, Beyond Creation, Fallujah, Archspire, King Parrot, Rings of Saturn, Origin and The Faceless.

PHOTO CREDIT: Kylee Thompson

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Marty Friedman

Broken Neck Radio's Asian Invasion caught up with Marty Friedman for Absolute Underground to talk new album, influences and his work in Japan.

Absolute Underground: Hey Marty. I just want to say personally that I've followed you for almost your entire career and I want to thank you for everything you've done for the music business. What are some of your proudest moments for yourself in music?

Marty Friedman: Thanks... I'd say the fact that my

12th solo album, *Inferno*, is by far the best one that I've done is something I'm really happy about. I'm glad that my work keeps getting noticeably better.

AU: You have worked with quite a few highly-esteemed musicians. What musician would you like to work with that you haven't yet?

MF: There are several Japanese producers I'd love to work with, mainly Yasutaka Nakata and Tetsuya Komuro.

AU: *Inferno* was



recently released and I'm super impressed with it. How was it working with Danko Jones and David Davidson, and what made you want to do something with them?

MF: Those guys are great and brought tons of talent and enthusiasm. Danko is a longtime friend of mine and David is a new friend. Both brought their A-game to the album.

AU: I've also watched a bunch of episodes of "Rock Fujiyama". How did you get hooked up with that show?

MF: I had a hit show called "Hebimeta-San" ("Mr. Heavy Metal") that lasted 26 weeks. "Rock Fujiyama" was a spinoff from that and it went for 52 weeks. After taping "Hebimeta-San", my management became really active in getting me on TV. It was crazy hard work, but I liked the mental stimulation.

AU: Who was your favourite guest on that show and what was your favourite moment?

MF: Could not choose... too many fun people. My fave moment was definitely jamming with Enka Legend, Yashiro Aki. I could not wipe the smile off my face. But all the guests loved the show and they were all super.

AU: How long did take for you to pick up the Japanese language?

MF: I've always been speaking it, so it's hard to say. It's like music, you grow as you go.

AU: Is there's any band, past or present, that you would like to play in?

MF: A brand-new super band.

AU: What is one of the craziest stories you have from while you were on tour?

MF: After a while, nothing seems crazy. There are a lot of crazy girl-related stories, but I don't know who's reading this...

AU: What's the weirdest fan encounter you've experienced?

MF: Like I said, nothing stands out. After you've



had your fair share of stalkers and weirdos, it all blends together.

AU: When everything's all said and done and you hang up the guitar, what do you want to be remembered for?

MF: Who said anything about hanging up the guitar?

AU: Thank you so much for your time Marty, it's greatly appreciated. Rock on!

You can catch the Asian Invasion every Monday Night from 8 pm PST till 11 PM for his Monday Metal Mayhem Show.

Catch Marty Friedman online at www.martyfriedman.com



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Absolute Live Reviews

**Fallujah
Archspire
Tenchu
Logan's Pub – Oct 12th**

I was really excited to get a ticket for this show after hearing the rumours of it selling out, but thanks to Cavity Curiosity Shop, I got myself and a friend in. Due to my own bad time management, I showed up five minutes before the opening band finished. They were called Tenchu and all I got out of them was a few pig squeals, which I like, so I'll have to catch them again.

Archspire then started a long sound-check while I bought some wicked T-shirts. When they got started they hit the stage running, no warm-up at all, just straight tech death. A few songs in, they started having a few sound issues, which is weird because I think they brought their own guy with them. It seemed to be fixed by the end of "Seven Crowns and the Oblivion Chain." The band pushed through and started killing it again. You can tell this band practices a lot, there's so much tech, but also a little bit of groove. They were totally back in shape by the time they hit "Lucid Collective Somnambulation." Most of the crowd seemed to recognize this song and got really into it, it was nice to see a good crowd at Logan's really reacting to a band. All their shirts say, "Stay Tech," and that's just what they did.

Fallujah is from San Francisco and I'm pretty sure they have never been on the island before. I'm glad I got the chance to see them again. They started their set much in the same way, diving right into the show fast and hard. "Cerebral Hybridization" was a great example of them playing as a well-rehearsed machine. Using prog mixed with brutality, they got the crowd into every one of their songs. I'm sure everybody who showed up unaware of who the band was, left being a fan. By the time they hit "Dead Sea," everyone was holding up lighters and horns for the guitar solo. I don't blame them either, because that solo really pushes a lot of the barriers of death metal.

It was a Sunday night, so the bar had to be done by midnight, which was partly the reason I think the show went by so fast. It probably had something to do with the killer bands, as well. Everyone had a good time turning their turkey comas into booze comas. For Logan's, it was good to see a decent crowd come out on a Sunday night, and I hope this helps more bands make the trip to the island.

-Michael F. Carnage

**Body Politic
Quartered
This Day Burns
Synapse
Vaultry
Logan's Pub Oct 24th
Victoria, BC**

I showed up and the venue was already half full... pretty good, seeing as the bands hadn't even started up yet. Much to my surprise, the first band started right on time. First up was a local hardcore band with

new-school approach to the genre. They're really energetic and a little on the screamo side of things, but they put a lot into their set. For a band that's been together less than a year, they play a tight, cohesive set.

Synapse has been playing their particular brand of melodic hard rock for a lot of years now, and the experience shows. You might not be into it, but these guys are all pretty good musicians, they have kind of an Against Me-like sound, but I like them better. The set they played was a lot more mellow than the last few times I've seen them, I think they might have been holding back a bit because they were just in the second slot.

This Day Burns is kind of all over the place in terms of style. It's mostly a hard rock kind of thing, but also sometimes female singer/song-writer style, quickly followed by screaming and spastic time-changes. It totally works for them, though, and keeps you wondering what's up next. To top it off, they brought up event organizer Clayton Rourke to share vocals on the last song. The fact that they were all dressed as ninja turtles did make me like them a lot more.

Next up was Vancouver's Quartered, and they started with full-on intensity from the first note. They are that mix of rock and post hardcore that still can find a place on the radio. The crowd got right into it and a solid moshpit was going by the second or third song. Whoever wasn't moshing and jumping around seemed to be singing along to a lot of the words. I guess I've been missing what's been going on the last few times they've been in Victoria, because they look like they have a good following here, and with this show I think it's been assured that they will be booked here again, and probably in a lot of other places, too.

The Body Politic is a Vancouver Island band that's been generating a lot of buzz over the last year or so. The six-piece group took the stage with a ton of confidence to a sea of cheers. You notice the proginess right from the start, and all the instruments are at the forefront with equal levels. There's a lot of crowd interaction and I can only assume it's because this band has a lot of fans that are regulars at their shows. They had a song, "Wait For The Sunrise," that involved every girl in the bar singing the chorus. They play a pretty radio-friendly style, or maybe poppy is a better way to put it. They look like they're working really hard and putting the time in to be successful, and I'm sure they will be. If you can get a bar full of girls to sing your chorus for you, then you're probably going somewhere.

Most of the show wasn't really my style, but it ran without a hitch, which is a lot to say. The bands went all-out, but played their set-times and didn't fuck around getting on and off the stage, which is pretty nice to see. Justin and Clayton at Arbutus Promotions have their shit together and run a tight show.

-Michael F. Carnage

**Thrash Invasion Tour
V-Lounge, Nov 21st
Victoria, BC**

Early shows at the V-Lounge are always fun because you can hit up the strippers first. Afterwards, I got upstairs to hear some awesome metal. Torrefy was starting the night off with the release of their album, *Thrash and Burn*. From the first note, they gave off the kind of energy you get from a young band fighting for attention. Hearing the bassist, Simon, start the vocals on a *Game of Thrones*-inspired song was definitely unexpected, but put a grin on my face. The dual vocal work got the attention of most of the bar. They thrashed it up for most of their set, getting a mosh pit going. There was a lot of headbanging and drinking, and I would bet that Torrefy gained more than a few new fans tonight. I'll have to be honest, I have never heard of VX36 before, and based on their name I was expecting to hate them. For some reason, I thought I was going to get some sort of shitty thrash-core band and I was totally wrong. What I got was three pieces of deafening thrash monstrosity. Vocalist Nate had a lot of stage banter, but I couldn't really understand much of it, so I just assumed he was saying, "Here's another awesome fucking song," because that's what we got. Their set was fast, tight and short, so I'm likely going to spend some time searching for them on YouTube.

Artillery is a band I know a few songs by. I like a lot of the 80s essence they have going on, and they brought a lot of that to their show tonight. A lot of thrash bands you see now don't even look like they were born in that decade, but this band had the vibe that good times and parties just followed them everywhere. As Europeans, they usually have great showmanship, and Michael Dahl was all over it. He made sure to keep the crowd fist-pumping and hair-spinning right along with him. They played a bit of a mix in terms of eras, but seemed to play more of the newer catalogue, which probably had a lot to do with the new members.

Onslaught kicked off without a lot of introduction, they just started playing. They are on the harder side of old school thrash, with gruff vocals and lots of attitude. These guys meant business, and played the songs with a forcefulness that would win any argument. Vocalist Neil Turbin has the presence of the 80s tough guy that you didn't want to fuck with but you also totally wanted to be like. The rest of the band followed him, like a musical gang of badass, through a set that didn't seem like it lasted long enough. They crushed every song they played with the confidence of a band that knows you're there to see them.

Heavy Metal UVic put together a great show, and Victoria should be thankful that we had this lineup here. I doubt that anyone in the bar had a bad time, except maybe the bartenders, but they're always a little grumpy. Hopefully the V-

Lounge keeps letting metal shows play there, because I'll keep going to them. And to Heavy Metal UVic, I hope they keep putting on good shows!

-Michael F. Carnage

**Capitol Punishment 2 Wrestling
Nov 21st
Victoria, BC**

First off, the lineup is getting longer every time! At 7:30pm, the doors opened and we filed in, luckily getting our usual seats. The advantage of the seats I sit in are that the wrestlers enter the ring and get thrown out of the ring right beside, and sometimes even land in, these seats. Some seats are by the bar, which is good if you're drinkin', and the other seats are right against a window and a wall... which would be really rad if a wrestler actually went through either one!

The usual MC, Tomas Crow, wasn't present at this match, but Hurricane Hymes took the mic and did his best to introduce the wrestlers. The place was packed and ready for the first match of tag team action. Tony Baroni, a good lookin' man, enters the room, and there was some rightful crowd booing. I get the impression from his posturing that he thinks he is a real ladies' man. Kenny Lush, his team mate trots out, the "Loose Cannon" is what they call him! Kenny is in your face one minute, and then later that night he is standing in the aisle, talking baby talk to a cute little baby. The other team consisted of Sid Sylum and The King of the Yukon, who are both crowd favourites. The bell rang and the battle began, with an over-the-rope encounter for both Tony and Kenny, during which they both received a whirlwind of clubs to the head from Sid and the King. Sid had brutal moments of beating and being beaten. Then a tag was made, and the King jumped in and howled the crowd into a frenzy. In the end, Sid and The King came out victorious. The place went off like a bomb and it was hard to believe it was only the first match!

Next up was a three-way match, where a new wrestler made his debut. Andy "The Dreadful" Bird waltzed into the ring for the first time. It was The Bird's first match ever, so why would he enter the ring with a fistful of dangerous objects hidden in his uniform? The referee quickly confiscated a coat hanger and a pair of handcuffs, and all this did was make him a heel in the crowds' eyes. The other wrestlers in this three-way were pencil-neck Danni Deeds, who they say is the real 40-year-old virgin, and crowd fave, rubber-neck Krofton. Again a fast and furious match where Deeds and The Bird ganged up on Krofton. Andy Bird even produced a pair of scissors out of his trunks when the ref wasn't looking. In the end Andy Bird achieved what he entered the ring for, to be a winner, and the crowd responded with distasteful heckling; one little kid was even calling him a dreadful dirty hippie.

No-holds-barred, no rules and no time limit... what does one expect from something like this? Enter Shredz, a pumped-up muscleman who looks like he might belong on the set of the new Road Warrior movie. Usually Shredz rips a strip

out of the crowd with his mouth, and I have even seen him take on little kids, but tonight he was little more quiet. I think he was scared and rightfully so, because he was up against the Cremator Von Slasher. The Cremator wasted no time, and had Shredz on the ground bashing his head with a cookie tray, a garbage can, a beer cooler, a chair, the turnbuckle, then another chair. Finally, the bell rang and the match started. Shredz got a few good shots in, but I have to say The Cremator dominated. Out came a ladder, then some more chairs, then out the door into the parking lot Shredz was dragged. I was told he was chucked into a dumpster, and into the side door of someone's dad's new car. They returned back inside and just when it couldn't get any more brutal, a table was set up beside the ring and The Cremator choked-slammed Shredz from the ring down onto the table. Shredz' body lay on the broken table, lifeless, the ref called it done and The Cremator reigned superior. That is what one can expect from a no-holds-barred, no rules, no time limit wrestling match.

Female wrestlers are few, and the ones who do it deserve full respect. VIPW has some fine female wrestlers who prove wrestling is not just for guys. Enter Riea Von Slasher... I have seen her fight many women and even men. She wears a championship belt around her waist because she has earned it. She is a rocker, and you can feel the crowd boil with support for her. She was up against Jaida, a local Victoria girl who spent a few moments in the big rings on national television. Jaida is quick and agile and even thought Riea is a hard woman to knock down, Jaida manages to land a few good slams. In the end Jaida was pinned, Riea let out a victory yell, and the ref gave her back her dangerous jewelry.

The final match was for the Vancouver Island championship belt, and was also a baton on a pole match. The baton was suspended on a pole in the corner of the ring. The wrestler who gets the baton can use it on his opponent like the police use it on... well, let's just say the man with the baton has a better chance of winning. BJ Laredo is a good guy, a tough consistent fighter that can take a lickin' and keep on tickin'. He is a champion and the people like him. Scott Steel is a high flyer, like the Mexican wrestlers, but he is not Mexican. Again, some breathtaking moves were made by both wrestlers. Steel landed a foot and some fists, looking like he broke BJ's nose. I think they were so wrapped up in their wrestling that they seemed to forget there was a baton on a stick for use. With blood dripping from his nose, BJ seized the opportunity and grabbed the baton. Just as he was about to use it on Steel, Steel sneakily pulled out another baton and the crowd roared with anger. In the end, Laredo proved to be the better baton-handler, and won the match.

VIPW enters their second year of touring on the island, the crowds are getting bigger, and the wrestling is just getting more insane!

-Ricky Jak

A Varning From Montreal Fest 2014

So November means one thing now... no, not moustaches! Fucking punk festivals! Take for instance, Varning Fest in Montreal. This year was the eighth edition and it certainly seems to be getting better with age. I missed Thursday's show because because they couldn't find my name on the list of people who had passes. You see, I sometimes use my first name and sometimes use my middle name depending on the situation. So yeah, on to Friday's show, which featured the following bands: Dead Future, Creeping Dose, Born Wrong, PMMA, Asile, Napalm Raid, Dishonourable Discharge, Sex Dwarf and LIFE! In other words, a killer lineup. I took pictures throughout the event, but tried to enjoy the music as well. A nice thing about this fest is that it's not too big for its breeches; the members of various bands just hang out and enjoyed the shows as well. Now that's punk raw! So I got to meet several musicians from bands like PMMA, Era Libre, LIFE and Los Monjo. I met the PMMA singer just before they played, and he was a really nice dude. We talked a lot about traveling, which is funny because I've always wondered how so many bands can just tour non-stop for just about a year if not more. That takes balls of steel!

Anyway, seeing PMMA put the keyboard in the middle of the stage, I could tell this was going to be a bit different. It could have been bad different or good different, and it was good, really fucking good. When I looked up their music the next day, it was described as, "Twisted nihilistic psychedelic hardcore punk." Then, for the big finale it was LIFE, all the way from Japan! They put on one hell of a show. Their bassist was just crazy, jumping around both on stage and in the crowd. It was a miracle that his bass stayed plugged in the whole time! I tried to get some good pictures of him in action, but it was damn near impossible. It was so entertaining to watch though, and of course, the raging music had me banging on the railing. The crowd was going ape-shit down near the stage. The Katacombes is an epic place for a show because it has two floors, with the second floor wide open for you to see the action going on below. There's even a little room with a curtain in one corner of the second floor. It's right above the stage, so you can see the bands and feel all special in your little VIP room. I was happy to be just in front of the stage so I could take a couple of photos. After the show, a buddy and I tried to shake the hand of one of the musicians from LIFE, just to say congrats on an awesome performance, but he was having a bit of trouble standing on his feet. In fact, he was gripping the wall, trying not to keel over. Ah, well! It's the thought that counts!

On to Saturday night's show, which featured Era Libre, Choloroform, Malokio, Sexface, Skull 'n' Bone, The Statsi, Proxy and Los Monjos.

I got there early to see the first band, Era Libre, play. To be honest, I liked the music, but the full-throated screaming vocal style was just not my cup of tea. However, there are

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plenty of people out there who will enjoy it. Malokio gave us some female presence on stage with their singer and bassist. But that's not the real reason to watch them or to listen to their music. They really do provide quality melodic punk. Sex-face, who I had heard good things about, did not disappoint when it was their turn to play. They fucking delivered the goods and how can you not like 'em with a name like that? Skull 'n' Bone is the new band featuring Chany of Inepsy. What can I say? I liked what I heard pretty much as soon as the first song was over. This is my kind of punk rock, and I have no complaints about any of it. Let's hope they keep playing and recording for a long time to come. The Statsi started their set by requesting that no pictures be taken while they were playing. Yup, they put it out there. Most people obliged but of course, there were a couple of us there who felt obligated to take a few photos anyway... sorry! Still, I loved their performance and even ended up buying a shirt and demo tape to take home with me. Proxy fucking nailed their set this year, unlike the calamity of Varning 2013. This band gave it their all this time and, in doing so, gave everyone who loves them more reasons to do so. I'm among those fans, because this UK 82 hardcore punk rock, as it's called, is just what I crave. Los Monjo from Guadalajara, Mexico, finished it all off with a bang. I was later informed that they are all family, brothers and one cousin in one band! The family that plays together, stays together. I loved that they finished and yelled, "Rock Basura!" Yeah, that about sums it all up! There was an after-show show and party as well at the Loud House. I was too damn tired and sleepy for that, though.

All in all, a good time was had. And the details, such as having a vegan diner complete with coconut bacon sandwiches and soup right inside the venue, were appreciated! You

know you'll get the munchies after rocking out. There was also a helpful little guide/map to Montreal for us out-of-towners. It won't prevent you from walking down St. Laurent for half an hour in the wrong direction, but it still helped tons. And of course, I tried one of the recommended poutine places (Patati Patata), mais oui! C'est tout! Merci, Anita.

-Anita Fixx

PHOTO CREDIT: Anita Fixx

The Smalls Sugar Night Club Victoria, BC - November 8th, 2014

Gotta admit, I was pretty stoked when I heard that there was a chance that The Smalls might get back together, even though it was for a "last goodbye" tour... cash-in definitely comes to mind, though that's not what I was thinking at the time. It was more like, "How the hell are they gonna fill Sugar, it's been 13 years since anyone's seen them," and, "I gotta get tickets." The Smalls have always been a very enigmatic band, and polarizing at that, at least to anyone within earshot of the stage... They're loved dearly or loathed, with those attributes directly attached to their no-holds-barred, DIY approach to making music.

On to the show: we had a pretty good entourage together, and we were stoked. A few of the gang were even from the prairies, with age ranges spanning a decade at least - more testament to how much Canadians love this band. As we walked in, the first thing we noticed was how packed the club was... I don't think it was sold out, but it sure looked like it to me, and the energy levels were soaring, even though the opener was kind of a big bore for most of us. Eventually The Smalls took the stage and, aside from a few technical hiccups from Dug Bevan's gear, they tore into their set and lit it on fire. They played all their classic

tunes, "Driving Through Detox," "Payload," "Saddle Horse," "Warpath," etc. It seemed to me that the majority of songs they played were from their last two releases - Waste and Tragedy and My Dear Little Angle... I'd kinda given up on them at that point, I always felt they'd lost their edge and were getting a little too indie rock. Again, not sure if I was the only one, but I have to admit that I wasn't overly impressed by the performance. It wasn't so much like they were having a bad night, more so that the power and energy just wasn't there that I remember from every show I've seen of theirs in the past, good or bad. What I did notice, though, was how everyone at the show was probably not old enough to have even seen them play when they were touring Canada non-stop and playing every little town and 100-person capacity bars. I was stoked that a band I used to love very dearly is still drawing in crowds for some reason. If the majority of the people at the show were in their younger years, you can't blame it on nostalgia, 'cause that's the stomping ground of cynical old lugheads like me. The Smalls can take off for over a decade and still have new fans stoked to be able to see one of their favorite Western Canadian underground acts, something they probably wouldn't have thought possible. Now that's true DIY Canadian spirit, whether you love 'em or hate 'em. I fucking loved The Smalls, they played a good show and I'm glad I went.

- Jonny A

Gob Lucky Bar, Nov. 8 and 9 Victoria, BC

The spirit of the aughts was alive in Victoria for two nights last month. For the new millennium's first decade, if you needed a soundtrack to accompany wallet chains, snowboard trips, and carefully spiked hair, it's very likely that it was provided

by Langley BC's Gob. With a lively concoction of pop-injected punk, hardcore, and alt-rock, the quartet took hold of Canadian radio stations and Much Music videoflows for years and years.

With this in mind, it would be easy to label them as no more than a nostalgia act, but after witnessing two consecutive performances, it's apparent the band is much more than that.

Starting with two melodic hardcore tracks off of 1998's How Far Shall I Take You, probably the group's best album, and into "Ming Tran," a standout high-energy cut from 2003's Foot in Mouth Disease, the group started fast and heavy.

After a few more vintage tracks, Gob started to pepper in a handful of tracks from their most recent album, Apt. 13. "Cold" and its sugar-sweet chorus easily could've been at home in Descendents' poppier catalogue, and "Walking Alone" evoked Foo Fighter's "Monkey Wrench," with slamming drums and driving guitar chugs. Co-frontmen Theo Goutzanakis and Tom Thacker played off of each other the whole night, jumping between harmonies and lead bouts on the mic. A Gob show also wouldn't be a Gob show without Goutzinakis

contorting his face and flipping off the concert photographers.

The set on both nights (unchanged minus a song off the new album exchanged for another) acted as great fan service to any Gob-heads in the crowd, performing cuts as obscure as the gutter-punky "Fuck You" off their first EP released 20 years ago, and as popular as their cover of The

Rolling Stones' "Paint it Black" that appeared on a handful of Hollywood movie soundtracks.

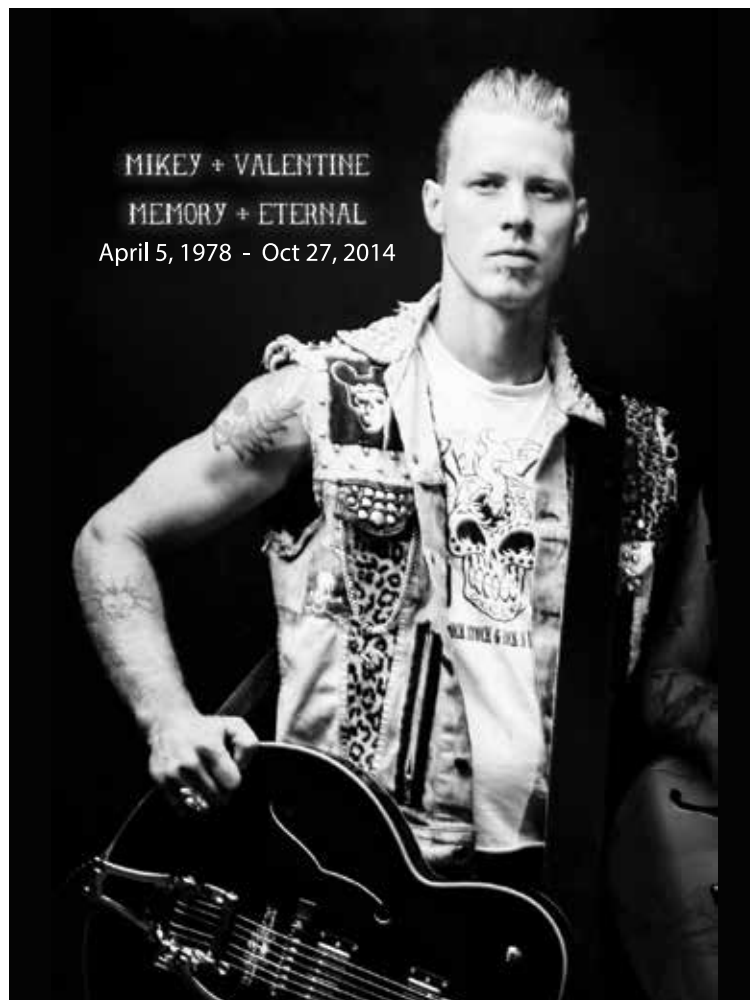
Closing with the fan-favourite "Soda," Gob's set proved to be a clinic in punk that sent mosh pits into frenzies and crowds into unison sing-alongs. And we got to leave our wallet chains at home.

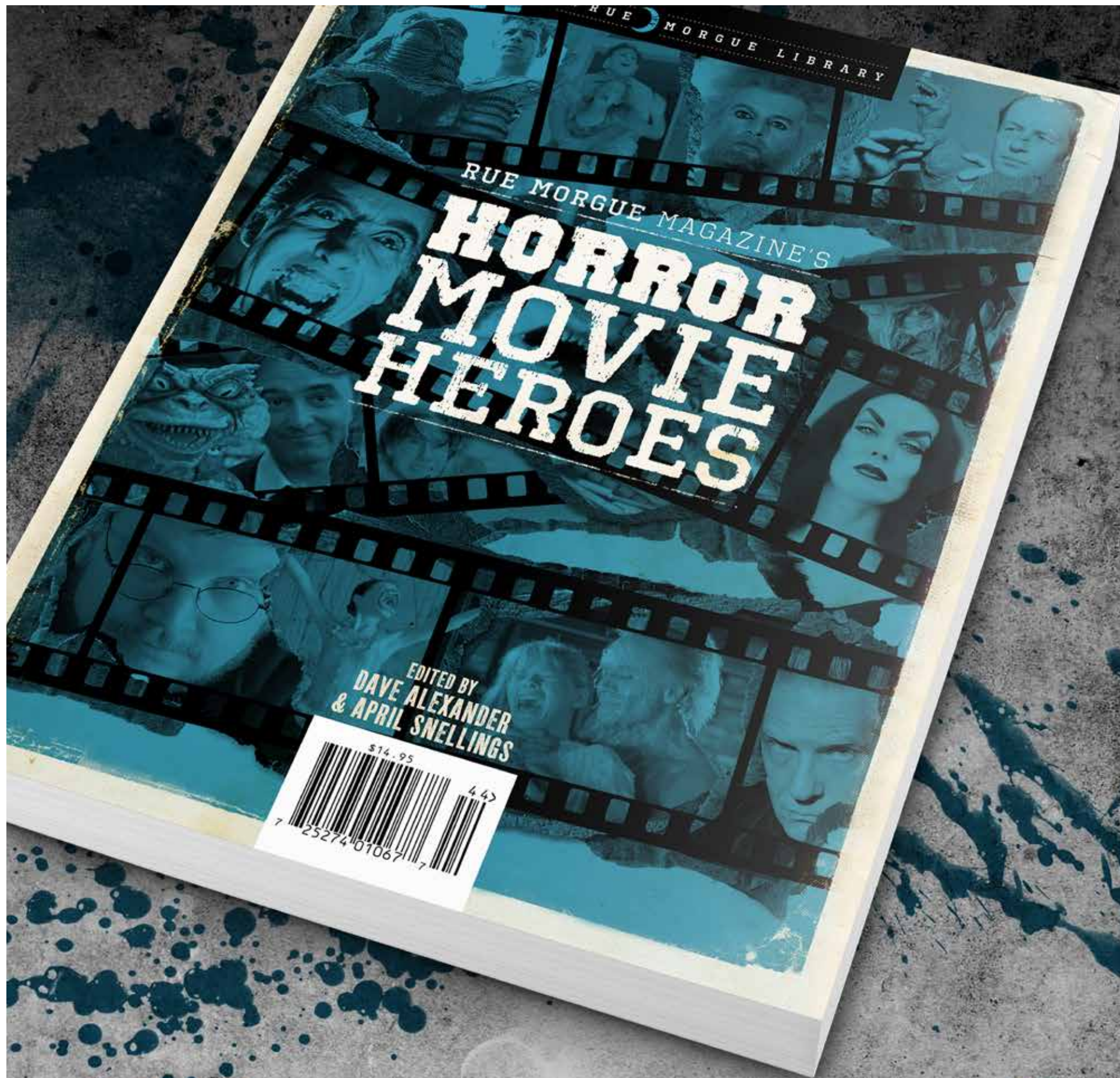
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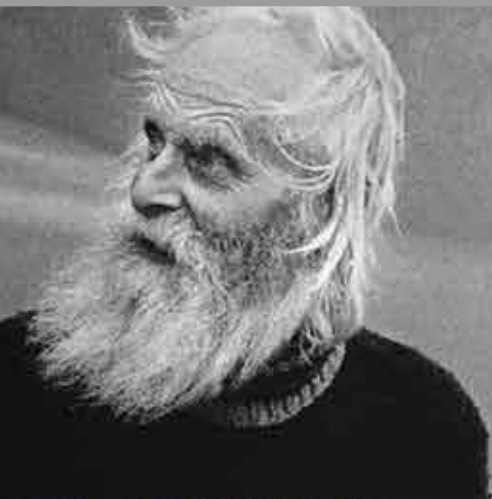
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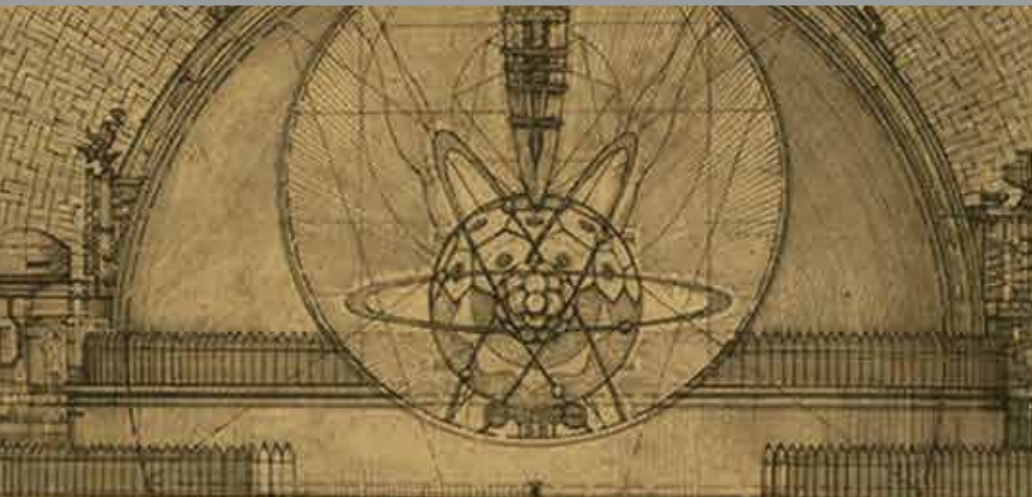
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