420, 24/7, 365 DAYS A YEAR, SINCE DAY ONE

ABSOLUTE UNDERGROUND

EST. 2004

Vol. 15-#3-Issue 87 - April / May 2019

ALWAYS FREE!



420 ISSUE

WEED OLYMPICS

BC BUD RADIO

DANA LARSEN

PLANT TONIX

420 MUSIC & ARTS FESTIVAL

TITTY TITTY BONG BONG

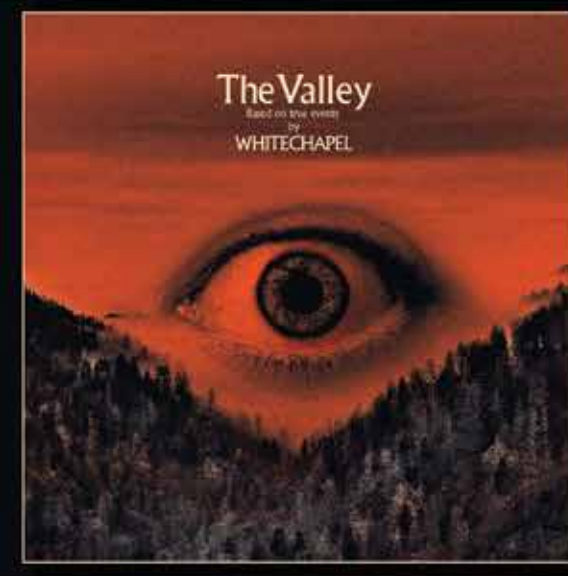
TERP CITY

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

NEW FROM METAL BLADE RECORDS



WHITECHAPEL
TheValley
3.29.2019



EXUMER
"Hostile Defiance" - 4.5.2019



ALLEGAEON
"Apoptosis" - 4.19.2019



FRACTAL UNIVERSE
"Rhizomes Of Insanity" - 4.19.2019





ABSOLUTE UNDERGROUND

COVERING THE UNDERGROUND MUSIC SCENE SINCE 2004

Editor-In-Chief - Ira Hunter
Art Director - Chad Persley
Sound Engineer- Willy Jak
Music Editor - Willow Gamberg
Assistant Editor - Aeryn Shrapnel
Ad Design - Clayton Hall, John Warnock, Mark Pye
Office Manager - Dan Johannessen
Web Masters - Goatlord, Danny Deane
Ad Sales and Business Development: Bella P Cuffley

COVER ART - Deano Robertson

Writers - *Ira Hunter, Willow Gamberg, Dan Potter, Cody No Teeth, Ed Sum, Malcolm Hassin, Vince D'Amato, wendythirteen, Apryl Fawn, Esther Wurley, Jason Flowers, Aeryn Shrapnel, Tara Zamalynski, Jason Matthew Shane Maher, Julia Veintrop, Frank Manley, Billy Hopeless, Clark Mantei, Roger the Shrubber, Vince D'Amato, Jesus Maggot, Kevin Close, Morgan Zentner, Malcolm Hassin, Marco Banco, Mal Content, Malcolm Quick Jacqueline Kittel,*

Photographers - *Adam Balls, Shane Lange, Dave Levitt, Kevin Eisenlord, Steve Bailey, Jen Adams, Ravenreign Photography, Rob White, dwyerj photography, Izzy Pullen, Kael of Ashes, Dave Benedict, David Jacklin*

Comic Artists – *Robin Thompson, Randy Chaos, Dick Kaupf, Ricky Jak, Mark Lehtimki, Tim Canepa*

Transcription – *Rea Porttris, Amanda Lawrence, Erik Lindholm, Aeryn Shrapnel, Tara Zamalynski, Trevor Lawrence Reid*

Interns – Needed Desperately!!! Apply within to info@absoluteunderground.ca

Logo Design – *Dirty Donny*

Distribution -
Vancouver - *Amber Lamoureux, Manly Mark, Stiff Josh, Michelle Everaert, Robin Thompson, my Mom, Leif Brooke*
Whistler - *Brydon Parker, Black Ohm Robin*
Victoria/Vancouver Island - *Big Rick, Cabby Craig, Hippy Dave, DJ, Jesus, Lackie, Champs of Hell Dan, Langford Rob, Karly Sue, Krissi-Steele , Jeff Martin*
Calgary - *Chad Persley*
Edmonton - *Rich Bastard*
Winnipeg – *Jamie Vertigo, South of Heaven Tattoo*
Saskatoon - *Keith Corbett, Wes Funk*
Lethbridge/Medicine Hat - *Jeff VandenElzen*
Toronto - *Glen Dirty Bird, John Di Marco, CJ Sleez, Andrew MacDonald Stewart*
Montreal - *Jon Asher, Shawn Central,*

Published by Ira Hunter

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

If you would like Absolute Underground distributed at your business or you are interested in advertising with us please CONTACT US:
***Submissions*:**
submissions @absoluteunderground.ca
Distribution:
distribution@absoluteunderground.ca
Advertising:
sales@absoluteunderground.ca
Classifieds:
prclassifieds@absoluteunderground.ca
Info:
info@absoluteunderground.ca

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

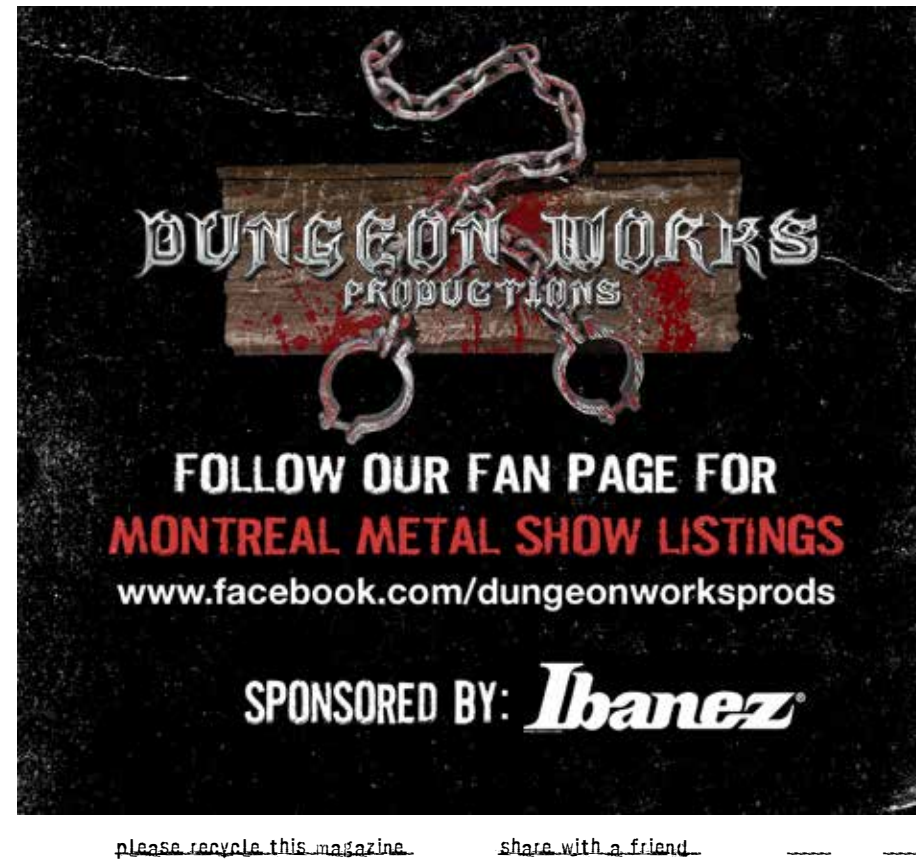
TABLE OF CONTENTS

WEED OLYMPICS ..... PAGE 7
VICTORIAS LOCALS ONLY - HIGH ARCTIC ..... PAGE 9
VANCOUVER VENGEANCE - HEXRIPPER ..... PAGE 10
CALGARY CARNAGE - GONE COSMIC ..... PAGE 11
MEDICINE HATE - WESTERN DEATH ..... PAGE 12
REGINA RAGE - HIT THE STREETS ..... PAGE 13
WRETCHED WINNIPEG - DIZZY MYSTICS ..... PAGE 14
MONTREAL MASSACRE - PLANET SMASHER ..... PAGE 15
ABSOLUTE HORROR ..... PAGE 16
CANNABIS CORNER ..... PAGE 18
420 MUSIC AND ARTS FESTIVAL ..... PAGE 19
PLANT TONIX ..... PAGE 20
PLATINUM CANNABIS ..... PAGE 21
DANA LARSEN ..... PAGE 22
ULI JON ROTH ..... PAGE 23
JESUS LOVES ..... PAGE 24
BLOOD ON BLACK WAX - HORROR SOUNDTRACKS ..... PAGE 25
GNOSIS ..... PAGE 26
ANOTHER PERFECT DAY FESTIVAL ..... PAGE 27
PHI UNDERGROUND BY DAVID QUINN AND TIM VIGIL ..... PAGE 29
SUPREME ECHO - MISSION OF CHRIST - FRACTRICIDE ..... PAGE 30
PUNK ROCK BOWLING INTERVIEW WITH MARK STERN ..... PAGE 33
DESTROY WRESTLING - TECHNO DESTRUCTO ..... PAGE 34
ABSOLUTE FILM REVIEWS ..... PAGE 36-37
SUBCULTURE ..... PAGE 38
TITTY TITTY BONG BONG ..... PAGE 40
THE PUNK SHOW - BRANDON CRUZ ..... PAGE 42
ABSOLUTE LIVE REVIEWS ..... PAGE 45,47
ABSOLUTE ALBUM REVIEWS ..... PAGE 48
BLAST FROM THE PAST - HEARTBREAKERS - WALTER LURE ..... PAGE 50
SHRED SESSION - COREY MCINTOSH ..... PAGE 52
BUSINESS PROFILE - INFLUENCE BOARDSHOP ..... PAGE 54
OMNIPOTENCE ..... PAGE 57
COMIC-GEDDON - SONGS FOR THE DEAD ..... PAGE 58
HEART ATTACK KIDS ..... PAGE 61
A EULOGY TO ZIPPY PINHEAD ..... PAGE 62









SLED ISLAND

JUNE 19-23, 2019

JULIEN BAKER/
JAPANESE BREAKFAST*/
RAPSODY/JPEGMAFIA*/LE1F/
HOP ALONG*/BULLY*/OBLIVIANS/
MAN OR ASTRO-MAN?/CATE LE BON/
CASS MCCOMBS/JESSICA PRATT/
THE MESSTHETICS (FEAT. MEMBERS OF FUGAZI)/CHANDRA/HAR MAR SUPERSTAR/
LUBOMYR MELNYK/FLY PAN AM/OURI/
KID CONGO POWERS + THE PINK MONKEY BIRDS/WILLIAM BASINSKI/
JACK HARLOW/MICHAEL CHRISTMAS/
TORRES*/THE COMET IS COMING/
SINJIN HAWKE + ZORA JONES LIVE AV/
TASHA*/MUQATA'A/KING AYISOBA/
WORRIERS*/DEATH BELLS*/
SQUIRREL FLOWER*

CALGARY, AB

*CHOSEN BY GUEST CURATOR JULIEN BAKER

GET YOUR FESTIVAL PASS AT SledIsland.com

250+ BANDS, COMEDY, FILM AND ART IN 30+ VENUES



LIVING ORGANICS FOR LIFE!



WE LOVE TO GROW!! THIS IS WHY PLANT TONIX WAS CREATED.

PROVIDING GROWERS WITH VERSATILE, EASY TO USE AND CHEMICAL FREE PRODUCTS THAT CAN BE USED IN ALL GROWING ENVIRONMENTS.

VISIT US ONLINE FOR MORE INFO: PLANTTONIX.COM

*PROFESSIONAL CANNABIS CONSULTING ALSO AVAILABLE

RESTRICTED ENTERTAINMENT - KEEPING VANCOUVER FREAKY SINCE 1997

COFFIN CLUB

LIFE IS SHORT. COME DANCE! CLASSIC, CULT AND CUTTING EDGE DANCEFLOOR FAVOURITES, DARK & ALTERNATIVE MUSIC, ALL GENRES. NOTHING IS SACRED!



TRIBUTE TO THE CURE PARTY

APRIL 19

MAY 17

ADVANCE TICKETS ONLY $7 AT COFFINTICKETS.COM

DRINK. DANCE. GAME.



ASTORIA FIRST SATURDAY EACH MONTH

80's Night

GALAXION

80's CLASSICS - NEW WAVE - ELECTRO - OLD SCHOOL HIP HOP - PUNK

DJS TRILLIAM GIBSON + PANDEMONIUM + .EVILYN13 + VORTEX

INFO + TICKETS WWW.GALAXION.CA

Spank 16



FEATURING DJ

CHRISSY

SAN FRANCISCO / CHICAGO

MUSIC + ART + KINK + LOVE + DRAG + MAGIC + LGTBQ

SATURDAY - APRIL 13

SIN CITY Fetish Night

VAL VANCOUVER ART AND LEISURE

TICKETS AND INFORMATION AT WWW.SPANKTIX.COM

LGBTQ+ | STRAIGHT | DRAG | CROSS-DRESS | SINGLES | LIFESTYLE | NEWBIES WELCOME!

SATURDAY - APRIL 20 - MMXIX

TOP 100 THINGS TO DO IN VANCOUVER BEFORE YOU DIE

THE BEST PLACE TO DANCE TOPLESS

SIN CITY Presents

CARNIVAL OF KINK



DJs DANCING KINK PLAY GAMES SHOWS & MUCH MORE

IMPERIAL

TICKETS & INFO @ SINCITYFETISHNIGHT.COM

THE WEED OLYMPICS









KING TUT



DEATH BUBBA



KING KUSH



RASPBERRY KUSH



VIOLATOR



WEDDING CAKE

CANNABIS STRAIN	Appearance	smell	taste	potency	EFFECTS	score 1 - 10	COMMENTS
KING TUT (80% SATIVA)	WELL TRIMMED TIGHT LIGHT GREEN NUGGETS OF JOY	VERY UNIQUE HARD TO PUT MY NOSE ON IT	SMOOTH UPLIFTING TASTY SMOKE	CAME ON FAST AND STRONG	TED LOST HIS ARM I HOPE HE FINDS IT	8	CEREBRAL PERMA-GRIN GIGGLING HYENA
DEATH BUBBA (INDICA)	CLASSIC KUSH LOOK MEDIUM DARK GREEN BUDLETS	BLACK LICORICE	SURPRISING STRANGE FLAVOUR	COUCH CALLING	THE KING TUT SATIVA AND THE DEATH BUDDA MIXING IN MY BRAIN TO FORM A PLEASANT SNAKE BITE	7	REALLY GRABS YOU BY THE BOO-BOO
KING KUSH (INDICA)	SUPER WHITE GLISTENING CRYSTALS	REFRESHING & PINEY	TICKLING MY TASTE BUDS	JUMPED ME UP ANOTHER LEVEL OF EUPHORIA	DOMINATED MY DOJO WITH A UNIQUE FLAVOUR I HAVE NEVER TASTED BEFORE. ELDRITCH WEED	8	A LEFT HOOK TO MY DOME A REAL WHOPPER
RASPBERRY KUSH (INDICA)	COATED TRICHOMES OF FURRY THC	GASSY & DIESELY	HAPPY STELLAR TASTE	INSTANT HIGH-KICK TO MY BRAIN-PAN	TOP NOTCH ALL AROUND FRUITY RASPBERRY CREAM FILLING	10	GAVE ME WET-MOUTH NOT DRY-MOUTH. BLAST OFF TO NIRVANA!
VIOLATOR (INDICA)	MINI X-MAS TREES OF TIGHTLY TRIMMED GOODNESS	ALIEN SMELL FROM OUTER SPACE	SMOOTH ENJOYABLE TASTE BUD EXPLOSIONS	CRANKED TO ELEVEN	TOOK ME TO STRATOSPHERE. TIME TO VACUUM THE CEILING TIL 3 AM	10	I'VE BEEN VIOLATED! SHINE ON YOU CRAZY DIAMOND!
WEDDING CAKE (HYBRID)	SPLENDID IMMACULATE MANICURE	SWEET CUPCAKE AROMA	LIKE SMOKING A FRUIT FILLED DONUT	BLENDED WELL WITH THE OTHER 5 STRAINS	WEED BLING THAT BLENDED MY BRAIN INTO A SMOOTHIE.	10	MOUTH WATERING HEAVEN. TASTED BETTER AND BETTER AS THE JOINT BURNT DOWN.



POT SNOB



@SAVVYSTONEDGIRL & SAVVYSTONEDMOM

CANNABIS STRAIN	Appearance	smell	taste	potency	EFFECTS	score 1 - 10	COMMENTS
KING TUT (80% SATIVA)	NICE TIGHT BUD VERY BRIGHT GREEN COLOR	FRUITY PUNGENT FULL SMELL SUPER FRAGRANT	SWEET SMOOTH & FRUITY	MEDIUM NOT SUPER STRONG AT FIRST	THE HAPPY PILL! HEAD BUZZ	7	SUPER SATIVA CREEPS UP ON YOU!! LIFTED ME UP!
DEATH BUBBA (INDICA)	LOOSER BUD DARKER GREEN	SKUNKY EARTHY	HARSH DIRTY TASTE	POTENT AF	ZERO TO STONED REAL QUICK	5	DARKER ASH SUPER HARSH BUT GREAT STONED EFFECT.
KING KUSH (INDICA)	SUPER FROSTY BRIGHT GREEN	PINE FULL DEEP EARTHY LIME	SMOOTH STRONG HARSH	STRONG! HEAVY! MADE ME SIT!	HEAVY INDICA	7	CLEAN BURN. THIS ONE DEFINITELY GOT ME BAKED!!
RASPBERRY KUSH (INDICA)	FRESH! FRUITY! DELISH! CRYSTAL!	FRUITY GASSY PUNGENT	LIGHT FRUITY HARSH AFTERTASTE	FOUND IT STRONG	DISAPPOINTED IN THE BURN. HAD BIG EXPECTATIONS	6	HARSH AFTERTASTE. END OF THE DOOB WAS GROSS TASTE.
VIOLATOR (INDICA)	TIGHTER BUDS, LIGHT GREEN	LIGHT FLORAL MUSKY	SWEET EARTHY	BALANCED & UPLIFTING	ENERGIZING, BRINGING ME BACK UP!!	9	SMOKED BEAUTIFULLY! INDICA HEAVY STONE VIOLATED ME
WEDDING CAKE (HYBRID)	DENSE BUD MIX OF DARK / LIGHT GREEN	CITRUS LEMON PINE	CITRUSY SMOOTH	MEH, SUPER BALANCED HYBRID	AFTER 6 JOINTS WHO KNOWS!?	7	SMELLS LIKE LEMON PLEDGE. DARK ASH







THE JUDGES

CANNABIS STRAIN	Appearance	smell	taste	potency	EFFECTS	score 1 - 10	COMMENTS
KING TUT (80% SATIVA)	DENSE NICE CRYSTALS	FRUITY	SMOOTH	MODERATE	WHERE IS MY ARM?	8	HEMPOLOGY 101
DEATH BUBBA (INDICA)	LIGHT	OLD SCHOOL DANK	DRY DIRTY HARSH	EXCELLENT	THE PARTS I REMEMBER WERE FUN	7	CAN'T WE ALL GET A BONG
KING KUSH (INDICA)	VERY FROSTY	STRONG PUNGENT	SUPER SWEET	SEDUCTIVE	MELTING MELTING MELTING	9	CLEAN BURN
RASPBERRY KUSH (INDICA)	DENSE TRICHOMES	BEAUTIFUL SWEET	GOOD TO THE LAST TOKE	KICK ASS	JESUS WOULD LOVE IT	8	STRONG THROAT HIT
VIOLATOR (INDICA)	TIGHT, DENSE, LIGHT GREEN	FULL BOUQUET	LEAVES A YUMMY TASTE ON YOUR LIPS	MORE PLEASE?	CAN I HAVE MORE?	9	WORLD SOCIETY OF CANNABIS RESEARCH
WEDDING CAKE (HYBRID)	SPARKLING	PERFUME OF LOVE	MAKES MY MOUTH WET	GOT ME HIGH AFTER 5 OTHER JOINTS	COMFORTABLY NUMB	8	LEGALIZATION BY EDUCATION



Tedsmith420

GOLD MEDAL: VIOLATOR
SILVER: WEDDING CAKE
BRONZE: TIE - KING KUSH AND RASPBERRY KUSH
PARTICIPATION RIBBON: KING TUT

The Weed Olympics
Special Thanks
Ted Smith, @Savvystonedgirl,
DzP, Julia, Victoria Cannabis Buyers Club

VCBC.LIVE
HEMPOLOGY.CA

INTERNATIONAL HEMPOLOGY 101 SOCIETY
LEGALIZATION THROUGH EDUCATION

QUAZAR'S

ARCADE

PINBALL © VIDEO GAMES © COFFEE

OPEN EVERYDAY FROM NOON UNTIL 9PM

FEATURING A ROTATING SELECTION OF 20 PINBALL MACHINES

AND 25 CLASSIC ARCADES

AVAILABLE FOR PRIVATE EVENTS

WWW.QUAZARSARCADE.COM 1215 GOVERNMENT ST. IN TROUNCE ALLEY QUAZARSARCADE



High Arctic

Interview by Roger the Shrubber

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

High Arctic: Kalev Mihkel Kaup (vocals, guitar), Scott Henderson (six-string bass), Don Chessa (four-string bass) and David Houghton (drums). We aren't infamous for anything we can talk about.

AU: Give us a brief history of the band, who are you and how did you form?

HA: We were originally a three-piece called Walrus whose drummer disappeared into the Gulf Islands just before a gig. Longtime friend Scott Henderson, who was familiar with the material, sat in on drums. With no word from the Walrus drummer and many gigs lined up, it was decided to become a new band. The first incarnation of High Arctic was born ten years ago, with added second drummer Joel Fernandes. So High Arctic was Andy Vanier, Kalev Mihkel Kaup, Scott Henderson and Joel Fernandes. After a couple of albums, Andy and Joel left to explore other opportunities. Scott Henderson moved to bass and old time friend John McMIllan joined up with second guitar player Jonathan Pulker shortly afterward. We recorded *Raud* and played many gigs for a few years, until Jon and John left for reasons we can't speak of at this time. David Houghton joined as drummer, having played with Mihkel in Crashing into Things and Don Chessa was recruited from Golden Hand which both he and Mihkel were playing in as well.

AU: Describe your music for us!

HA: Psychedelic surf doom with hints of folk.

AU: What's new for High Arctic? You guys haven't played a show in a while - are you coming out of hibernation this spring?

Mihkel Kaup: I received a heart transplant on Halloween/Samhain so last year was a write-off. Last year was a tough year, the music has always been on my mind, so it's great to get back up and feel better than I have in a long while, and get back to practices and setting up shows. Our first show in over a year is coming up on March 30th at Wheelies with King Ox.

AU: Tell us about your upcoming show at Wheelies! What can we expect to see?

HA: Expect a bunch of new songs, smoke and lasers. We're excited to dust ourselves off.

AU: What does a live High Arctic show look like?

HA: Lots of facial hair. Like an old folks' home for bikers.

AU: What does 2019 hold for you as a band? Will you be recording new tunes? Touring?

HA: Recording our new record. It's called *False Passage*. We'll be playing more shows and setting up some tour dates.

AU: What are your goals for the future of the band? Any dream gigs or tours?

Scott Henderson: To play Tallin, Estonia, and add more bass players.

David Houghton: Erect three totem poles.

HA: What lies behind us and what lies before us are tiny matters compared to what lies within us.

AU: What other musical projects are your band members involved in?

HA: Kalev Mihkel Kaup is a contributor to Crashing into Things and cloaked member of retired band Golden Hand. Scott Henderson plays in Skid Marxists, Peoples War and is sometime player with David P Smith. Don Chessa plays in Scars and Scarves/Teenage Violets and is also a member of retired act Golden Hand. David Houghton also plays drums in Crashing into Things.

AU: How's the Victoria music scene right now, any new bands you're particularly stoked on?

Mihkel: I'm excited to see Crematory Ash. Everything I've heard about them sounds wicked.

Scott: Just saw Flawed Hearts, they had a vibe of early Talking Heads in their songs that really caught my attention.

AU: What else should we know about you as a band?

HA: We are all music nerds. We have a ten-string bass section. We have no tattoos and have the persistence of mustard gas. We can confirm that 3/4 of us have never eaten testicles.

AU: Any final words for our readers?

HA: We must not cease from exploration and the end of all of our exploring will be to arrive where we began and to know the place for the first time.

higharctic.bandcamp.com

PHOTO CREDIT: Scott Bennett









Hexripper

Interview by Willow Gamberg

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

Kyle Harcott: I'm Kyle, I yell shit for Hexripper, and I'm most infamous for formerly playing drums in bands you never heard of, and for writing for a buncha metal mags you never heard of, either (although I did once sit down with Lemmy in an interview for *Absolute Underground* way back when). I also host a podcast called "That's When I Became A Metalhead," which you oughta check out sometime.

AU: Give us a brief history of Hexripper, who are you and how did you form?

KH: I met our drummer Mule in 2010, as he and I both wrote for a metal website called Hellbound.ca. In 2016, he introduced me to Sox & Master, the guitar-slinging brothers he'd been playing in bands with since they were all in their teens. I was still playing drums in a band called Device at that point, but when that band broke up in 2017, I realized wanted to step out from behind the drum kit and try my hand fronting whatever band I joined next. So I called up Sox, and he and I started jamming Motörhead and Venom covers together, and then Cline came on board on bass, and then eventually Mule and Master rounded out the lineup on drums and lead guitar. Shortly after the lineup solidified around the five of us, we christened the band Hexripper.

AU: Can you describe your music for those of us who've never heard it?

KH: We are five jamokes playing our version of Motörhead rolling Venom for their lunch money, while somebody in the vicinity jams Mercyful Fate guitar harmonies on one of those cheap KISS handheld transistor radios from the 70s.

AU: Tell us about Another Perfect Day festival! What's it all about, and what are you most looking forward to?

KH: APD is the brainchild of Sheldon from RoadRash. He's put together a killer lineup for April 20th, headlined by The Mighty Thor, and rounded out by nine other bands who worship old school heavy metal. There's something for everyone on that bill - provided you're a headbanger. Hexripper is extremely proud to have been handpicked to take part in the lineup.

In addition to Thor, RoadRash, and us, you get a day's worth of badass old school heavy metal from the likes of Villain (Toronto), Time Rift (Portland), Soul Grinder (Portland), Decadence (Vancouver), Kömmand (Seattle), Sandstorm (Vancouver), and Damsel (Vancouver). It's going to be a seriously kickass day, and for $20 a ticket, you're a dumbass if you let yourself miss out on this.

Personally, I'm looking forward to every single band on the bill, I think the lineup is solid gold. But, I must admit - I first heard Thor's *Keep The Dogs Away* record when I was four years old. My older cousins had that album and would play it on a regular basis, alongside albums by KISS and Alice Cooper, and all of those records were where I got my earliest metal education – so, truly, to share a stage with The Mighty Thor is kinda full-circle -and a huge point of pride- for me.

AU: What else is the band up to, currently? Any new material in the works? Any plans to tour?

KH: After spending the back half of 2018 rehearsing and writing, our plans for 2019 are to try and play locally a whole bunch so people can get a taste of what we have to offer. We've been recording our rehearsals and occasionally put them out as demos (you can hear some at our bandcamp page), but we're talking about getting into a studio and making a proper album. Perhaps this summer.

AU: What can we expect to see at a live Hexripper show?

KH: Straight-up old school heavy metal, no bullshit.

AU: What are your thoughts about the Vancouver scene? Any up and coming bands you're stoked about? Favourite venues?

KH: Vancouver has always had a healthy metal scene, and it seems like the time is right to recapture some of that old school vibe again. There are a lot of good bands out there right now, and the venues that really support metal, few though they may be in an age of ongoing gentrification, REALLY support the scene. When I see dudes like the RoadRash boys flying the flag for old school heavy metal, and bringing to light bands like the ones playing APD, it brings pride and joy to my metal heart, and I'm proud as all hell to be a part of it.

The real ones know: Heavy metal was never designed to be something you only listened to until you finished college and then "grew out of it," this shit is for the lifers. We have a song about this; an homage to being a lifer in the metal army. That shit needed an ode, so we wrote one.

AU: What are your goals for the future of Hexripper?

KH: Keep playing shows, record a proper studio album, and write more songs about Satan, werewolves, witches, or satanic werewolf-witches.

AU: What should we know about you as a group that we don't already?

KH: I've been sworn by blood oath never to tell.

AU: Any final words for our readers?

KH: Thanks Absolute Underground! Come bang your heads with us at SBC on April 20th!

https://hexripper.bandcamp.com/

https://soundcloud.com/kyleantivenin

PHOTO CREDIT: Keith Clark



2481 e Hastings. Now with more nachos.





Mr. Fertilizer
HYDROPONICS
Keeping BC green since 1987

www.MrFertilizer.ca
facebook.com/HydroponicStore

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

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

APRIL 2019

05 TRAVELER ALBUM RELEASE
+ HAZZERD + THE CADAVOR DOG + GLARE
06 GAME OF THRONES TRIVIA
06 HANG THE DJ ANNIVERSARY NO COVER BEFORE 10PM
RETRO · NEW WAVE · CLASSIC ALTERNATIVE · GOTH · INDUSTRIAL · BRITPOP
10 HYPOCRISY
+ FLESHGOD APOCALYPSE + AENIMUS
11 FAKE MUSTACHE



20 STICKYBUDS
21 WEST OF HELL
+ EXPAIN + THE ORDER OF CHAOS + W.M.D.
26 WACKEN METAL BATTLE CALGARY FINALS
+ HAMMERDONE + CAVEAT + FJELL THYNGOR
+ OSYRON + SYRYN
30 ICE AGE
+ NADAH EL SHAZLEY + RHYTHM OF CRUELTY

FEATURING
LIVE ENTERTAINMENT
BY LOCAL AND TOURING HEAVYWEIGHTS!





12 SATANIC SURFERS
+ BELVEDERE + WOLFRIK
13 WOOHOO! SIMPSONS TRIVIA
13 STRVNGERS
+ GLASS APPLE BONZAI + HELLO MOTH
+ VANDEN DOOL + DIE SCUM INC
18 LONDON CALLING NO COVER BEFORE 10PM
BRITPOP · SHOEGAZE · MANCHESTER · INDIE · NEW WAVE





SUNDAYS
$8.00 ALL-DAY BREAKFAST
GAMER SUNDAY THEMED COCKTAILS
MONDAYS
$12.95 STEAK & PINT
TUESDAYS
$7.00 VEGGIE QUESADILLA
$5.50 PINTS
WEDNESDAYS
$3.50 MEATBALLS IN YOUR CHOICE OF SAUCE
$1 OFF SKYY VODKA.
THURSDAYS
$1.00 TACOS
$5.50 Blue Buck PINTS
FRIDAYS
$10.00 8" 2-TOPPING PIZZA
$5.50 Pabst Blue Ribbon PINTS
SATURDAYS
$8.00 DONAIRS
$5.75 BIG ROCK GRASSHOPPER PINTS

MAY 2019

03 RAVENOUS & RED CAIN DOUBLE ALBUM RELEASE
+ OSYRON + SAINTS OF DEATH
04 THE OFFICE TRIVIA
04 HANG THE DJ NO COVER BEFORE 10PM
RETRO · NEW WAVE · CLASSIC ALTERNATIVE · GOTH · INDUSTRIAL · BRITPOP
09 FAKE MUSTACHE
11 WOOHOO! SIMPSONS TRIVIA
17 POISON ARROW NO COVER BEFORE 10PM
80'S · RETRO · NEW WAVE
18 CONCRETE FUNERAL ALBUM RELEASE
24 THE PLANET SMASHERS
+ K-MAN & THE 45'S + CLAS ACTION
+ DR. JAMES READY
25 WACKEN METAL BATTLE CANADIAN FINALS
31 DOWNWAY ALBUM RELEASE
+ SILENCE THE SWAMPS + CLASS OF '93
+ SANITY BY NUMBERS



DICKENS
1000 - 9TH & 9TH AVENUE SW | 403-233-7550
WWW.DICKENSPUB.CA



Gone Cosmic

Interview by AU Editorial

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

Darty: Darty here from Gone Cosmic. I would say that we are most infamous for combining a wide variety of musical influences into a cosmic swirl that results in a heavy sonic psychedelic experience!

AU: Give us a brief history of the band, who are you and how did you from?

Darty: Marcello, Brett, and I met in Calgary in 2010 when Marcello recorded my other project, Chron Goblin's first EP. We became great friends and would have heavy psychedelic jam sessions over the years but didn't formalize anything until 2018. At that time we decided to write an album and began searching for a singer. After a year of jamming and hosting auditions for a vocalist, we were introduced to Abbie Thurgood who upon her first audition, we immediately knew she was the perfect fit for the project.

AU: Can you describe your music for those of us who've never heard it?

Darty: We were recently described in an interview as, "Where the beautiful and the brutal collide- it's as if Mastodon and Pink Floyd had a love child that was raised by Janis Joplin and grew up listening to Black Sabbath."



AU: You are poised to release your debut album, is that correct? Tell us about it! What can we expect to hear?

Darty: Our debut album *Sideways In Time* comes out April 12 on Kozmik Artifactz Records! It was recorded over nine days at OCL Studios where we spent all day and night writing, creating, and definitely partying! Each member has a vast history of playing music in different projects that vary in style and genre. Combining our experience with such a diverse range of musical influences really helps us form what we think is a very unique sound on this album. There are elements of blues, soul, prog, heavy metal, psychedelia, and stoner rock, all forged together to create our version of 'heavy psych'. It's full of twists and turns, all while maintaining a solid groove you can bang your head to and powerful vocals you can croon along with.

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

Darty: *Sideways In Time* focuses on the never-ending push and pull of decisions and consciousness. Exploring the effects of outside influences and really putting to light the concept that our minds controls us, but we don't and won't ever have complete control of our minds. *Sideways In Time* was written/composed to stimulate senses and guide you on a galactic journey.

AU: You released one song, "Deadlock," already via *The Obelisk*, how has the reception been so far?

Darty: The response has been fantastic and we immediately started receiving advanced album orders from countries all over the world including the USA, Japan, and Switzerland. We've received some great feedback from both fans and our peers in the music industry.

AU: You're heading out on tour this spring, tell us about that! Any cities you're particularly looking forward to playing?

Darty: We are stoked to take this album on the road! We've never played any of these cities before with Gone Cosmic and can't wait to have some adventures and share our music! We're probably most excited about Vancouver and Victoria, as we don't get to visit those cities very often and getting the opportunity to have a drink and a toke on the beach by the ocean is very special to us – it's something we don't get to do in Calgary!

AU: What can audiences expect to see at a live Gone Cosmic show?

Darty: Everyone in the band is bursting at the seams during our set - it's high octane chaos, driven by a thousand horsepower engine ready to explode into a million pieces of intergalactic space dust. We've played 14 shows so far, but have many more coming up with the album release tour.

AU: What are your plans for the rest of the year? Any more tours in the works?

Darty: We are currently in talks with a few promoters in Europe to hopefully get our asses across the pond to spread our sonic ear candy to that side of the globe. Aside from that, the focus remains on writing the second album and most likely some more Canadian dates in the fall.

AU: What are your hopes for the future of the band, any long term goals?

Darty: We already have three new tracks for our second album written, and we hope to be back in the studio in early 2020 to record the follow up album. Better livin' fast than dying slowly! Our main long term goals would be to keep producing music and do more touring, both in Canada and internationally.

AU: What should we know about you that we don't already?

Darty: Each member has a vast experience in other musical projects – Marcello (Witchstone, Funkensheist), Abbie (The Torchettes), Brett and myself (Chron Goblin) – these musical backgrounds really add to the diverse sound of the band.

We are also super spoiled to have Marcello in the band as he has previously worked as a recording engineer and is an amazing chef – two great characteristics for a member of your band to have, that come in handy all the time!

AU: Any final words for our readers?

Darty: Think for yourself, do what feels right, and live your best damn life! Also….worship Black Sabbath!

gonecosmic.bandcamp.com

PHOTO CREDIT: Mario Montes



LET US HOST YOUR NEXT EVENT

Globe Cinema accommodates 750 people (seats 375 per auditorium) for:

- Film Festivals and Special Screenings
- Educational or Business Seminars
- Corporate meetings
- Private Screenings
- Parties

Outside catering and decorating are welcomed. Event planning services including promotional materials, displays and event websites available.

On-screen advertising and marketing opportunities also available, including creative development and design services.

globecinema.ca





Western Death

Interview by AU Editorial

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

Jeff Vanden Elzen: Greetings from Medicine Hat, AB. Not exactly infamous, but this is Jeff Vanden Elzen and I am the bassist of Western Death.

AU: Give us a brief history of the band, who are you and how did you form?

JVE: Bunch of older, random guys who hadn't played together or at all for a long time and still had amps and instruments got together for a night just for fun. Wrote a few songs, didn't have a singer, it was fun, and we kept doing that for almost a year. Really came together quickly when we had Jim Rissling come aboard to sing. Replaced the drummer and next thing you know we had eight songs. Decided to record them with Jeff Barrett, local musician/producer and from there we figured we might as well play a show. It was basically all an accident, but we released an independent CD, then a split record with Reckless Heroes from Calgary, played a bunch of shows, and it's pretty much been way more fun than we ever expected, so we're carrying on like we planned this all from the start, which we didn't, haha!



AU: Describe your music for those of us who've never heard it?

JVE: Slightly more punk than metal, but we do seem to stand out a bit within the hardcore punk scene. Basically, we're mostly heavy and fast, and yet sometimes we're fast and then heavy. Depends what you're comparing it to, mostly.

AU: You released a new album this month, congratulations! What can you tell us about it, musically speaking?

JVE: Our new full length is titled *Sick Century*. The vinyl has been released by our pal Bart at Wasted Wax Records. Musically, it's eleven tracks of original material composed over the last two years. Nice progression from our previous albums, in my opinion anyways. Tyler Falk did everything from recording to mastering, and the quality is a considerable improvement on earlier recordings. I'm super proud of this record, that's for sure.

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

JVE: I think we're mostly celebrating negativity, which is appealing us anyways. We were able to use art from our friend Lyle Schultz from Victoria, BC. I feel like his crazy art style fits the dark themes and the music. We benefit much more from the association, but hey, he's a really great guy, and a hell of a talented artist.

AU: When can we see the album performed live? Will you be touring to support it this summer?

JVE: So far we did some release shows in Alberta that went really well. This isn't exactly a full-time gig for us at the moment, so we're more into doing a few shows on certain weekends when we can. The thrill for me is getting to play shows with some of my favourite bands like SNFU, Mandible Klaw, Motherfuckers, Herd of Waster, Total Wolf, and lots of other great bands like that. Calgary Beer Core has been great to us, also. We're planning to push ourselves out of Alberta, looking at doing shows from Victoria to Winnipeg. That's the plan, anyway!

AU: What can we expect to see at a live Western Death show? What do you hope audiences take away from your performance?

JVE: We're probably not the flashiest of bands, but it's fairly fast and intense music for us at our skill level. Basically, sweaty old dudes givin'er. One of the best compliments I've had was some younger punk guys who told us they were about to leave the show and come back because they didn't think we'd be very good, then saw the first song and they were blown away, so that kind of thing is always fun to hear about.

AU: What else does 2019 have in store for you as a band? Further recording? Music videos?

JVE: Releasing an album is a funny thing. By the time it's out I'm already tired of it and want to move on but that's not really how it works, I guess? Planning to play lots of shows, and we're writing new material and hoping to get it recorded this fall. So far, new material keeps getting better so we might as well keep moving forward. I love playing with the guys in this band and the whole thing is always an adventure. We decided to release songs on YouTube with accompanying art as three singles for this album. Maybe if we have a bunch of good live video, we'll make something with it, but videos are not really a huge priority for us.

AU: What's the scene like in Medicine Hat?

JVE: To me it seems like there's a bit of a resurgence of original heavy and fast music on the rise in Alberta. Our shows have been well-attended and that's been a great thing for us and for the bands we bring in for local shows. Total Wolf in particular is a really great Medicine Hat band and we like to play with them as much as possible.

AU: Any final words for our readers?

JVE: Please check out Lyle Schultz's art at lyleschultzart.com and Western Death on youtube and wastedwaxrecords.com. *Absolute Underground* is one of my favourite magazines, so it's a huge thrill to be included in an issue.

facebook.com/Westerndeath/

westerndeathkills.bandcamp.com/



Hit The Streets

Interview by Roger the Shrubber

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

Steve: I'm Steve from Hit The Streets. During our most recent set at the Mercury, the bass cab I was playing caught on fire in the middle of our set. Not the amp, but the speaker itself caught on fire. That was an interesting moment. Shout out to Ancient Pig – hey, hope you got that cab replaced OK! I'm also known for breaking a lot of bass strings.

AU: Give us a brief history of the band, how did you form and what are you all about?

Steve: At some point in the winter of 2018, Piper (guitar) became possessed by a skull chain which he purchased from a lunatic on the streets of Mexico City. As the skull chain took control of his actions he decided to assemble a band that could possibly channel its powers. The result was Hit The Streets. Our mantra is simple, all hail skull chain, crush creeps, and always pack an extra TWO beer for the walk.

AU: You're releasing a new album in May, tell us about it! What can we expect to hear?

Steve: Crush cans, crush creeps, don't trust rats, don't give up, and don't try too hard.

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

Steve: For sure. Our theme song, "Hit The Streets," bookends the album and it probably sums up the topics pretty well. Going out and hitting the streets just looking for something to do and the inevitable walk home when the creeps and the rats are lurking in the dark. Of course, there's some heartbreak songs too, because there aren't enough of those yet!

AU: Tell us about the record release party! Why should everyone check it out if they can?

Steve: We got a great set lined up with The Extroverts – Regina's original punk band – these guys got started in '79. So it will be a pleasure to hear them play again and share the sonic turf.

AU: Where can we find copies of your new album?

Steve: We will be touring with limited edition 10" of the new album, plus it will be on all streaming services May 5th and on hitthestreets.bandcamp.com

AU: What else does 2019 have in store for Hit The Streets? Will you be touring to support the new release?

Steve: So far we just have a brief run to promote the album coming up in May. These dates are: May 3rd in Regina, May 4th in Winnipeg, May 10th in Saskatoon, and May 11th in Edmonton. All further details of these shows can be found on our social media. We also hope to line up some festival dates as well as shoot a music video.

AU: Besides the record release, when can we see you play next? What can we expect to experience at your live show?

Steve: We are playing a fundraiser show at the German Club on April 26th here in town. It's called Half-Halloween and features local un-famous bands performing as not local famous bands. Hit The Streets will be performing as Dead Moon, one of our all-time favourite groups and a huge influence on the sound we are going for. So that'll be fun! You will see something break. I guarantee it. We're cursed.

AU: What's happening in Regina these days music-wise? Any favourite groups we should check out?

Steve: Regina is popping at the seams with new music. We are coming up on the second or third year of SwampFest, which is a new festival that takes place on a variety of venues in Regina, including the outdoors on Willow Island. My favourite local acts are Pop Pop Vernac, Trash Hawks, Snake River, The Steves and Wolf Willow.

AU: What should we know about you that we don't already?

Steve: There's a skull chain in all of us, you just gotta let it out.

AU: Any final words for our readers?

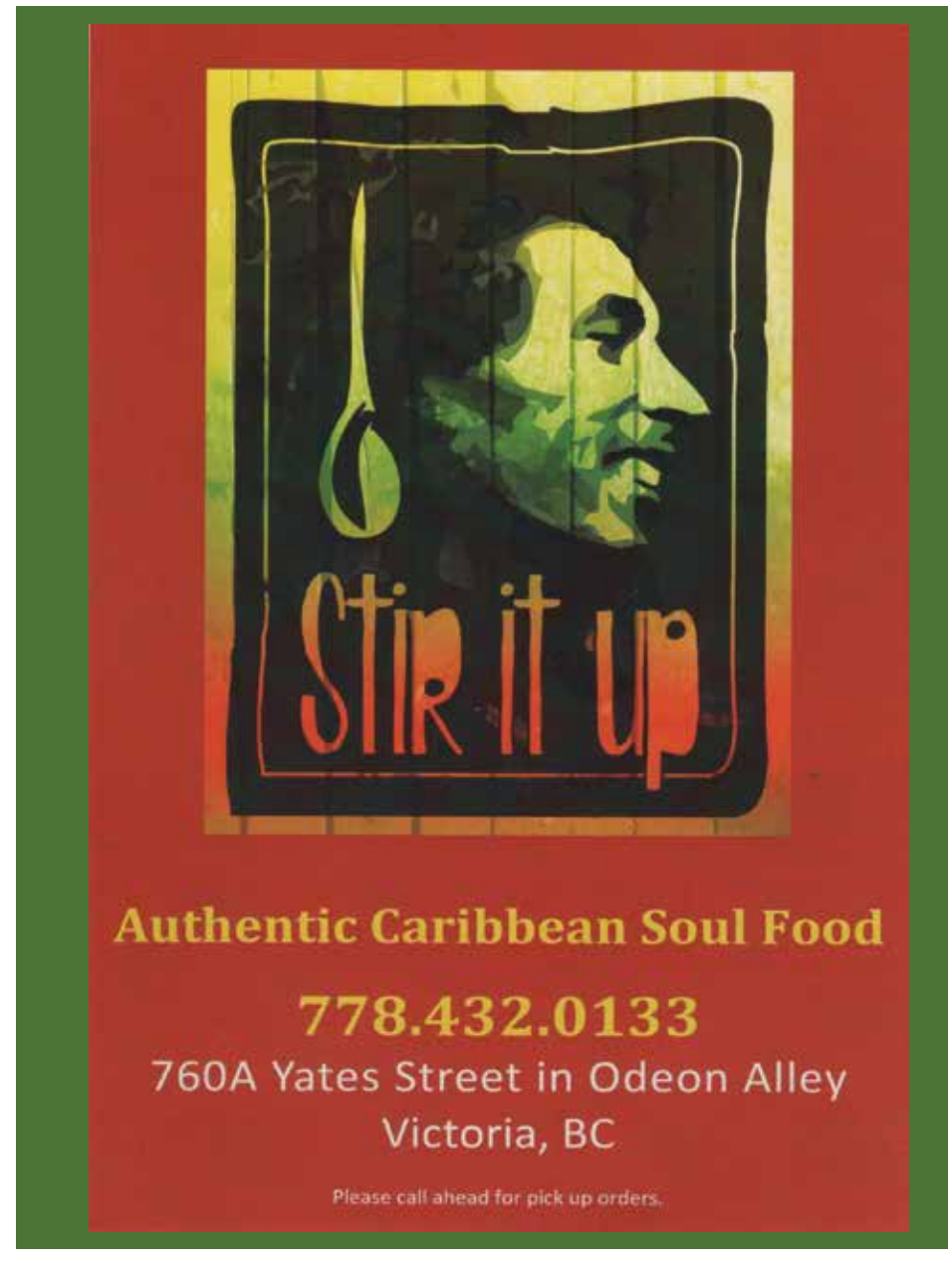
Steve: Check out our self-titled record - out May 3rd!

facebook.com/HitTheStreets/

PHOTO CREDIT: Quentin Friesen









Dizzy Mystics

Interview by AU Editorial

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

Kyle Halldorson: This is Kyle Halldorson. Singest and guitarer of Dizzy Mystics.

AU: Give us a brief history of the band, who are you and how did you form?

KH: Brief eh? Dizzy Mystics started as a batch of songs that had been stewing for years after my first band ended. After attending Mid-Ocean School of Media Arts in Winnipeg for my Audio Technician certificate (where I met guitarist Alex Joyal), I went ahead and home recorded said songs (album). I wrangled up Alex, drummer Jeff Laird (after meeting him at a jam night), and bassist Aaron Bacon with the decent sounding demo. The album has since been completed via mixing at Private Ear Recording (John Paul Peters) in Winnipeg, and mastered at Resonant Mastering (Ed Brooks) in Seattle. We've been playing live and touring since our first show in the summer of 2017.

AU: Can you describe your music for us?

KH: For me it's allowing the exploration of any influence from any genre, with rock instruments. We just title it, "psychedelic/progressive hard rock," or "eccentric, genre-promiscuous hard rock."

AU: What's new in the Dizzy Mystics camp, what's coming up for you guys? Are you recording or touring this year?

KH: The album is set for release early May. Music vids leading up to that. We'll be on tour through Ontario again in late April into early May. Part of that tour will be playing and taking part in Canadian Music Week, Toronto. Hometown (Winnipeg) shows in the works after that. Going back west. All things good.

AU: What can we expect to see at your live show? What do you hope audiences take away from your performance?

KH: Energy and honesty. Sweat and involuntary funny faces. I hope people are immersed whether they visibly display it or not. We appreciate any reaction as it takes attention to react.

AU: Where can we see you play live next?

KH: March 29th at the Dog Pound (Winnipeg), April 12th at the Goodwill (Winnipeg), April 20th at The Windsor (Winnipeg), April 26th at Crocks (Thunder Bay), May 2nd at Piranha Bar (Montreal), May 3rd at Mavericks (Ottawa), May 4th at The Townehouse (Sudbury), and Canadian Music Week in Toronto between May 6th to 12th.

AU: You've toured Canada in the past, correct? Any good stories from the road? Favorite cities to play?

KH: We've been through a bit of Alberta and Ontario. Funniest story so far was Medicine Hat, Alberta. Our first tour, and we set out with it all planned ahead of time so that Jeff (our drummer) could use the main components of another band's kit each night. This night, the drummer providing Jeff his kit was fired or quit THAT DAY. We show up to the venue and see the first band's drummer mounting his floor tom on a chair, so there's the first example of the night. Best places were Edmonton, Red Deer, Thunder Bay, Toronto, Guelph and Sudbury.

AU: Where have you not played yet that you've always wanted to?

KH: All the places. Across our continent would be swell. Australia seems like a musical dream island for me and I can't wait to play there. Europe of course, Asia. I digress... all the places.

AU: Are you all part of other musical projects? Anything you'd like to tell us about?

KH: I'm also playing in The Gerry Hatricks, a progressive folk rock band with my sister and a couple longtime friends. Alex is currently recording his own album under the project name Bloodlyne (tech/prog metal). Aaron also plays in Aphelion (instrumental tech metal). Jeff also plays in the Patrick Alexandre Trio (roots/blues/rock and roll).

AU: What else should we know about you as a band that we don't already?

KH: This is only the beginning, and beyond this debut album there is much more being worked on as we speak.

AU: Any final words for our readers?

KH: If you like what you hear, what ever band or artist it is, subscribe, buy the music, the shirt, or the concert ticket. None of this is possible without the passion of the listener.

Much more to come from Dizzy Mystics. *Wanderlost* is out early May! The first three singles are out on our Bandcamp, CD Baby, YouTube, all that cyber jazz. Thanks for all the love. Hugs and keeeses.

dizzymystics.bandcamp.com/

facebook.com/dizzymystics/

PHOTO CEDIT: Lindsey Sturgeon











Planet Smashers

Interview by Roger the Shrubber

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

Matt Smasher: Ska guitars and breaking my neck in the green room!

AU: Give us a brief history of the band, who are you and how did you form?

MS: The Smashers formed in 1994, me and Ceco (original bass player) were at school and that was killing us, so we thought it was time to make a band. Granted, we couldn't actually play our instruments, nor could Dave (he started the band on drums and moved over to bass after Ceco left) but that didn't seem to matter. We found a couple killer horn players from McGill's school of music that knew what they were doing, they pretty much carried the Smashers for the first year or two. Our first album was recorded on a 12-track that was busted, so it was 11, really. Drums recorded last. I found out that I was the lead singer for the band half way through the recording…. And they shot down all my golden ideas. I remember saying, "Do I really have to say 'pee'? Can't I say piss instead?" They said no.

AU: You're about to release your ninth full-length, congratulations! What can we expect to hear when we check it out? How does it compare with your past releases?

MS: It's our best record EVER! But seriously, I'm really proud of it. The sucker took longer to complete than I thought it would… and it's surprisingly good! Dave wrote some bangers, so did Scott and Patirizo, and the horn-bags blanketed the album with hooky shit. Rod Shearer engineered the album, he did *Mighty* for us, so it was great to get back into the studio with him spinning the dials. 14 ska tracks, to boot! It comes out May 10th!

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

MS: We wrote a song about me breaking my neck, it's called "Break my Neck"! And a song called "Brain Freeze," it's about eating too much ice cream. It's deep. The rest of the tunes are about being relatively sincere and somewhat concerned ska nerds.

AU: You're taking this party across Canada and the US and back this spring... what cities are you most stoked to play? Any places you'll be playing for the first time?

MS: I'm excited about all the shows! From Buffalo to Vancouver and Chicago to Quebec City, it really doesn't matter to me. I'm going to have a good time at all of them, and it'll be great to see our old touring friends and make new ones. Stoked!

AU: What does life on the road look like with Planet Smashers? What's the craziest thing that's ever happened on tour?

MS: We travel together in a minivan, it's embarrassing! But man oh man, do we ever save dollars. Sadly, we might have to get a new E350 and slap a trailer on the back. Almost every day something crazy happens, it's normally something observed and then becomes subject to our editorial exaggerations… like the time we were in Madrid and…

AU: What's your essential tour survival kit?

MS: Take nothing personally. Roll down the window as required. Keep your stick on the ice. Don't be an asshole.

AU: What does a live Planet Smashers show look and sound like? What can we expect to see when we come see you play?

MS: Dance party! We dance. People dance. Good times. Lots of drinking. Lots of smiling and laughing. You will have a very hard time not having fun at one of our shows.

AU: What's next for you as a band? Any more touring or recording plans for 2019?

MS: We have a few videos to finish up for "Too Much Information" and "Can't Stop." And we're shooting a third in April for "Break My Neck." We intend to make more too, I'd love to see one for "Aim High" and "Brain Freeze," who knows?

On the show front, we have a slough of festivals this summer, Europe is in the plans, and there's more US shows to come too!

AU: What should we know about you that we don't already?

MS: I can't turn left on stage. Dave likes Skittles again. Scotty is actually spelt ska-t. Patrizio loves ska. Al loves that Patrizio loves ska. P-tay has a baby bird living in his beard.

AU: Any final words for our readers?

MS: Keep supporting cool magazines like this one!

https://planetsmashers.bandcamp.com/

PHOTO CREDIT: Jen Arnold

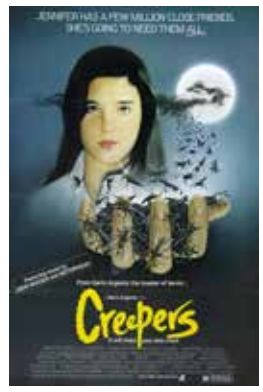




Hell, Horror, and Heavy Metal In the 80s

By Vince D'Amato

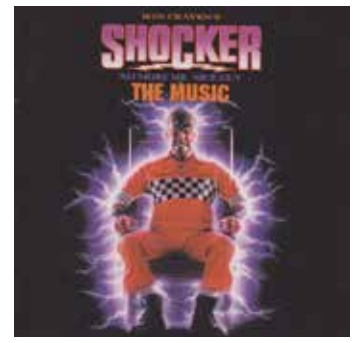
After holding a personal Wes Craven retrospective last year during the Halloween season, it suddenly struck me just how many nightmare-logic and dream scenarios he'd utilized as foundational plot-triggers as significant and important segues within his cinematic repertoire – of course, I'm talking beyond the obvious *Nightmare on Elm Street, Nightmare on Elm Street 3: Dream Warriors* and the final cap-off (and minor masterpiece, in my opinion), Wes Craven's *New Nightmare*. Dreams and nightmares play a huge and crucial part in so much of Wes Craven's storytelling; with prevalence in *Serpent and the Rainbow* and *Shocker* specifically, but the themes of dreams and nightmares pop up a lot in his films. To add to Wes Craven's cinematic labyrinth of dreamworks, he often – I want to say always – weaves in visions of the afterlife; spirits both good and evil; into his nightmare-based fiction. Expanding on this, most horror films certainly utilize dreams and nightmares as something of a plot gateway for the spirit worlds to enter into their stories – *Jacob's Ladder* (1990), *Angel Heart* (1987), *Lords of Salem* (2012) to give a few examples, although there are undoubtedly dozens of examples of this. Here, then, was what this article was initially going to explore – however, the further I delved into the likes of Wes Craven's *Shocker*, I was struck by something else, something that was really uniquely out of the culture of the 80s – the hard rock and commercial heavy metal soundtracks that accompanied these nightmare-based horror films...



I haven't delved into the actual history of who or what film actually started this trend – which did bleed into the early nineties – but I can say with confidence that this was epitomized by Wes Craven's *Shocker* in 1989. This was preceded by the Wes Craven-written *Nightmare on Elm Street 3,* where Dokken had been hired to belt out the titular track, "Dream Warriors," which also appeared on their 1987 album *Back for the Attack*; and by the heavily re-cut Dario Argento horror film *Creepers*, which boasted a soundtrack provided in separate parts by Iron Maiden, Andi Sex Gang, and Motorhead. While Argento was no stranger to the effectiveness of pulse-pounding soundtracks, which were usually provided to Argento's films by frequent collaborators Goblin, this was the first time he's used songs by various artists to underscore his scenes of horror – and fitting into the supernatural horror canon of the 1980s, *Creepers* (more so in its original cut as *Phenomena*) also integrated lengthy dream and sleepwalking sequences as part of its phantasmagorical plot. Film critics negatively questioned the effectiveness of Argento's use of the heavy metal tracks in this horror film, but the director stood



by the decision, completely disagreeing with the reviews, at some points even argumentatively so. Likely, *Creepers* is one of the earliest examples of the use of heavy metal and hard rock tracks as part of a horror film's actual soundscape, four years before the idea was popularized (and strategically commercialized) by Wes Craven's *Shocker.*



The *Shocker* soundtrack album has maintained a noticeable cult following and is still sought after all these years later – but when big budget action films started to get in on this idea in the later-nineties (like the Schwarzenegger box office bomb *The Last Action Hero*), the whole thing fell out of fashion a bit – especially as films like (ironically) Wes Craven's *Scream* (1996) and *I Know What You Did Last Summer* (1997) were starting to use the whole concept of a soundtrack album as part of the film studios' aggressive cross-marketing of the movie; the horror soundtracks were suddenly no longer very inspired. Unfortunately, by the time the Clive Barker franchise *Hellraiser* climbed aboard this heavy metal/horror train with Anthony Hickox's *Hellraiser III* in 1992, replacing original composer Christopher Young's amazing music from the first film with a then-trendy hard rock/heavy metal soundtrack (which included the killer Ozzy Osbourne/Motorhead track "Hellraiser"), the lines between tangible musical inspiration and Hollywood marketing gimmickery had gone past the blurry stage and was fully leaning into the realm of cross-marketable product. The artistic motivations behind the blending of horror and hard rock that had brought us the pop-culture delights of *Shocker* only three years before was already disappearing in the rearview mirrors of Hollywood studios' marketing teams. Ironically, the whole idea of marketable movie soundtracks would be completely renewed into an even more lucrative commercial endeavor during the early-nineties music revolution when the grunge movement came in to replace the popularity of heavy metal in the nineties; specifically with Cameron Crowe's celebratory Gen-X movie *Singles* (also 1992).





While these classic horror films, *Creepers (Phenomena), Nightmare on Elm Street 3, Shocker*, and *Hellraiser III* implemented and utilized heavy metal and hard rock as their underlying collaborative elements, we can't forget that other horror films of the 1980s canon had actually used heavy mental acts as part of their entire cinematic concept – *Trick or Treat* (1986, and directed by *Starman* actor Charles Martin Smith), *Rocktober, Rock 'N Roll Nightmare*, and my personal favourite, Canada's own *Black Roses*, which featured



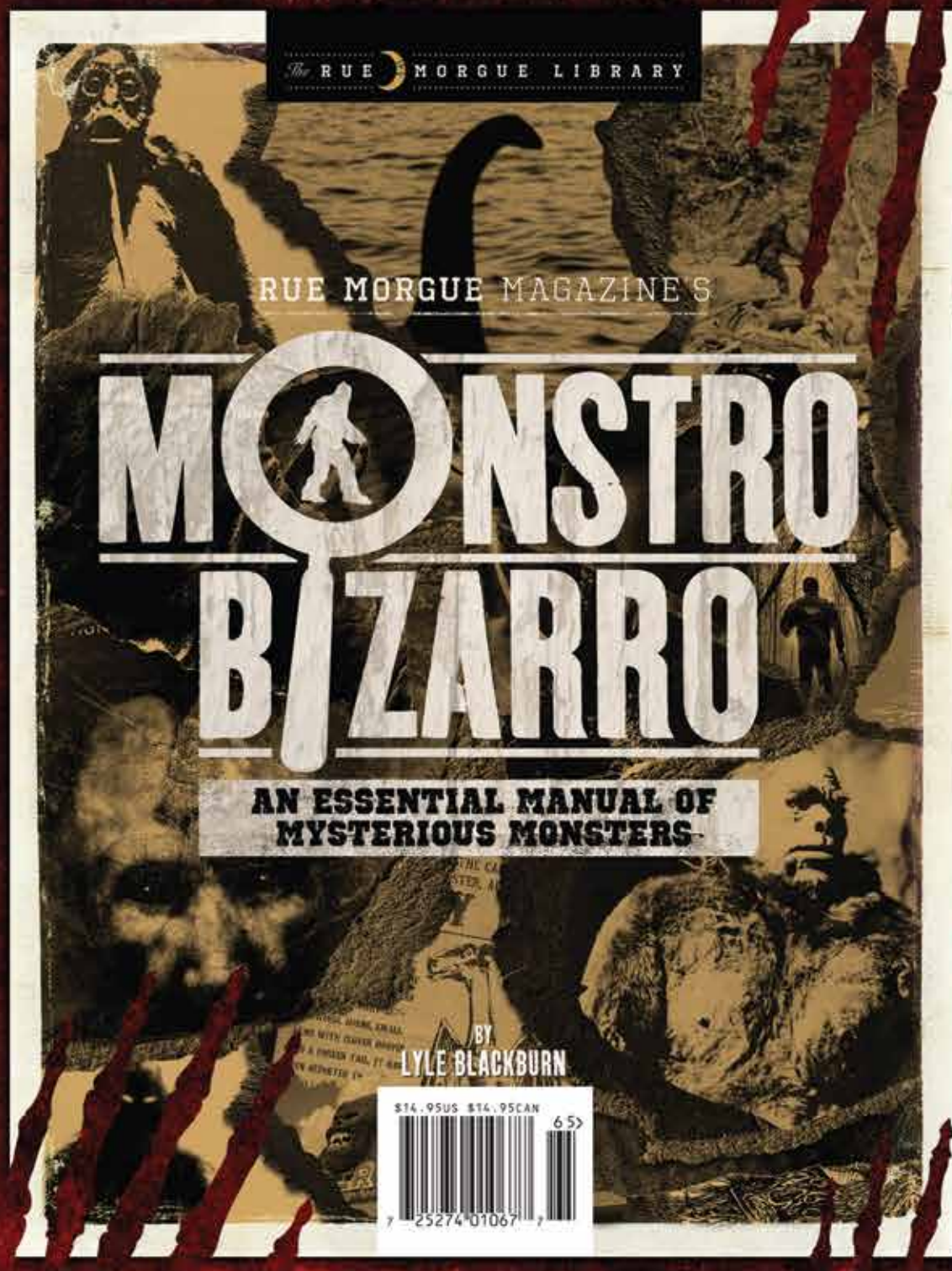
members of the 1980s Black Sabbath lineup as part of the fictional metal band in the film who are bringing Satan to town in order to grab the souls of the residents of a charming Canadian suburb. Hard rocker Alice Cooper had plenty to do with this as well; Cooper has always incorporated shock and horror into his live performances, making his act something of a musical grand guignol. In turn, when director John Carpenter became personally acquainted with the musician through their mutual friend, agent/executive producer Shep Gordon (producer of *They Live, Shocker, Prince of Darkness, The People Under the Stairs*, and John Carpenter's remake of *Village of the Damned*), he turned to Cooper for advice on how to stab a bicycle frame through one of the actors' torsos in *Prince of Darkness*, as Alice Cooper had been performing a trick during his live performances around that time in which he stabbed his microphone stand through one of his musicians on stage. Cooper, a longtime self-admitted horror fan, also appeared as a featured character in Carpenter's *Prince of Darkness*, and a few years later as Freddy Krueger's on-screen dad in *Freddy's Dead: The Final Nightmare*. Cooper also provided the feature track for *Friday the 13th Part VI: Jason Lives*, "He's Back: The Man Behind the Mask," which simultaneously appeared on Cooper's 1986 post-rehab comeback album *Constrictor*, and which then launched him back into the same hard rock arena as the huge stadium-rock bands of that era. Alice Cooper's legendary shock rocker status was cemented with 1989's *Trash*, which was produced by Desmond Child, who had also been in charge of the *Shocker* soundtrack, as well as having produced and/or written or co-written some of the most iconic songs from KISS, Bon Jovi, Joan Jett, Scorpions, Ratt, Meat Loaf, Aerosmith, and later on in his career, even Katy Perry. Child was inducted into the Songwriters Hall of Fame in 2008. In the meantime, while it's admittedly not the marketable collaboration it once was a couple of decades ago, and albeit partially through the lens of nostalgia, horror and heavy metal continue to go together like bacon and eggs.

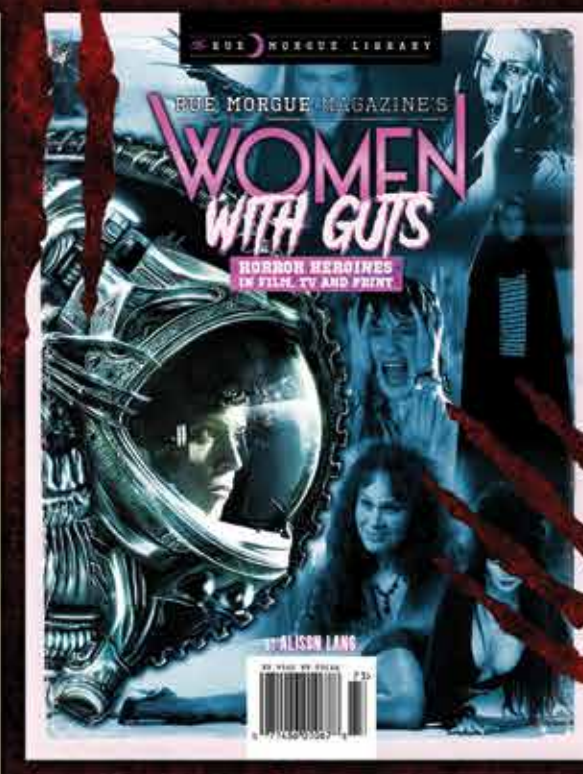
https://darksidereleasing.com



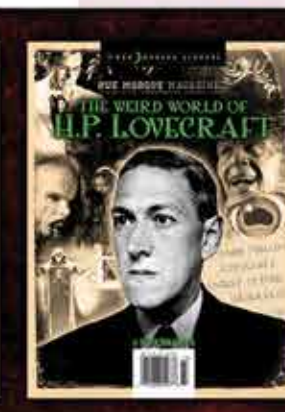
ENTER

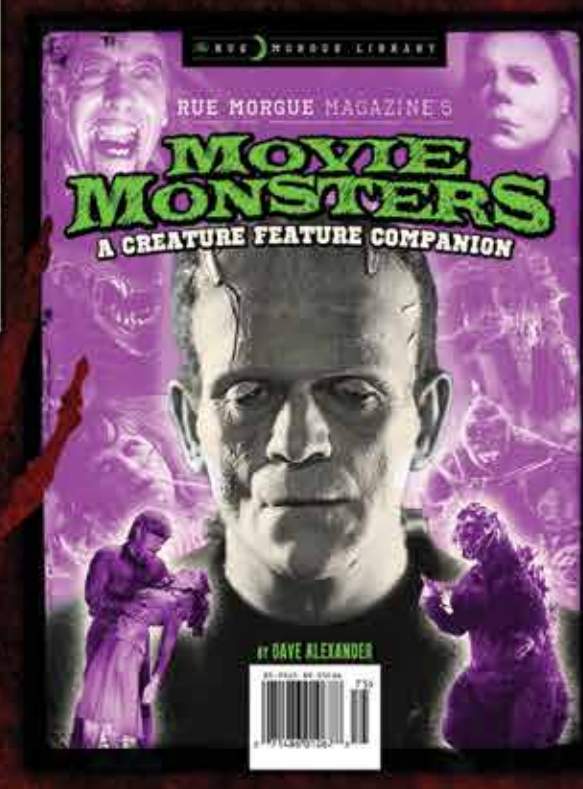
The RUE MORGUE LIBRARY











EXCLUSIVELY FROM THE SHOPPE AT

RUE-MORGUE.COM



Retaining Women and Minorities' Share of the Edible Market in Canada

By Jacqueline Kittel

In the past few days, I have spoken to several women cannabis industry members to address how policy makers can help women and minorities retain their existing share of the cannabis industry in Canada. Based on the information collected, the biggest obstacle women face in retaining their share in the edible market is the costs of licensing and application fees, followed by the exclusionary practice of forcing businesses to close indefinitely until licensed, as well as obstacles with packaging and dosing that leave industry members and cannabis consumers at a loss.

The regulations for legal cannabis in Canada favour the wealthy and privileged who are capable of jumping through endless bureaucratic hoops and the endless costs of licensing a cannabis business. These costly requirements set up obstacles to participation that few small business owners could ever hope to achieve. When we take into consideration the systemic barriers women and minorities face in the world generally, how can we expect minority-lead edible businesses to compete when the regulations are written against them from the outset?

A method of retaining women's current market share of the edible industry would be to develop a system that boosts women and minorities' access to the legal edible market. The women I interviewed maintain that the government ought to be developing grants for small female-led businesses, or loans with little to no interest to help cover the application and licensing costs in the initial stages. The interviewees suggested developing free programs that assist small business entrepreneurs to navigate the technicalities of the licensing process. You shouldn't have to have a Masters in Business and a Chief Compliance Officer to participate in the legal cannabis market.

Because the hefty expectations of the government have yet to be publicized, women who currently own edible businesses do not have the resources to prepare for the legalization of edibles. If these documents were released, most of these women wouldn't be able to participate due to the financial obstacles mentioned above. In the legal recreational market, it is currently expected of black market participants to shut down their operations and to clear their illegal inventory to be considered for a license. These businesses have to maintain their retail locations and hemorrhage money on rent and application fees while waiting indefinitely for government to grace them with a license.

If we are to make sure that women retain their share of the edible market that they have worked and sacrificed for, telling them to shut down their income stream for an indefinite amount of time cannot be a part of the strategy proposed by government. This approach is leaving business owners, patients, and recreational consumers at a loss for high quality medicine. To retain women's current market share, there must be legal pathways for edible makers to continue running their successful businesses until a license has been achieved. A special licensing procedure for experienced artisans, or other programs that create pathways to licensing would also have significant impact.

My last point relates to product dosing and packaging. One interviewee leads a small company that has created an award winning chocolate bar that is dosed at 375mg or 750mg of THC. This small team of women developed a high quality and consistent product and spent thousands of dollars on their brand and packaging. Regretably, edibles are likely to be regulated to a maximum dose of 10mg of THC per unit and sold in white plain packaging with no branding whatsoever. Therefore, all the costs allocated to brand recognition, the award winning recipe, and the trust of patients and consumers in this company will be lost to the current legalization scheme if they were to apply for a license.

Moreover, if 10 mg THC maximums are going to be the legal limit and the requirements to make those edibles are going to be astronomically difficult and expensive, then the cannabis industry will be legislated in a way that rewards the wealthy instead of those with the best product. The products that will hit the market in this scheme will not be award winning recipes developed by people who love this medicine. Instead, it will be mass produced, low quality, overly packaged and low dose edibles offered to consumers who deserve better, and, patients that require high quality cannabis medicine.

This action, to license the wealthy rather than the deserving, leaves patients and recreational consumers on the losing end of a bad trade policy while simultaneously pushing out small business owners who deserve a place in the legal market. The edible products made by women currently thriving in the underground market are meeting patients needs and deserve a chance to participate in the free market without the unjust weights of inequitable government regulations pulling them down.

https://vcbc.live/

PHOTO CREDIT: Rick Collins









420 Festival & Calgary Brewery Team Up!

By AU Editorial

Calgary's 420 Music & Arts Festival is adding another new event to the festival. Join us on Friday, April 19 at New Level Brewing Co. for a tour of the brewery with a beer tasting. Entrance to the event is free, and there will be some great draft beers that you won't see at the festival on tap! Flights of beer will be only $5, and there were be specials on take-home beer for all festival attendees. More details to come!

Tours will run on Friday, April 19th in the afternoon at 1, 1:30 and 2pm.

The 420 Music & Arts Festival is excited to announce New Level Brewing Co. as a festival sponsor! New Level is a Calgary-based craft brewery, and we think they are a great fit with the festival. The Ross brothers decided to start their own brewery while attending Maryland Deathfest.





In between death metal sets, they ended up spending a lot of time in their hotel room drinking boldly flavoured American craft beers: insanely bitter IPAS, unreal dessert stouts, and high gravity barley wines. The beers were so unbelievably good, they thought to themselves:

"Why can't we drink like this at home? Maybe we should just start a brewery that makes what we like to drink?"

In homage to their origins, the Ross boys pair their beers with metal-sounding names and graphics. New Level Brewing bends the rules of the style guidelines to create bold beers that are just a bit different from what you may have had before. They may not obey the Rhineheitsgebot, but they refuse to compromise the quality of their beer or to release anything that they don't love.

New Level Brewing Co. will have many of their beers at the festival including draft on tap, but we are even more stoked to have them brew a special cannabis inspired 420 Music & Arts Festival beer! Metal inspired beers include Berzerker Blonde, and specifically for 420 fest, Sweet Leaf CBD Hemp ale.

This event is part of the 420 Music & Arts Festivall taking place at the County Line Saloon in Calgary, AB from Thursday, April 18 to Saturday, April 20, 2019.



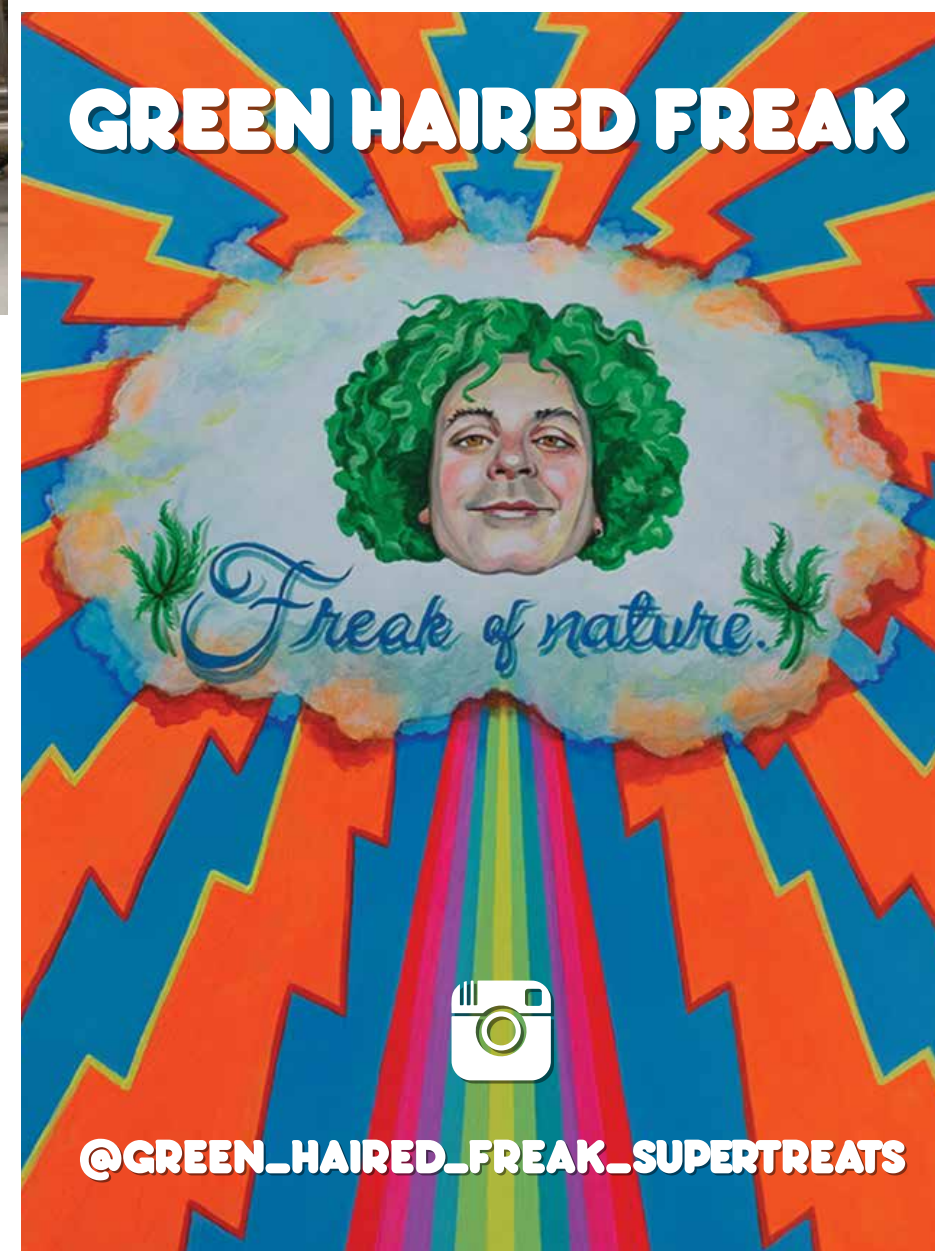
Our Festival Headliner this year is Crobot from Pottsville, PA! They will finish off the Festival on Saturday, April 20!

Advance single-day tickets for Thursday are $15, for Friday are $25 and for Saturday are $30. Advance 3-day passes are $60. All are available for purchase online at www.420musicandartsfestival.ca/store-2/.

Physical tickets are available at Sloth Records, Deadly Tattoos and New Level Brewing Co.

www.420musicandartsfestival.ca/

http://newlevelbrewing.ca/





Plant Tonix

Interview by AU Editorial

Absolute Underground: Can you please tell people about your company?

TB: Plant Tonix is a company specializing in no-till living organics. We provide gardeners and cannabis cultivators with the techniques and products to grow healthy gardens that have a connection to the soil.

AU: What is your company's mission statement?

TB: Living organics for life! A company passionate about reconnecting growers with growing. Powered by nature, proven by science.

AU: What products does Plant Tonix sell?

TB: Plant Tonix sells Activated EM and Bokashi, and are currently working on an organic fertilizer line.

AU: Where can people find Plant Tonix products?

TB: Plant Tonix products are sold online at www.planttonix.com and on Vancouver Island at Buckerfields, Home Hardware, Progressive Growth Hydroponics (Victoria and Nanaimo) Community Farm Store (Duncan) and many other locations.

AU: Why is growing organic so important to you?

TB: Growing organic is so important to me because I am consuming it as a medicine. If you are consuming something as a medicine, it had better not contain chemicals! When growing with the living organics method, your plant has a connection with the soil, creating a relationship. This relationship helps your plant fight diseases and pests, providing your plant with an immune system. It's like probiotics for your soil! This also allows you to improve your soil year after year, increasing soil fertility. Using this method, you will never have to replace your soil again. This can be used in commercial or small scale environments.

AU: Does Plant Tonix do cannabis consulting?

TB: Yes! We have a consulting program that consists of helping people with growing their four plants all the way up to Licensed Producers and Craft Cannabis.

AU: What first got you involved in the marijuana movement/industry?

TB: My father was a huge influence in getting me involved in the marijuana industry. He has always been an advocate for medical marijuana, long before it was recognized as a medicine. My dad knew its benefits and was a pioneer in debunking the myths surrounding this awesome plant! I have passed my knowledge onto my daughter, and now we have a third generation BC grower in the family.

AU: Any plans for 420 this year?

TB: Same as every year! Stay medicated!

AU: How did you celebrate Legalization Day?

TB: Was it really legalization day?

AU: How would you rate the government's plans for legalization so far and what still needs to change?

TB: I would have to say that the government's plan for legalization seems to be in favour of big business and not the people who really worked to create the marijuana industry in the underground before it was legal. These are the people who developed the strains and techniques long before legalization even when faced with jail time and lifelong records. The people who have criminal records for marijuana now cannot be involved in the legal industry. Strange, because these are the people who developed it and are now being excluded!



AU: What is your favourite strain to grow or to smoke?

TB: I'm a sativa guy! I don't really have a favourite strain. There's too many to love!

AU: Words to live by for our readers?

TB: Educate, medicate, elevate!

AU: Anything else you would like to promote?

TB: Plant Tonix promotes happy, healthy cannabis growing!

www.planttonix.com

Instagram: @planttonix





Platinum Cannabis Retail

Interview by Iree-I

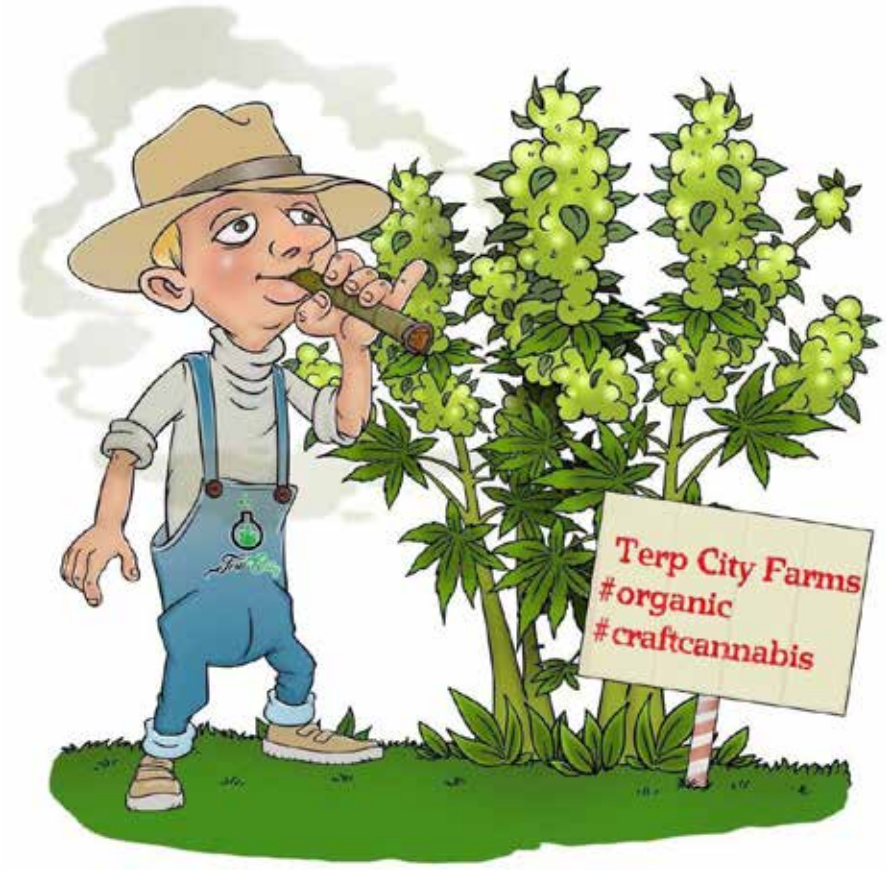
Absolute Underground: Who are we talking to today and what are you best known for?

Kyle Cheyne: My name is Kyle Cheyne and I'm the Founder of Platinum Cannabis Retail, Shipwreck Bistro & Terp City Holdings INC. I'm best known for my role in the cannabis industry.



AU: What first got you involved in the marijuana movement/ industry?

KC: I first got involved because I love cannabis; even before I used it, I was very interested in its medical benefits.



AU: What is your unique vision for your Leaf compassion dispensaries?

KC: Leaf Compassion has been re-branded to Platinum Cannabis Retail. We have applied at six locations provincially. My vision is simple. Keep things classy and supply the best cannabis possible.

AU: If possible please tell us about your recent legal victory?

KC: I got raided in Chemainus a couple years back, and my court date was not too long ago - we did celebrate an absolute discharge.

AU: Tell us about your concept for your safe consumption sites, Terp City?

KC: Cannabis Culture Vancouver was my go-to almost every weekend in 2017. I would take the Harbour Air planes, meet craft growers and discuss how we could collaborate. I've always been a huge fan of lounges and allowing people to use cannabis there. I'm a medical patient myself and understand the struggle when it comes to safe consumption.

AU: How would you grade the government's handling of legalization so far?

KC: The government is definitely taking its time with applications, but it's fair I think, it's a brand new industry and they don't want to issue a licence to any criminals.

AU: What still needs to change to make the perfect system?

KC: One thing that needs to change to make the system easier on adult Canadians is allowing patients to supply cannabis retailers with lab results signed off from a Health Canada Lab. We already have MB Labs and many other labs in Canada testing cannabis for patients and retail outlets. It makes perfect sense to make it less complicated, and allow more craft farmers in the market that can't afford $100,000 + to set up a micro.

AU: What is your favourite strain to grow or to smoke?

KC: My favourite strain I have to say is Charlotte's Web. When I first got in the industry I couldn't stop looking into it... luckily for me, I got my hands on a clone, and have been growing it for a couple years now! Makes an incredible high-CBD oil!

AU: Anything else on the horizon you would like to promote?

KC: Shipwreck Bistro is a restaurant I plan to open up this summer at 1412 A & B Douglas Street or shortly after. It's been a long time dream of mine to have my own restaurant; I spent 12 years in kitchens growing up and five of those years I was a kitchen manager. I won't be the main chef, but I'll definitely be having some fun when we open!

AU: Words of wisdom for our readers?

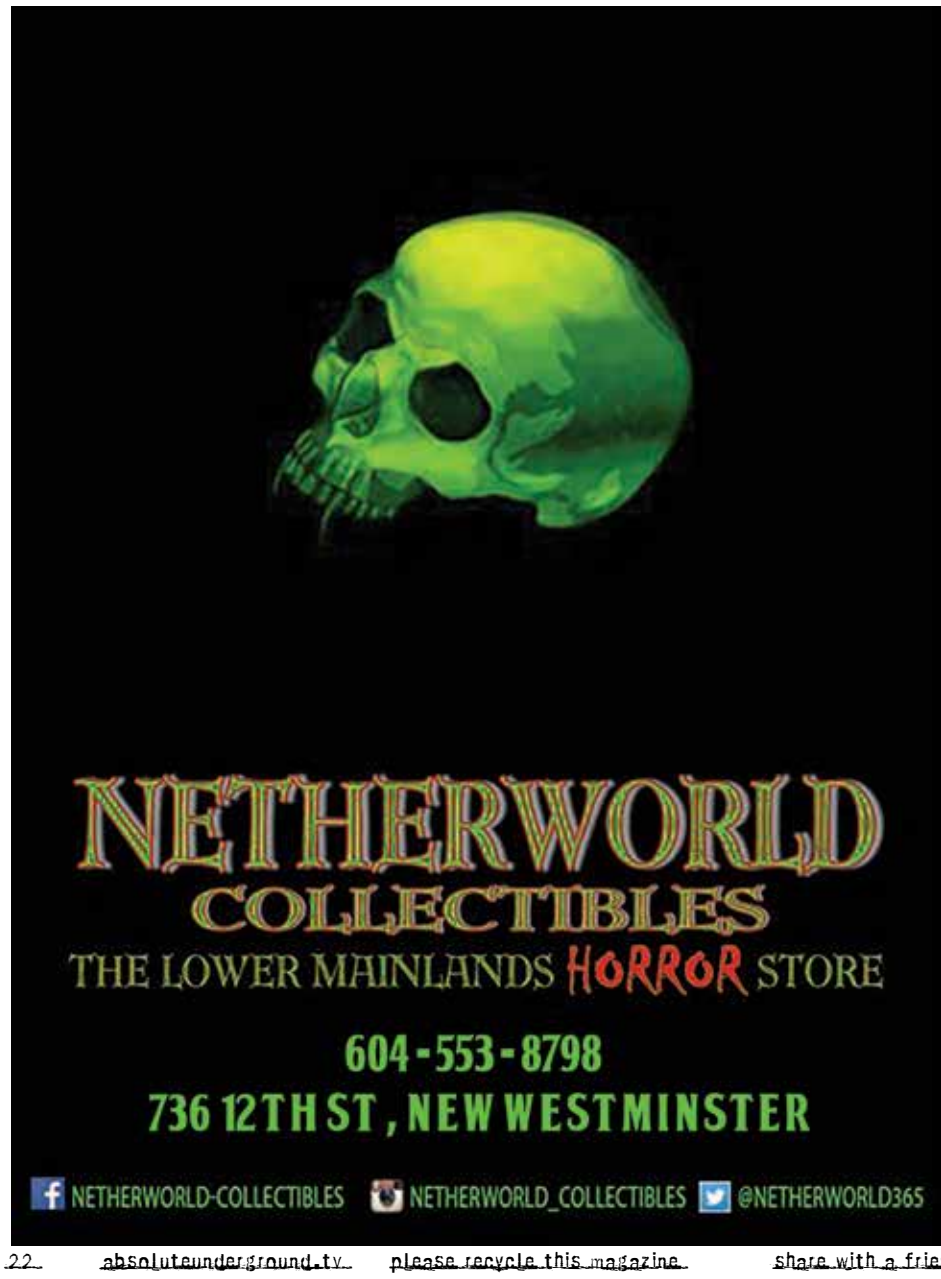
KC: My advice to everyone reading is never give up on your dreams, no matter how hard they may seem! You got this! Live and let live!

Instagram:

@farmerkylecheyne
@platinumcannabisretail
@shipwreckbistro
@terpcityradio









Dana Larsen

Interview by Ira Hunter

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

Dana Larsen: I am Dana Larsen, best known for my activism on cannabis.

AU: What first got you involved in the marijuana movement/industry?

DL: I've been fighting to end cannabis prohibition for about 30 years. I got involved in this issue in my late teens because I believe that cannabis prohibition and the broader war on drug users is a terribly harmful policy that causes death and misery in a myriad of ways.

I'm proud to think that I have been part of the revolution which ended cannabis prohibition in Canada. But we still have a lot more work to do!

AU: What movements have you spearheaded? What is your mission statement?

DL: I have led several cannabis campaigns and projects over the past three decades.

I was the editor of *Cannabis Culture Magazine* for ten years. I founded the Vancouver Seed Bank in 2005 and the Vancouver Dispensary Society in 2007, then I taught hundreds of other people how to open their own dispensaries.

I was also a founding member of both the BC and Canadian Marijuana Parties around 2000, but have been an active member of the NDP for over 15 years. I even ran for the leadership of the BC NDP in 2011.

In 2013 I launched a campaign called Sensible BC to try and force a referendum vote on decriminalization in BC. We collected over 200,000 signatures in 90 days, which was the second highest total ever, but sadly it wasn't enough to get our issue on the ballot.

AU: What is you proudest accomplishment to date?

DL: I think the most important things I've done in this movement was to open Vancouver's third cannabis dispensary, and then help dozens of other people get their dispensaries open across Canada. This kind of mass civil disobedience not only helps Canadians have better access to quality cannabis, but I think it's what led directly to the change in federal law.

The 2013 Sensible BC campaign was also very influential. It was wonderful seeing so many people step up and devote so much time and energy to collecting signatures for decriminalization. It was during our campaign that Trudeau first announced his support for legalization.

AU: What do you have planned for 420 this year?

DL: This year marks Vancouver's 25th annual 4/20 protest, and it falls on a Saturday, which means it will definitely be the biggest one ever!

Some local politicians like to attack 4/20 to score political points, but the reality is that we have a great relationship with city and park staff. We work with all departments, including sanitation, police, health, park rangers, emergency services and so on. It's a very well-organized event with a lot of planning.

AU: Explain the Sunset Beach 4/20 experience for someone who has never been yet?

DL: Our unique 4/20 cannabis farmer's market is unlike anything else on earth. With hundreds of booths, great entertainment, passionate speakers and a massive crowd, it is something every cannabis user should experience.

4/20 is one of our city's biggest and most popular community events. It has grown organically from a handful of protestors in 1995 to a massive public protest festival. I expect it to continue for many years to come.

AU: What sets your Medical Cannabis Dispensary apart from others?

DL: We helped set the template for cannabis dispensaries and taught many others how to copy our dispensary in their own town. We also have some of Canada's highest-grade cannabis, and a very stringent quality-control system in place. We offer nationwide mail-order and no longer require a medical recommendation.

AU: How did you celebrate Legalization Day?

DL: I held a protest and celebration in Victoria at the Legislature grounds, where I gave away dozens of live cannabis plants and hundreds of joints to the gathered crowd.

I saw it as a day to celebrate, but also to remind ourselves that there is still a very long way to go for true cannabis equality and a stigma-free public policy on cannabis users.

AU: How would you judge the government's plans for legalization so far and what still needs to change?

DL: A proper legalization policy would begin with an apology and recognition that cannabis prohibition itself was the real cause of harm. If we don't acknowledge and admit that cannabis prohibition was founded in bigotry, racism and ignorance, we will never have an end to stigma and criminalization.

I thought my friends in the BC NDP would pass reasonable provincial laws once legalization happened, but instead they have put in place a very restrictive and punitive system. For instance, if your legal cannabis plant is growing where it can be seen from the street, you can be charged under BC law and face a $5000 fine and 3 months in jail! That is absurdly punitive.

AU: What is your favourite strain to grow or to smoke?

DL: I like all strains as long as they are grown well. I usually take a little bit from each of the varieties I have around and mix them all together. Then I add in some nice hash and some extract, and roll it all up into one big amazing joint! My friends call that a Dana Doobie.

AU: What are some of the books and comics you have published through Pothead Books?

DL: I've written a few books, including a fun parody novel called *Hairy Pothead and the Marijuana Stone*. My most popular book is an illustrated Dr Seuss parody called *Green Buds and Hash*.

I also wrote a book about the hidden history of cannabis in Canada, with all kinds of stories I guarantee most people have not heard. All my books are for sale on Amazon, and at PotheadBooks.com.

AU: Is it still possible to Overgrow Canada?

DL: I have given away over ten million cannabis seeds since 2016, in my Overgrow Canada campaign. It's a low-THC, high-CBD seed variety. I have encouraged people to plant these and other cannabis seeds in public places, to normalize cannabis growing in public places.

The campaign has generated hundreds of media stories across the country, including many cannabis plant sightings. It's been a lot of fun.

DanaLarsen.com

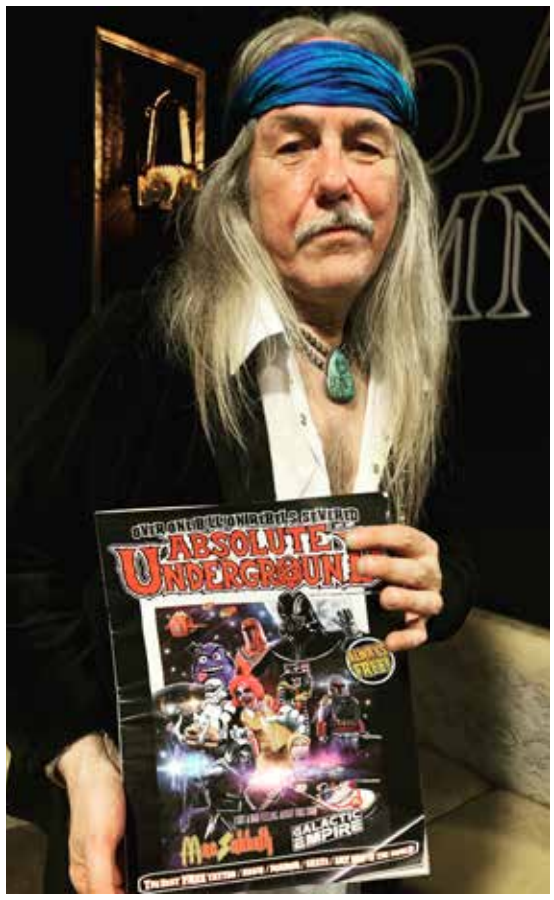
PotheadBooks.com

OvergrowCanada.com

CannabisDispensary.ca

Twitter.com/DanaLarsen

PHOTO CREDIT: Clarkes



Uli Jon Roth

Guitar Star

Interview by Ira Hunter and Jason Matthew Shane Maher

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

UJR: You're talking to Uli Jon Roth. I guess I'm most known for the Scorpions work but also some other things.

AU: After Scorpions you moved on and started another band?

UJR: Yeah, I started Electric Sun. That was a seven-year enterprise resulting in a few tours and three albums. Some of that music we're playing on this tour now, because Electric Sun never made it to Canada.

AU: Tell us about the 50th Anniversary World Tour you are currently on.

UJR: The three-hour show is the main show, which consists of a cross section of some of my best stuff from those 50 years on stage. It contains a section of early Scorpions material and also Electric Sun material, plus some other things I've done like Transcendental Sky Guitar, and Sky Of Avalon and a little bit up Hendrix is always there. I'm also playing a 15-minute solo spot, which is acoustic and that I play on the eight string, flamenco style Sky Guitar. And for the complete die-hard guitar aficionados, we are doing a VIP event which includes a performance of my Metamorphosis Concerto, which is based on Vivaldi's Four Seasons. That's a lot of fun for me to play, because I normally don't get to play that piece and fans normally don't get to hear that.

AU: What events are you celebrating on this Triple Anniversary Tour?

UJR: The first one is my 50th first on stage anniversary; in December 1968 I played my first ever show and it's been a long story of events since then, and I went through many different musical phases. Then the other two anniversaries are a combined thing. 40 years ago Scorpions recorded *Tokyo Tapes* then I left the Scorpions. And in the same year a bit little later I started the Electric Sun project and we recorded the first album.

AU: Your first time on stage was when you were 13 years old, is that correct?

UJR: Yes, I was 13 and I still have the guitar, and I'm playing it here on this North American tour. It's the first time I dug it out after all this time, and I get a kick out of playing on exactly the same guitar after all these years.

AU: Could you explain how you invented this different type of guitar, the Sky Guitar?

UJR: The Sky Guitar came about because quite literally in the time of the Scorpions I started running out of frets on some of my guitar leads and I wanted to play higher than was physically possible on a traditional guitar. That's what eventually led me to come up with a guitar that didn't have this limitation. It needed to have a different shape to enable me to reach the highest top notes and this is how the Sky Guitar first came into being in the early 80s. I have played them ever since exclusively but recently I've opened up a little company called UJR Sky Guitars and we're selling them online. I'm playing two new prototypes on this tour. One is called Excalibur, it's a black seven-string.

AU: Did your acoustic Sky Guitar have eight strings?

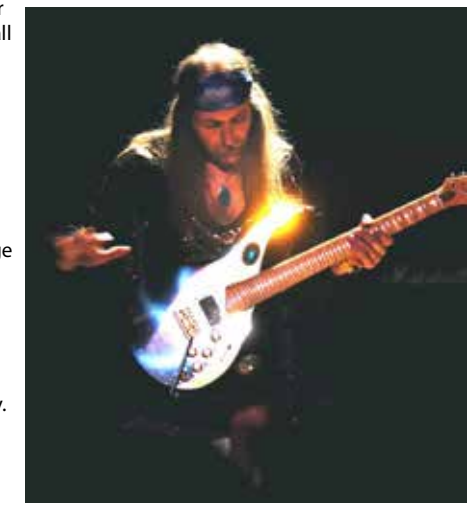
UJR: Yes, that was eight strings. We are also now having a nine string built! To me, Sky Guitars are more than just musical instruments, I see them as works of art.

AU: How did you become so proficient at the guitar?

UJR: I think these things are inborn. Everybody is born with certain talents and mine happened to be that. I found that talent at a relatively early age and it just blossomed. Also I honed my craft. I practised. I got better. In fact, I'm still getting better because I am always in competition with myself. I try to come up with further refinements or new angles. That's what keeps it alive for me.

AU: Is it true you have one of Jimi Hendrix's guitars?

UJR: I don't own that guitar. It's owned by the Dannemann Foundation. I was just looking after it. It's in a vault now in a secure place. Too many people were after it over the years. One day it shall be exhibited together with Monika's artwork, and that's the only way we're going to do it.



AU: Did you ever meet Hendrix?

UJR: At his last ever concert I had a backstage pass but I didn't dare to say anything to him because I was just a fifteen year old kid and his presence was something otherworldly.

AU: It must have been inspirational watching him play guitar.

UJR: Yeah, but more inspirational was the first time I saw him, a year and a half earlier in Hamburg. He was at the top of his game at that time.

AU: How did it feel to walk on stage with the Scorpions again after so long?

UJR: The first reunion show was in 2005 and that was great. It was a festival in France and we all really enjoyed it, as did the audience. We did quite a few afterwards as well. The last time was in 2016 in Tokyo.

AU: Many consider *Tokyo Tapes* one of the greatest live albums of all time.

UJR: That particular tour consisted of five shows in Japan, two of which were recorded. It was really the highlight of our early Scorpions journey. We had never played better, it was captured on *Tokyo Tapes*. There was a certain magic in the air when we played these shows.

AU: Why did you leave Scorpions?

UJR: The songs that started to come to me were not songs anymore, they were more like musical journeys and different in style and substance and they didn't fit that Scorpion's framework. I wanted to be completely free musically and in the Scorpions I was free but only to a point because I still had to stay within a commercial framework. With Electric Sun I was completely free to do whatever I liked. I wanted 100% artistic control. I wanted to go on that kind of journey with all sorts of learning curves.

AU: Why do you think Scorpions have yet to be inducted into the Rock & Roll Hall of Fame?

UJR: I would think they should be inducted because they're one of the greatest bands ever, in my book, in terms of rock history. But then again, their policy seems to be favouring American rock bands because it's an American institution and also American rock bands are different. Also it's called the Rock & Roll Hall, and to me, Scorpions is not rock and roll. To me, that's Elvis and Chuck Berry and these early things. Scorpions songs like "Send Me An Angel," and "We'll Burn The Sky," that's a completely different genre of music altogether.

AU: You are currently touring across Canada and the States?

UJR: Yes, right into the middle of May.

AU: Final words for Canadian fans?

UJR: I love being in Canada and now for the first time, we're going up north to like Calgary and Winnipeg, and that's exciting new turf for me. I'm very, very lucky that I'm healthy and I'm able to do this because once you pass the age of 60, you don't take any of that for granted.

www.ulijonroth.com

www.sky-guitars.com





JESUS LOVES

By Jesus Maggot

It's no secret that Jesus is, and always has been, a stoner. This is neither something I have tried to hide nor glorify. In fact, I've never understood either side. Why hide that you do something that a large portion of the population also does? And why glorify something that, let's be honest, doesn't really deserve to be glorified. I admit, it started out pretty innocently. We were truly too young to know what we were doing. We would see people doing it out in the streets. Large groups of folks. Nearly every day in Jerusalem was a stoner party. We'd throw as many stones at those pesky "criminals" as our arms could handle. And then one day someone handed Jesus a weird stone pipe. That was the moment I realized that there was another use for the word "stoner."



Now don't get me wrong. Stoning people is a holy shit ton of fun! But it seems to be frowned upon in western society these days. People would rather bark like a dog with a plug in their ass, whilst licking creme fraiche from a vegan hotdog. At the same time watching reruns of Friends whilst also ordering $500 of shit off Amazon that they never needed in the first place. Progress indeed!

But that's not what this is about.

Life did indeed change for Jesus after he first learned the sequence of 420. The day before I had been flipping tables at a local place of worship (Also insanely fun, but I digress) as, back then, my temper would sometimes, you know, go off, shall we say. Nothing it seemed could stop the onslaught of rage coming from deep within me. But that first pipe? Fucking rainbows and bunnies, my children! Rainbows and bunnies!

At this point I pretty much gave up wine (I was getting pretty sick of that miracle anyway) and just stuck to the plant. With the occasional wild mushrooms that seemed to have an odd kick. I met a more relaxed set of friends, and by friends I mean a bunch of guys that would follow me around everywhere. And things felt more at peace. I continued going to stonings, but would get really stoned first. I naturally called them stoned stonings. But the more I smoked, the less I found myself stoning folks. In fact my Stoned Stonings became Bake and Bakes. In which Jesus and friends would get high and bake ye olde cookies. Ohm!

Jesus became more of the character you all know and love throughout this period. In fact the sermon on the mount was the first thing I ever wrote stoned! Pretty fucking good start, eh? This was back when Judas and I were still really tight. He taught Jesus how to roll, a skill which every stoner should have, NO EXCEPTIONS! He taught me how to use a water pipe (what all you young ones call a bong these days) and he taught me how to give supers. Although I later learned that your lips aren't actually supposed to touch. Or stay locked for minutes at a time. Fucking Judas!

But yes my children, the green leaf is certainly one of life's better medicines. As long as we respect it. Like anything, too much is never a good idea. And Jesus is not a hypocrite for saying that. Just because I rolled a three paper cone layered with oil this morning... and a bowl, and those other joints... and that dab, does not mean I am over doing it. Even if it is only 1pm. Ok, so maybe Jesus should at least cut back a bit. But first, I'm going to get a little high.

PHOTO CREDIT: Stephen Owen





















Blood On Black Wax:

Horror Soundtracks

Interview with Jeff Szpirglas and Aaron Lupton

By Ed Sum and Ira Hunter

Release Date: April 13, 2019

Limited Edition (incl. Vinyl May 13, 2019)

Blood on Black Wax: Horror Soundtracks is a look back at nearly all the music from the greatest horror cinema classics. No, we are not talking about a re-release of all these tunes. Instead, we will get the opening of a time capsule which looks at more than the unique history and artwork of these works, courtesy of two aficionados whose love of the medium is well known.

Jeff Szpirglas is known amongst *Rue Morgue Magazine* readers as an author who reviews albums and old movies. He's written many books for young readers and is a second-grade full-time teacher. Aaron Lupton is the music editor for the magazine and is a passionate and nerdy collector of horror soundtrack LPs. He is the co-host of "From My Parents Basement," podcast with Eric Gaudet and Gary Pullin.

Szpirglas approached Lupton about putting together a digest focusing specifically on horror soundtracks. At the time, *Rue Morgue* had been releasing novella-sized looks at subjects ranging from Canadian horror, to H.P. Lovecraft, to women with guts. He felt a look at soundtracks next was a no-brainer. In his own words, "So much of what makes these films effective comes from sound and music working in conjunction with the images and the rhythms of editing."

I had an opportunity to discuss with them how this book came about and ask what's next.

Aaron Lupton: I felt the book should be more than a collection of mini-reviews. It's a really difficult topic to make fun, interesting and accessible. My inspiration came from the reissue labels like Death Waltz and Waxwork–they found a way to make horror soundtracks cool to collect.

Absolute Underground: What can people expect to see?

Jeff Szpirglas: *Blood on Black Wax* does a good job of showing the breadth of album covers and artistic styles that have graced horror movie soundtracks over the years. And while the book is not 12" x 12", the final product showcases the art in a big way. These early albums came from a time when movie posters had the space to breathe and not rely on selling the movie as a thumbnail-sized image on Netflix.

The book really afforded Aaron and I the opportunity to approach a number of composers and conduct in-depth interviews. It was a real thrill to speak at length to some of our heroes like John Carpenter and Christopher Young.

AL: You will learn weird facts like how Stelvio Cipriani made the sound of the tentacle attacks in *Tentacles* using broken glass. You will hear the stories behind the soundtracks, like how it took three different composers to ultimately create what Brad Fiedel did on *Serpent and the Rainbow*. You will see all kinds of crazy and colourful art that you will want on your shelves and on your turntable.

AU: Was it difficult to establish the categories to which all these albums fit under?

JS: As we worked our way through the different chapters, we ended up paring down certain sections and building up others.

AL: Truthfully, what are the categories that hold horror soundtracks together? Chronology? Eras for horror films? Electronic vs. symphonic? But even within something like sci-fi horror, what is the connection between Jerry Goldsmith's *Alien* and Susan Justin's *Forbidden World*? Musically, there isn't one. My advice is to not read too deeply into the chapters and categories and just dive right into the *BBW:HS* and all the amazing music.

AU: We think it's fabulous that the limited release of *Blood on Black Wax* has a bonus vinyl to play at home. However, will there be anything for the enthusiast who wants to listen to the tracks digitally?

AL: Unfortunately not at this time, but there could always be another pressing! I tried to think of a way we could build a turntable you could use in your car but Jeff eventually convinced me this was impossible.

AU: What are some of your favourite horror soundtracks?

JS: My preferences tend to skew to more orchestral and classic sounds. I'm also drawn to composers who try unorthodox approaches to creating sounds designed to unnerve audiences, even if the music is so experimental that it makes for a challenge to listen to outside of the film, such as Mica Levi's *Under The Skin*. I also have a deep, undying love for the *Teen Wolf* soundtrack.

AL: For me personally, I don't think anything will make me stop being a John Carpenter fan. It amazes me how he got these dreamy sounds out of synthesizers and created structures that are so basic and yet no one has ever been able to touch.

AU: What are some of the best companies doing horror soundtrack re-releases these days?

AL: I think Waxwork is at the top of the horror soundtrack reissue thing. They are seen as an 80s horror company but they have covered all kinds of stuff like Popol Vuh's *Nosferatu* and Komeda's *Rosemary's Baby*. Death Waltz is still doing God's work as far as Euro-sleaze stuff goes. They are responsible for putting out one of the holy grails of horror soundtracks recently–Riz Ortolani's *House On the Edge of the Park*.

AU: With this *BBW:HS* being all about cinema, is a look on all the great television scores in the genre in the works?

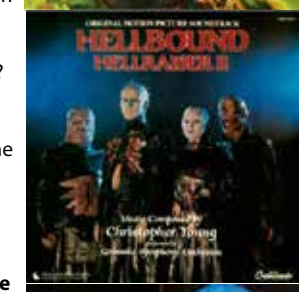
JS: There was a long conversation around this very subject, given the breakout success of so many new television franchises (*Stranger Things*, anyone?). But there was a limit to how big the book could get, so we kept our focus limited strictly to theatrical releases.

If *Blood on Black Wax* proves to be successful enough, it'd be a lot of fun to revisit these television soundtracks in a sequel or other edition.

To read the full interview, please visit absulouteunderground.tv or otakunoculture.com

1984Publishing.com







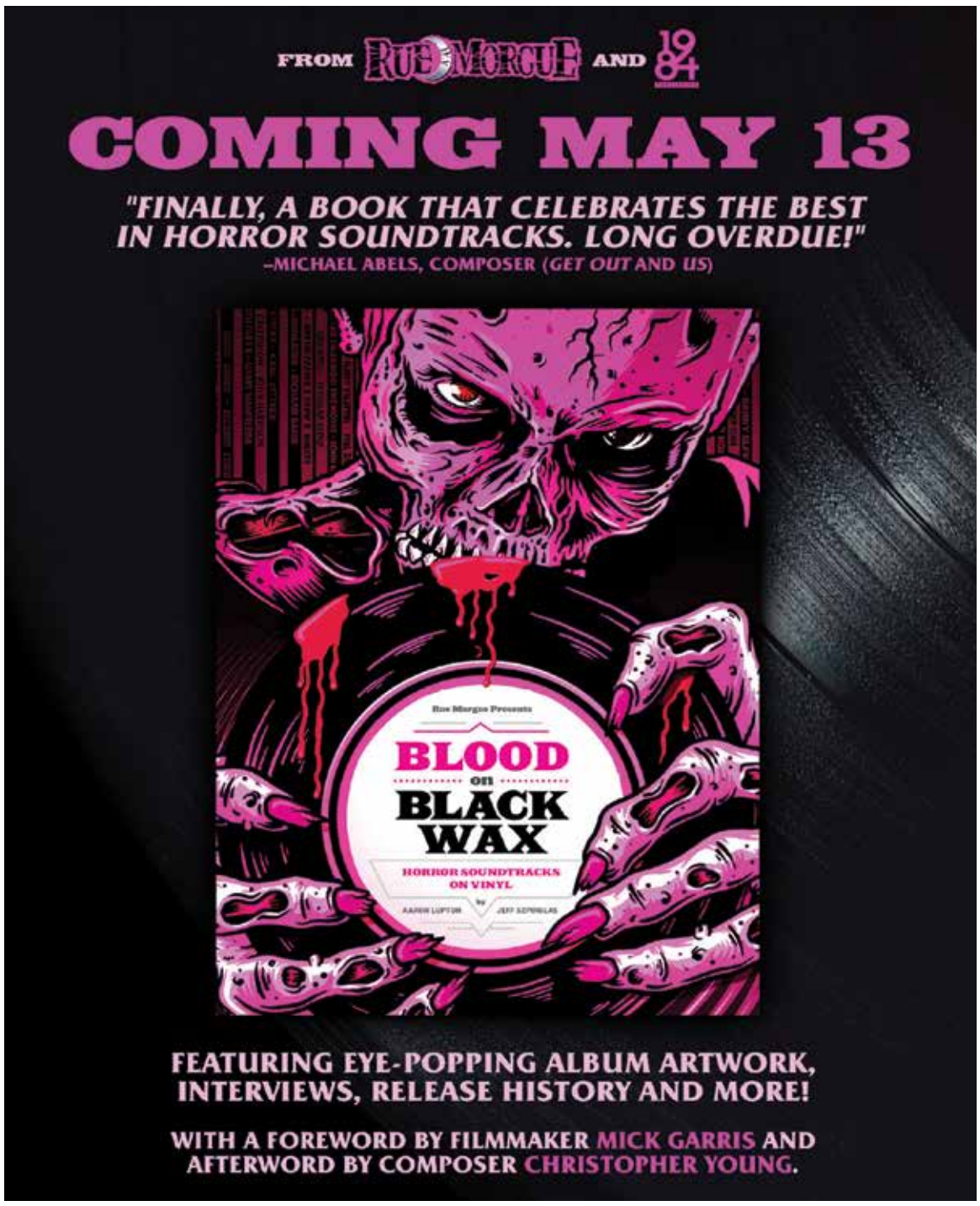


















Gnosis

Wacken Metal Battle BC Round 1 Winners

Interview with bassist JP and drummer Jesse Fraser

By Ira Hunter

Absolute Underground: Who are we talking to, what band are you in, and what just happened?

JP: My name is Josh Power, I'm in a band called Gnosis and we just won the Wacken Metal Battle in Victoria tonight!

AU: Were you surprised?

JP: Yeah, it was a bit of a shock. We got a lot of great feedback from the judges, which was awesome, but you never really expect to actually win something. I can't wait for the next round Vancouver.

AU: What was the process for getting in?

JP: To be frank, there was a band that was supposed to play, Forever Frost, from Port Alberni, but then they dropped off and they were like, "Hey, can you guys play a show?" We were the fifth choice.

AU: That was too sexy with your shirt off on stage tonight.

JP: It's way too hot up there, I can't wear a shirt. Matt Pike from High On Fire doesn't wear a shirt, and he looks pretty fucking cool, so I'll cop his style.

AU: Your bass is fuzzy and you're kinda fuzzy...

JP: Yeah it's just sort of a fuzzy environment that I like to create for myself, everything fuzzed out.

AU: How did you make that fuzzy sound ?

JP: I just recently got a Rat Pedal... and it's pretty greasy. Running an overdrive pedal into that, and then doing EQ into a fat-ass bass amp.

AU: And you're the drummer?

Jesse Fraser: Yeah.

AU: You weren't holding anything back, you're not a tapper.

JF: Not at all, it's all about making the drums sound like cannons.

AU: If the singer Dan was here, what would he say the songs are about?

JF: Those three songs are going to be on the EP we're recording in April, and they're all based around the MK Ultra Experiment, so there's one about hypnosis, one about electroconvulsive therapy, and then one about LSD experimentation.

AU: The songs are long-ish, is that your thing?

JP: Well the first EP, *Dweller on the Threshold*, it's technically one long, 28-minute song that we split into five parts, so these are short songs for us, really.

AU: You only had like 20 minutes tonight?

JP: We had 25, yeah, so it was tough. It was lucky that our three new songs equal exactly 25 minutes.

AU: What about the other bands that played in the battle tonight, what did you think?

JP: There was Liberatia, they killed it. They did really high-energy, technical death metal, it was pretty fun to watch them. And then as soon as Electric Druids started, I was like, "Fuck yeah, sounds like Iron Maiden."

AU: What about the final band to play?

JP: Krypteia, they're real nice, couple of them are from Nanaimo and Parksville.

AU: Are you ready to take it all the way to Wacken?

JP: Oh yeah, we're gonna get some lighting set up, it's gonna be good.

AU: Just tell your boss, "See you next Tuesday," right?

JP: We'll have to work some things out but we'll make it happen.

AU: The judges were blown away tonight, especially the guy from *Decibel* who knows his shit, he was a real advocate at the end for the big win, and I believe you were the best band to send into battle against Vancouver in the next round. You guys made it look effortless tonight, not like you tried extra hard or anything, it was just your sound.

JP: Yeah we spend a lot of time playing the songs, really our aim, especially Dan and I, the guitar player, our aim is just to create the best tone that we possibly can, so I think that shows. That was a lot of the good feedback that we heard about our set, was that the tones sounded larger than a three-person band, so it's something that we've been working towards for almost two years now, and I think we finally got it gelling together.

AU: The judges were saying you guys could get signed to certain labels and that you're going to be playing festivals on your own.

JP: That's high praise. There's a long road to go to get there, and it's not something that we even really expected to happen, but it's a great opportunity and I want to take it as far as we can go.

AU: You could really take it to the next level.

JP: Absolutely. Obviously a bigger stage is such a bigger door to open but if the demand is there and we can make it work, I don't want to stop doing it.

AU: The judges suggested you get some lights and some cloaks.

JP: We need to up the presence a little bit, but I think the easiest thing we have going for us is that we let the music speak for itself. We're kind of like, as little bullshit as possible. We just want to crank out some crushing tunes, that's really what we're going for.

AU: Any final words for Canadian fans 'Wacken' it in their igloos?

JP: First of all, keep Wacken it! I want to say thank you to Casey Lazar and Mayo at Invisible Orange, and *Absolute Underground* and *Decibel*, and Andrew, and J.J., there's so many people to thank for the opportunity.

AU: Good luck next round. We need someone from the Island to crush Vancouver.

JP: We're here to crush man, we're here to crush!

gnosisdeath.bandcamp.com

www.facebook.com/gnosisdeath



Anöther Perfect Day Festival

Interview by Roger the Shrubber

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

Sheldon Byer: My name Shel Byer and I am most infamous for beating up posers, taking their lunch money, and then taking out their girlfriends with said money.



AU: What is your relationship with Another Perfect Day Festival?

SB: I organized this son of a bitch! Heavy metal will never die!

AU: Tell us about Another Perfect Day Fest - what's it all about? Is this the inaugural event, and how did it all get started?

SB: Anöther Perfect Day is a true heavy metal festival throwback to the golden era of Heavy Metal. When chicks listened to Whitesnake and dudes picked up these chicks in Trans Ams blasting Mercyful Fate. This is the first of many, and I decided to do this because Vancouver is thirsty for chest beating, snakeskin-laden, stoned, drunk and sexy music. So drink up, YVR!

AU: What bands are playing? Any highlights or groups you're particularly stoked to see?

SB: The lineup from start to finish is Damsel, Sandstorm, Hexripper, Kömmand, Decadence, Soul Grinder, Time Rift, Villain, Roadrash and Thor - I'm excited to see each and every one of these acts because they ALL fucking slay and play on 11!

AU: What else does the fest offer? What can people expect to see and experience there?

SB: We offer premium heavy metal for a measly $20, which is $2 a band. Ya can't beat those prices! Thor will bend you in half if you ask him, but we're not liable. The music is so classic the sleeves may fall off your shirt and you may get a craving for "new coke."

AU: Is this a 420 celebration? Will there be 420 related events?

SB: Weed's legal son, do whatever you want! I just wanted an option for heshers and metal muthas to something on 4/20 that isn't super shitty like 99.999% of Vancouver on that day.

AU: Why should we make this our 420 evening event of choice? What will make it special?

SB: We're hoping people will be so drunk and stoned that we can manifest the spirit of the fallen members of Motörhead and make the mayor's lawn die - you don't wanna miss that, do you?!



AU: Where can we find more information, tickets, etc?

SB: Why not right here? Anöther Perfect Day April 20th at SBC Vancouver, BC - doors at 4pm. RSVP on Facebook for the latest info, tickets at SHOWPASS.COM/APDYVR, and at Neptoon, both Red Cat locations & Music Madhouse Records.

AU: What else should we know about the festival that we don't already?

SB: Just know it's not something to miss, this is the start of something much bigger, and if you crave the hard and heavy - support the scene, dudes and dudettes! We're all in this together!

AU: Any final words for readers?

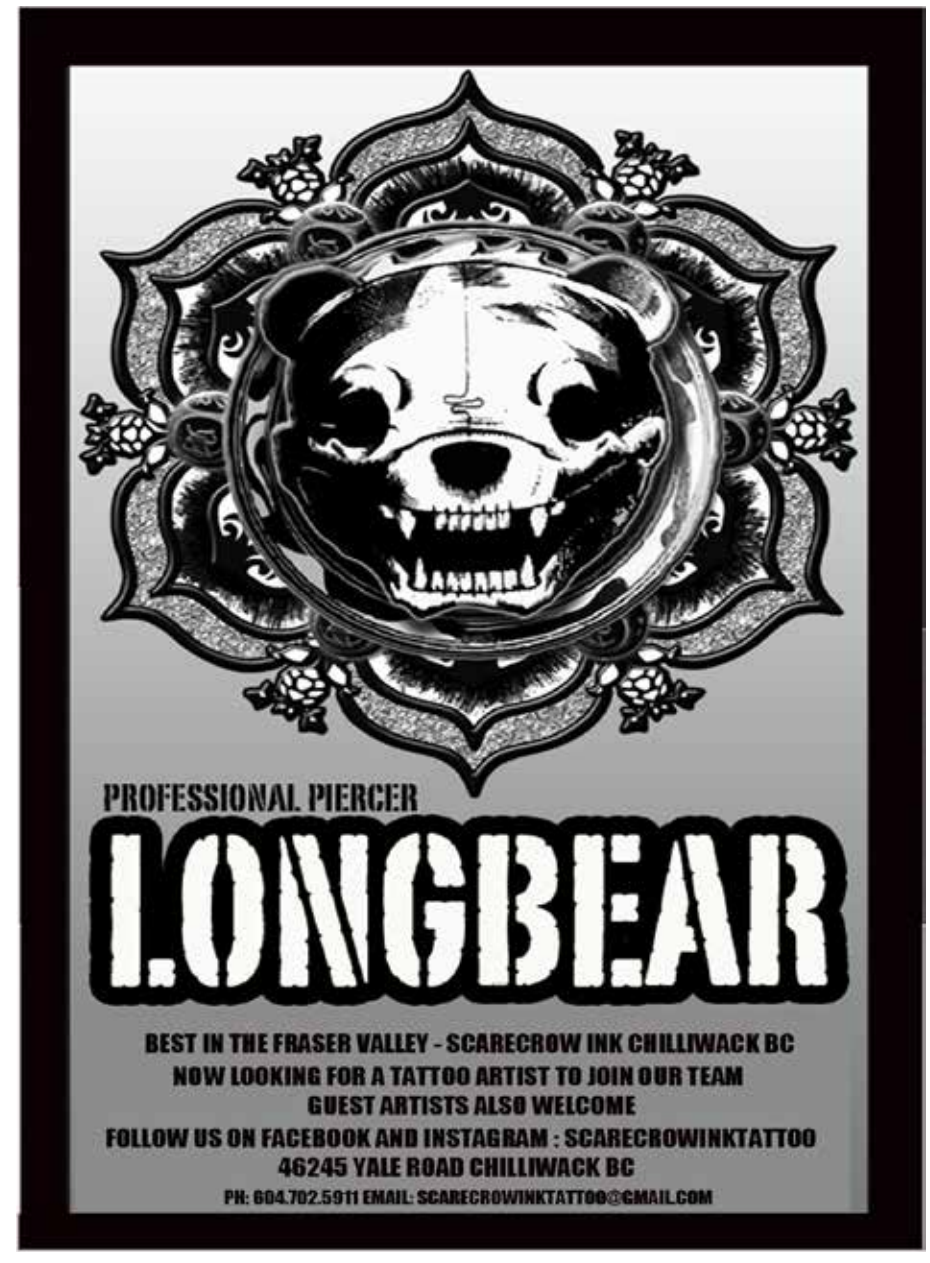
SB: Stay clean!

facebook.com/events/328830727714985/

Photos by Thor, Sheldon Byer, & Soul Grinder







SUPREME ECHO

#102 – 2504 Government St
Victoria BC
250 885 5861
Parking at back of building, off Bay St

New & Vintage LPs & CDs

Buy-Sell-Trade-Consign

rock, jazz, funk, soul, metal, blues, punk, new wave, folk, psych, prog and much more
TONS OF VINTAGE METAL ON VINYL

More than calendars!

artsvictoria.ca
KNOW YOUR ARTS COMMUNITY

- Your **central arts calendar** for all disciplines
- Open online art gallery and **public art map**
- Artist + organization **directory** + multimedia showcase
- **Community-owned**, publicly funded
- **Opportunities:** calls to artists, funding, jobs, auditions etc

LIVE VICTORIA.COM

- Victoria's **most comprehensive** live music listings for 16+ years
- Integrated band & musician **profiles** with audio, video and photos
- **Find** musicians, venues, studios, and other resources
- Collaborative **living archive** with decades of Victoria music history

Explore your arts community

PERMANENT PUBLIC ARCHIVE SUPPORTED BY THE VICTORIA ARTS PRESERVATION AND PROMOTION SOCIETY



UNDERGROUND

QUINN VIGIL 2010

THE MASKS WE WEAR ON THE STREET HIDE WHO WE ARE... BEHIND WHO WE THINK WE MUST BE. TO CREATURES COMMON AND BEINGS UNKNOWN – WE ARE INCOMMUNICABLE, SULLEN AND ALONE. BUT IN UNDERGROUND, PURE POWERS, PROFANE / DIVINE, FINITE AND INFINITE WITHIN US SHINE.

DREAD GORGON MEDUSA– ONCE MORTAL BUT NOW SOMETHING BOTH MORE AND LESS– EYES OF SMOKE AND BLOOD. MANE OF ASPS. POISONED WOUNDED BEAUTY.

SHE ALLOWED HERSELF TO LOVE ONCE. BAD BLOOD, TO BE VIOLATED BY A GOD. THUS, SHE WAS CURSED, RENDERED UNTOUCHABLE BY A JEALOUS GODDESS. HER DESTRUCTION... AND CREATIVE BIRTH.

KNOW HER RAGE, HER POWER TO DANCE FROM SULLENNESS TO WRATH... HER POWER TO PETRIFY. PEER INTO THE EMBRACE OF DEATH.

SHE CAN'T STOP LOOKING, SHE SAYS WITH A SMILE. HER DEEPEST WOUND? RAGE HAS TOMBED EVEN MEDUSA'S OWN HEART IN STONE.



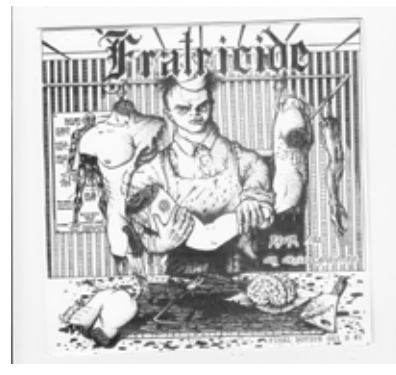
Reflecting On The

Mission Of Christ / Fractricide Split 7"

By Kim Kinakin

In the mid-80s, I was part of a thriving punk/hardcore/metal scene that was percolating in the suburbs of Vancouver, BC. Hair metal was still cool, and new wave was still on the radio. Sub-genres of metal and punk were not popular enough to warrant their own divider sections at record stores. This was the time referred to as "the crossover era" – C.O.C., Dayglo Abortions, Accused, D.R.I., Raw Power, Cro-Mags, Adrenalin O.D. and S.N.F.U. come to mind.

Old-school Vancouver first-wave punks had come of age, and primarily played bar shows because all their friends were of legal drinking age. But the second generation, more hardcore than punk – were still underage and could only hope to see touring bands on Vancouver's strong bar circuit by sneaking in the back door or catching the occasional all-ages show. But in 1986, some of my high school buddies started putting on all-ages shows at Kennedy Hall in Surrey, BC (thanks Dave Spicer, Mike Hammersmark, and Subversive Productions) and it helped galvanize our scene.



One of those shows brought a band from Victoria with an ex-member of the infamous Neos (Kev Smith). To that point, I only had one "favourite" local band, Fratricide – and they had become skateboarding and music mentors to me. But when Mission of Christ hit the stage, my favourite local bands expanded to two, and my local scene expanded to include Victoria. Many other people at the show that night were also blown away.

My buddies Mike Bates, Sean Elliot, Corey Yuzak and I worked on local fanzines ("Dick for Brains," and "C.O.H.") and I had also just put out a compilation tape of local Vancouver bands (*Cryptic Compost*). Corey mentioned he'd heard about a record-pressing plant in Vancouver and we all started talking about how cool it would be to put out a record together.

We knew Fratricide had just recorded some music, and we asked bassist Dan Walters and guitarist Eric Thorkelson if they would be interested – and they were psyched on the idea. If I remember correctly, Dan played the middleman in connecting us with MOC.

Within weeks the tapes for *Nocturnal Serenade* and *Crypts of Darkness* arrived. We thumbed through the Vancouver yellow-pages and found the one record pressing plant, which was called Imperial Records (it would soon shut down). Dan from Fratricide connected us to Sean Chikara (Desperate Minds Stagnation) in Kamloops for printing covers and inserts for the record. I felt so lucky to have so much support from the "scene," with everyone pulling together to help make the record a reality.

Long bus/ferry rides to Victoria were made to catch MOC play on their local turf, bridging the divide between the Island and the BC mainland. Crashing at the MOC house and hanging with the band members, getting to know them as friends – jokes, pranks and silliness were memories that I hold of those times. Record/tape/flyer/zine trading helped strengthen the musical networks between the Vancouver and Victoria scenes.





SUPREME ECHO

We released the record during the summer of '87. Corey and I didn't know anything about running a business – we were just excited to put out a record. I think we gave each band 150 records each in lieu of payment, and Corey and I were stuck with trying to sell the 350 each we were left with.

Both bands' impending albums on Pusmort (Fratricide) and Metal Blade (Mission of Christ) didn't come to fruition. We had always hoped that those big releases would help sell that first pressing – and maybe many more! But with neither band releasing an album or touring beyond BC (and breaking up soon after), it was rather hard to sell the records, and we had boxes of them for years.

The Fratricide/MOC split 7" was a logical step in the punk do-it-yourself ethos. We were on a trajectory where kids watched bands play on stage, befriended the musicians and documented their local community, while also helping identify and share resources and opportunities for friends to do the same. Just as we were once punk kids being mentored, we helped carry the torch to the next generation. It was much more than just music; it was building our scene.

https://supremeecho.com/





VICTORIA'S ULTIMATE HOBBY & TOY FAIR

PEARKES ARENA - VICTORIA BC MAY 25TH AND 26TH

STAY UP TO DATE - JOIN OUR MAILING LIST OR FACEBOOK! CONTESTS, SHOW DATES, & THE LATEST INFO



DOOR PRIZE ALERT!
EVERY HALF HOUR AT THE TOY FAIR WE DRAW AWESOME PRIZES!

COLLECTIBLE TOYS - DOLLS - BARBIES
COMICS - VINYL RECORDS - TRAINS - MODELS
LEGO - DIE-CAST VEHICLES - G.I. JOE - STAR WARS
TRANSFORMERS - VIDEO GAMES & AND MUCH MORE
SOMETHING FOR EVERYONE !

WWW.ULTIMATETOYFAIR.COM

3100 TILLICUM ROAD, VICTORIA BC

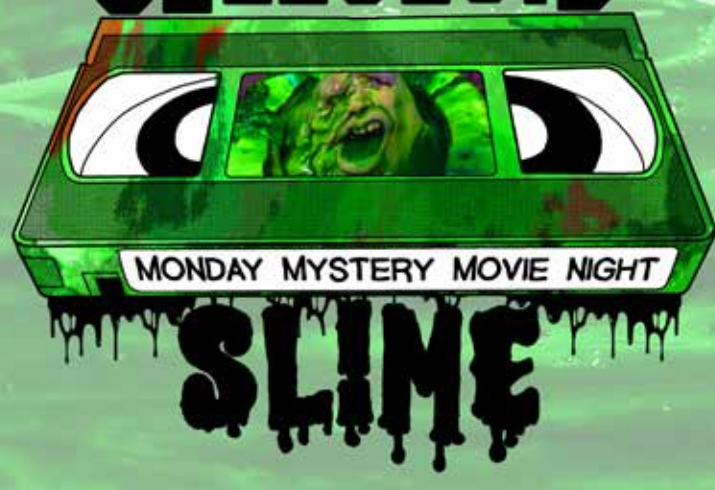
Desire Tattoo Studio

#200-1925 Bowen Road
desiretattoo@hotmail.com
250-585-7771

In the heart of Nanaimo
present this ad for 10% off your next tattoo

SOMETHING TERRIBLE IS HAPPENING EVERY SECOND AND LAST MONDAY

CELLULOID SLIME



FREE MOVIE SCREENINGS
VHS TAPE TRADING
CULT FILM MERCHANDISE

8PM SHARP!

R RESTRICTED
PERSONS UNDER 19 YEARS OF AGE WILL NOT BE PERMITTED

1821 Cook St, Victoria BC
Logan's

AHEAD OF THE TYMES

OPEN 6 DAYS A WEEK!!

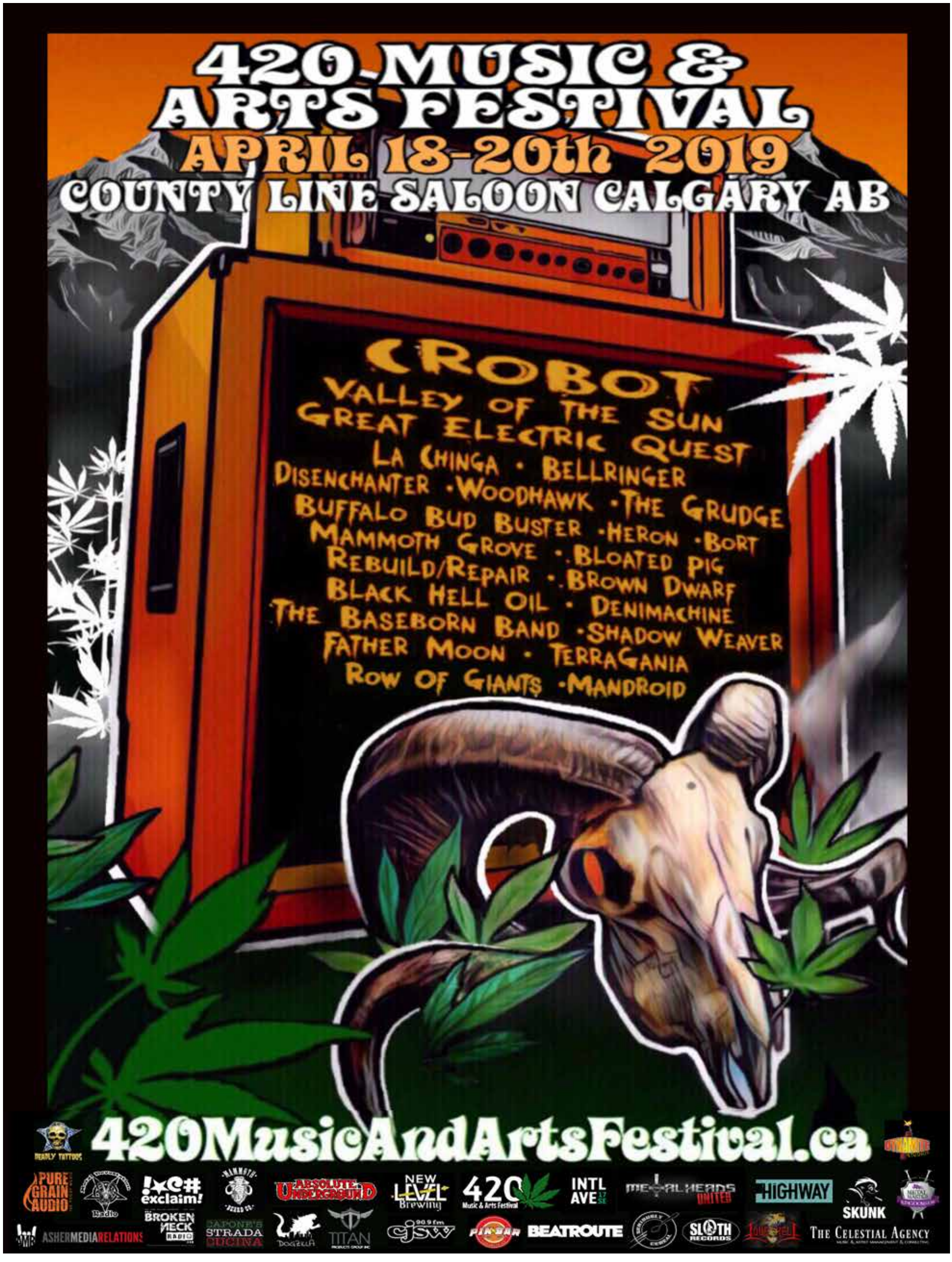


MON-WED AND SAT 11AM-5PM

THURS AND FRI 10AM-6PM

ALL YOU NEED TO DO THE DEED, 'CEPT THE WEED!

245 KENNETH ST. DUNCAN BC 250.746.8963


420 MUSIC & ARTS FESTIVAL
APRIL 18-20th 2019
COUNTY LINE SALOON CALGARY AB
CROBOT
VALLEY OF THE SUN
GREAT ELECTRIC QUEST
LA CHINGA · BELLRINGER
DISENCHANTER · WOODHAWK · THE GRUDGE
BUFFALO BUD BUSTER · HERON · BORT
MAMMOTH GROVE · BLOATED PIG
REBUILD/REPAIR · BROWN DWARF
BLACK HELL OIL · DENIMACHINE
THE BASEBORN BAND · SHADOW WEAVER
FATHER MOON · TERRAGANIA
ROW OF GIANTS · MANDROID
420MusicAndArtsFestival.ca
DEADLY TATTOOS
PURE GRAIN AUDIO
exclaim!
BROKEN NECK RADIO
ABSOLUTE UNDERGROUND
NEW LEVEL Brewing
420 Music & Arts Festival
INTL AVE
HIGHWAY
SKUNK
ASHERMEDIARELATIONS
CAPONE'S STRADA CUCINA
TITAN
90.9 fm cjsw
PINBAR
BEATROUTE
SLOTH RECORDS
THE CELESTIAL AGENCY

PUNK ROCK BOWLING

interview with Mark Stern

by Jason Lamb

Absolute Underground: Let's talk about Punk Rock Bowling.

Mark Stern: Luckily I'm caught up on everything way earlier this year. Tickets went on sale earlier than normal, which is how I've always wanted it. I'm already trying to work on 2020 to keep things going early.



AU: The biggest change this year is the second stage outdoors. How's that going to work?

MS: It's pretty much right next to the main stage, facing the same way. They're both facing out, so they're going to alternate. We'll have 20-minute set changes and another stage, this way bands can alternate. When one band finishes on one stage, they start on the other stage. Non-stop music all day, nothing is going to overlap but it allows us for more time for set changes and more bands. This gives everyone an opportunity to play to a big crowd.

AU: I saw with the club shows, mainly Killing Joke, are playing a new venue. Is that the second stage?

MS: Exactly. With a capacity of something like 2000 people, which is good.

AU: We will talk about the pool parties, because you also have a new venue for that.

Mark: We're at the Downtown Grand. It's a cool little zone over there. It's kind of like it's own little cul de sac. Hogs N Heffers is over there, they do shows. We co-sponsor these shows with Love, Hope, Strength benefit shows for their charity for cancer. It's like a $5 donation on those shows. That's right next door, and the hotel itself is kind of a retro hotel, with an awesome pool on the roof. It's a really good set up, we've been trying to get in there for years. We finally worked stuff out, and they're being really cool, giving us carte blanche to do a bunch of stuff there. It's way bigger. 1200 people up there. It's somewhere in the size of the Plaza was, but a better set up than that. I think it's going to be great. It's a really nice casinos, there is like fooseball tables, shaded areas. We're pretty happy to be in this spot. I think it's going to do really well, and we have some great line-ups in the works.

AU: Are there are still plans to do some acoustic shows, free shows, and you had comedy last year?

MS: We're working on all that. We're trying to see which venues we can and can't use. Seeing about the movie screen, not sure if we're going to do those. We're still undecided on a lot of stuff. It just depends. When you go to the casinos, you have to really sell it. Sort of a fine line on what you can and can't do. But pool parties for sure,and we are going to try and work the comedy out.

AU: Why is there no in and out privileges for the main venue?

MS: There are a couple of reasons, but the main one is it's a liability issue. People leave, they go get wasted and then they come back in, they could try to hold our bar staff accountable. It's also a clusterfuck of having wristbands and getting people in and out, and scamming, and all that. I know a lot of people would love that. That's why we try to do a happy hour. This year we're going to have an even bigger beer garden, it's a huge tent that we're going to use. Probably double the size, you could be under that the whole time. That with misters, happy hour, try and get some food, craft beer stuff so there is something to do there and it's not expensive. In actuality our drinks are cheaper than at the casinos.

AU: The line-up this year is staggeringly good. What bands should people definitely go and see?

MS: Perkele from Sweden, it's their first time in the US. Oi band, they've been called the European Cocksparrer. Skints, who I love. Pietasters, it's their first time in Vegas for Punk Rock Bowling. I like them all, that's why I booked them. If you want up and coming bands, Saturday: Split Seconds out of DC, really great new band. Just put something out on Altercation Records, and then on Sunday: Grade 2, they're great, and Drug Church as well. They're playing on the second stage. Grade 2 is like oi, street punk, but they're a lot more than that. Shame is another one, they're playing on Monday. They're out of the UK. The Stranglers to me. I love them, I've been trying to get them out forever. Monday is really stacked for me with Shame, Undertones, The Stranglers, The Specials, The Hives, The Dead Boys. Can't go wrong. Toasters are great, this band out of Italy, Fazwalt, they're really great. Kind of Guida sounding. The Ravengers are from Baltimore, really good snotty rock and roll.

AU: And you've got Fear.

MS: Fear, this is their first time playing. We've never had them play before. The Damned is going to be doing *Machine Gun Etiquette*. On club shows, Murder City Devils, Butcherette, Shame and Radkey is on that one too. Frankie Stubbs from Leatherface we've got doing a Beauty Bar show. Of course Killing Joke. Amigo the Devil, is one guy, acoustic, really great song writer. Kind of dark, heavy, bluesy folk, and Bridge City Sinners who are from Portland, that's a Friday night show with Pinata Protest. That's a pretty stacked bill. This Los Skarnales show, latino ska. They're all different. Rude Pride, we've never had them, they're from Spain and they're playing with Lion's Law from Paris, and H2O.

AU: After 21 years of doing this, is there anyone left on the bucket list that you've just haven't been able to get?

MS: Of course. If Minor Threat got back together, or Fugazi, or All Hype. Misfits, we tried to get them. A lot of these bands, Misfits, and Jawbreaker, they just want a lot of money. Because we're a small festival, we don't even gross the amount of money that they want. Unless they come and see that it's a cool thing. I try to make that plea, that's how we got Iggy Pop.

AU: If you can get them on board with how cool and positive the festival is maybe money isn't necessarily as important.

MS: It's just agents, because it's a festival they want this insane amount of money. It doesn't matter if you're selling 40,000 tickets or 8,000 tickets, they want this money because you have a festival and that's the end of it. You get that a lot, and it's a little frustrating. Plus you get all these people that are doing festivals that are just overpaying bands like crazy so everybody wants that kind of money. So we get what we can, I try to appeal to bands directly. That's pretty much the only way to get some of these bands. Sometimes they get it, and they want to do it. We've always tried to get Punk Rock Bowling to just be a cool thing to play.

AU: I feel like you've already accomplished that.

MS: I'm hoping it spreads to other big bands. Plus Vegas is a weird market and for sure we pay more than if you came to Vegas on a regular weekend. You're going to do well, and there is a huge audience. Vegas is a small market, a lot of bands could do 3000 people in LA and 500 people in Las Vegas even though it's 300 miles away and it's a big city. They don't have a huge punk scene there. Only probably 15-20% of our audience is from Las Vegas.

AU: Is that it? I was always curious about that. That's a huge amount of people coming in.

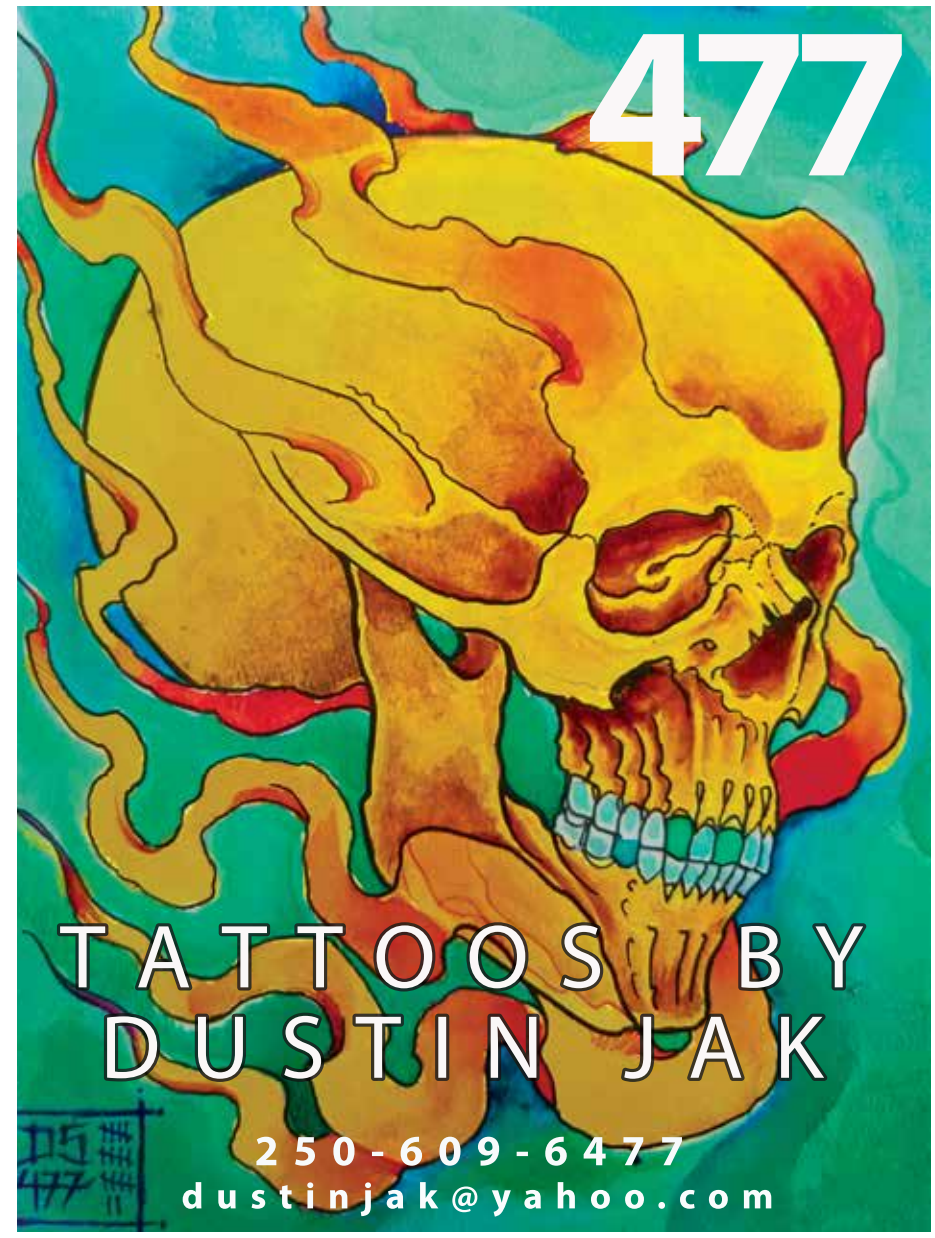
MS: Yeah, California, and actually up there, the Pacific Northwest: Vancouver, Seattle, Portland. Calgary, Edmonton, a lot of Western Canadians. And now we get a lot of Australians, Europeans. People come from all over, but our number one draw is California, Arizona, and the surrounding states too. Then a lot of Europe, and Canada.

AU: I personally know about 20+ people that are friends of mine in Victoria that are going this year, it's going to be quite the party.

MS: We try to make it so the Canadians are comfortable.

www.punkrockbowling.com







Destroy Wrestling Techno Destructo

Interview with Hunter Jackson

By Ira "Hammerfist" Hunter & Gigantor



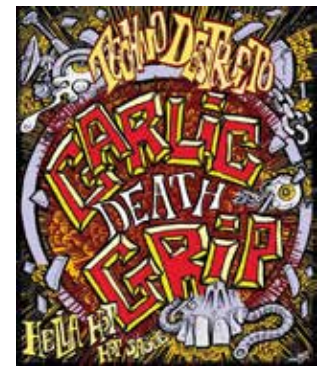
Absolute Underground: Who are we talking to and what are you most infamous for?

Techno Destructo: My name is Hunter Jackson, and I am most infamous for being one of the original creators of Gwar. I worked with Gwar for about 15 years and created the character Techno Destructo. Actually Techno Destructo is before I started doing Gwar. The way Gwar started was, I was working on this crazy science fiction movie, and I got this warehouse space to build props and costumes. In that same warehouse were lots of weird bands and their crazy weird band ideas had a collision with my movie ideas, and boom! GWAR! I started playing this character who was the main villain, called Techno Destructo, who was this cyborg guy. He would come on stage and interrupt the show, sing a song, then get beat up for a song.



AU: How did your wrestling career start?

TD: I've always been interested in wrestling. When I was touring with Gwar, we would write a new album, build a whole new show, and create a bunch of new characters to fight. Then after we'd made a big loop around the country, we would take those same characters and change it to a wrestling format. During the show, we would stretch ropes across the stage, and we would actually have wrestling matches as part of the show. The big climax of the show would always be the Techno Destructo Express, of me and my tag-team partner Bozo Destructo taking on Gwar.



I'd been stunt-fighting and having these bogus wrestling matches for years, but then once I actually split from Gwar and moved to Philadelphia, I met some people who actually did wrestling, and I was like, "Hey, I've always wanted to do it," so I trained with these guys. I played Techno Destructo with full armour and gear on, and did a handful of shows with them.

Then when I moved out here to L.A., I met Sinn Bodhi, who was actually a WWE guy called Kizarny. Through the politics in WWE he ended up getting booted out. Next thing you know he's starting this thing called Freakshow Wrestling, and that's when I met him. My friend was getting married at one of his shows, and Jake the Snake Roberts was going to be the preacher. My friends in the band called the Radioactive Chicken Heads were going to be participating in the show, too. I was like, "Wow, this event seems like something to be a part of. How do I get on the card?" So that was my first adventure into wrestling out here on the West Coast.

Since then, Sinn Bodhi has became my wrestling mentor. He's super intensely crazy so he and I hit it off. He gave me the opportunity to really raise hell as Techno Destructo in the ring like I've always wanted to.

I then met Derek Smith, who was doing a wrestling character called Cereal Man. He's a big huge guy and the perfect adversary for Techno Destructo. He's like a superhero character, he gets my sense of humour and what I want to bring to wrestling. He and I did a bunch of shows called "The Bloodbath!... for a balanced breakfast."

I also got to train with Brian Kendrick from WWE and I went through his wrestling course for real. I had so much fun and I learned so much. But the coolest thing, if you know anything about wrestling courses, they usually start off with a bunch of stuff that is enough to kill a normal person and even me at 57, I got through it.

AU: Is it true you have your own hot sauce?

TD: My friend Kyle Colson from Hella Hot Hot Sauce wanted Techno Destructo to sponsor a hot sauce product for him so we came up with Techno Destructo's Garlic Death Grip hot sauce, and it turns out it's really good.

AU: What's next for you in the world of wrestling?

TD: I'm going to go up to Vancouver, Canada which is really super cool and exciting because for the first time I'm going to drag my whole costume all the way up there and raise hell!

AU: And that event's called Destroy Wrestling? What can people expect if they go to this show in Vancouver at the Rickshaw Theatre on Friday, May 17th?

TD: I'm going to make it a super intensely crazy Gwar-style show. I bring the same craziness I brought to Gwar to professional wrestling. I'm going to plant my opponents head in my mechanical claw and squeeze it until his brains ooze out. It's going to be a really unusual show and I'm going to bring it full on. I'm going to be ripping people open, I'm going to be jumping off the top ropes onto people. People are going to be lifting me above their head and smashing down on the ring for real. I'm going to take enough punishment to kill a normal person, and it's going to be really fun.

AU: Were you also involved in producing some art for Gwar?

TD: Yeah, I did a lot of the graphics for Gwar, I did logos, and album art. I also videotaped and directed a lot of the videos. I ran the fan club, I did the newsletter called "Mind Control Monthly." Putting it out there that there is a lot more to Gwar than just the music. There is this whole mythological background, and all these big storylines and all these crazy weird characters. At the time that I was doing it, there was probably about 20 people in the whole group all together. Only about five of them were the musicians. All the other people made props and costumes, worked on art, and developed the characters.

AU: Were you on any of the albums?



TD: Since I played a lot of different characters, I also sang on the albums sometimes. I think there was a couple of different Techno Destructo songs. I also played Edna Grambo, who was this little old lady who leads the Morality Squad in a crusade against Gwar. Grambo was in this wheelchair that sort of transforms and has these giant buzzsaw arms that come out and hack people up. I've tried to adapt some of those crazy Gwar effects into a wrestling thing.

AU: What do you like most about wrestling?

TD: One of the cool things that has happened with wrestling in the last decade is it's not so much of a question of how real, or how much of a "legitimate" sport wrestling is. People are willing to accept the possibility that wrestling can be beyond that question. It's kind of like when you're a little kid and the mean asshole kid goes, "They're just a bunch of puppets dude." So what!? In fact, that's one of the cool things about it. So what I'm trying to do is take it to the furthest extreme of that level.



AU: Why is wrestling so important to you?

TD: I think that there is a whole new attitude about independent wrestling. The cool thing about wrestling is that there's lots of different kinds of stuff going on. I also trained Lucha-style for a while with this show here in L.A. called Lucha VaVoom, which is a really fun show because it has burlesque and then Lucha wrestling.



AU: Anything else people should be stoked about for your upcoming Destroy Wrestling show?

TD: The Destroy Wrestling show that's going to be happening in Vancouver at the Rickshaw Theatre is going to be a good example of that whole new attitude about wrestling. I know that the promoter Kobra Kai is putting together the most craziest, most outrageous matches that he can possibly come up with. So this is definitely a really cool show worth going to see.

AU: Do you have a website?

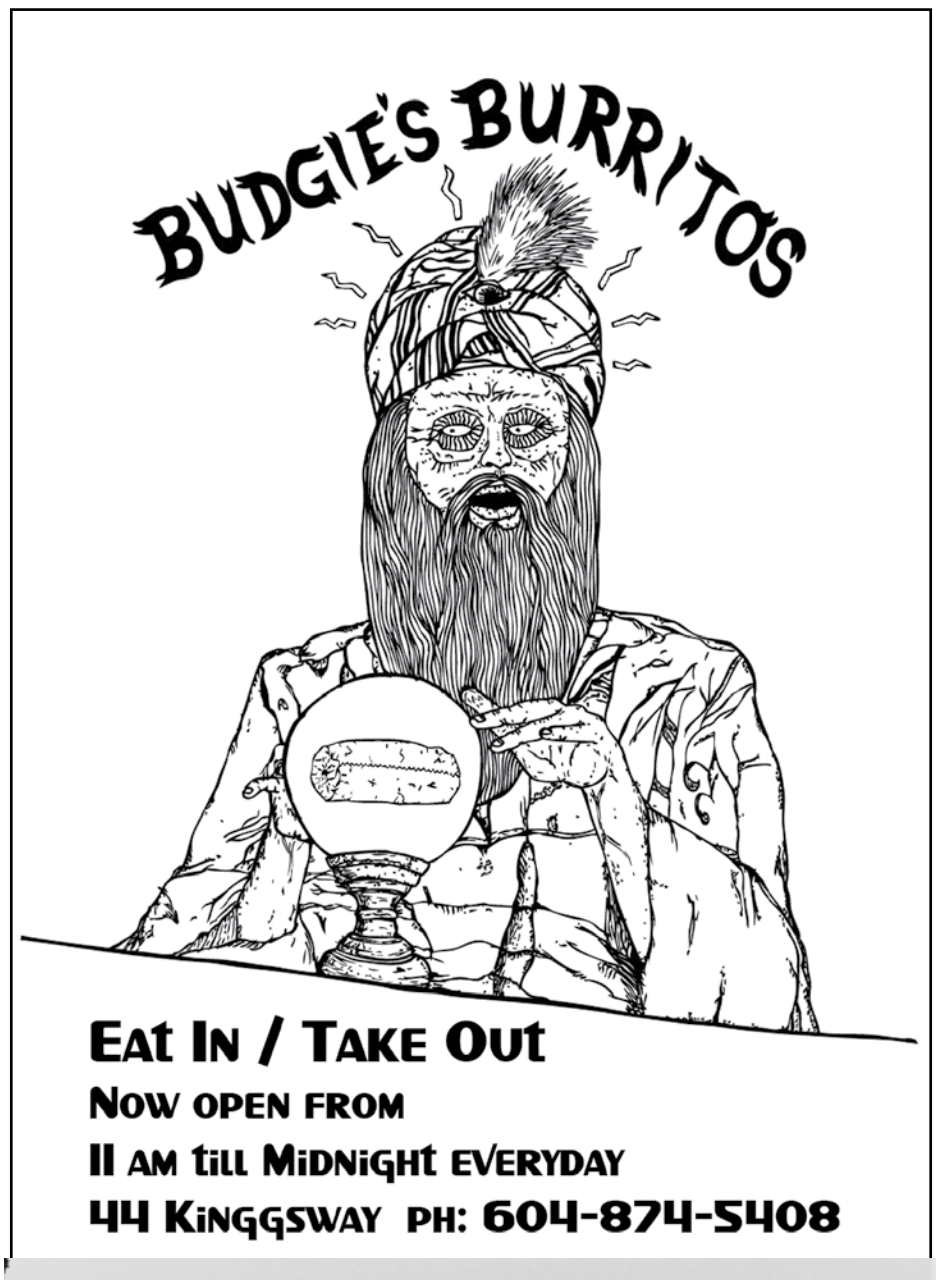
TD: Mostly I communicate with people through Facebook. There's a Techno Destructo Facebook and there's a Hunter Jackson Facebook, and I try to keep the content as different as possible. Also there's a lot of cool stuff on my YouTube channel House of Huntar, you should check out.

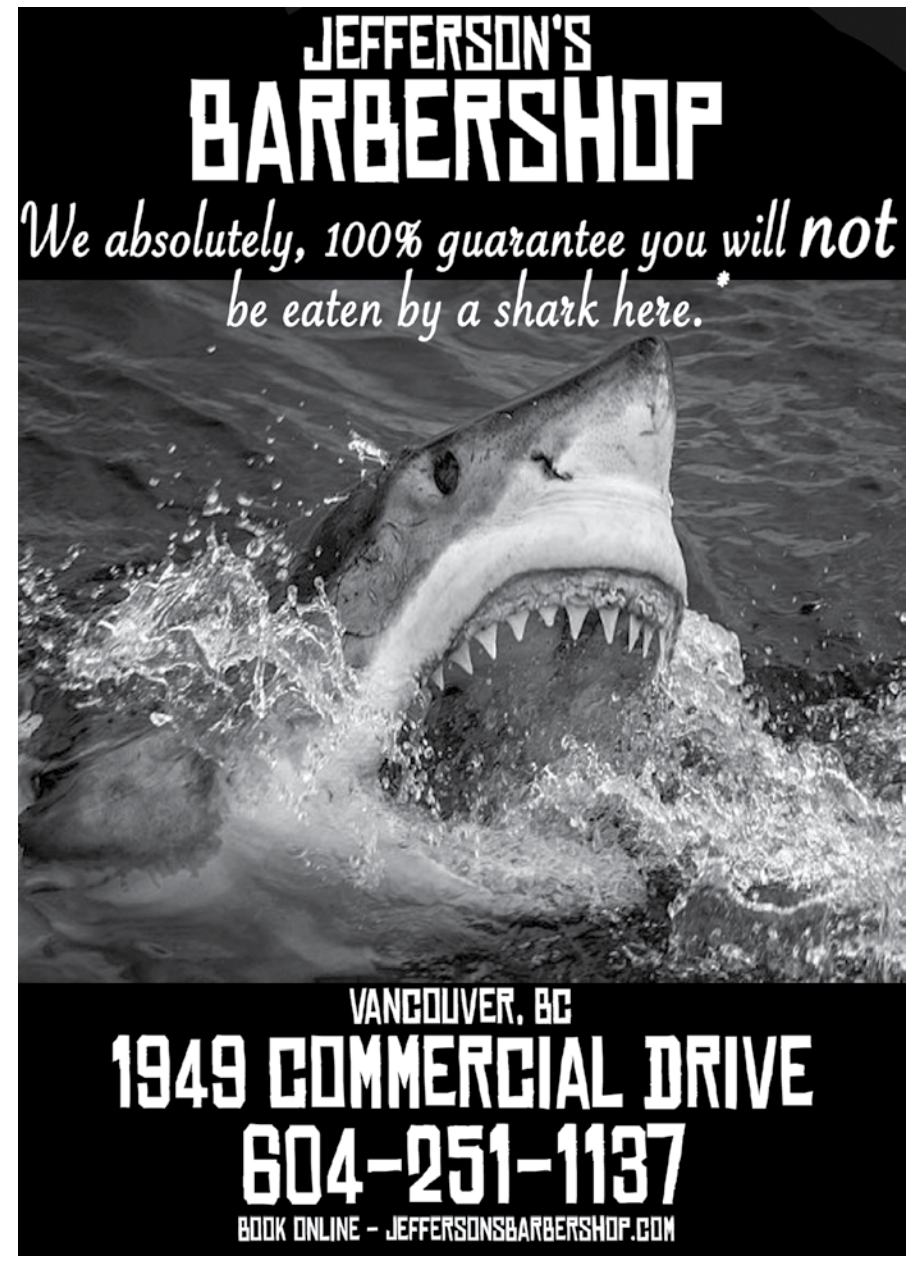
AU: Final words for Canadian wrestling fans.

TD: Don't miss out because Destroy Wrestling is going to be my wildest show ever.

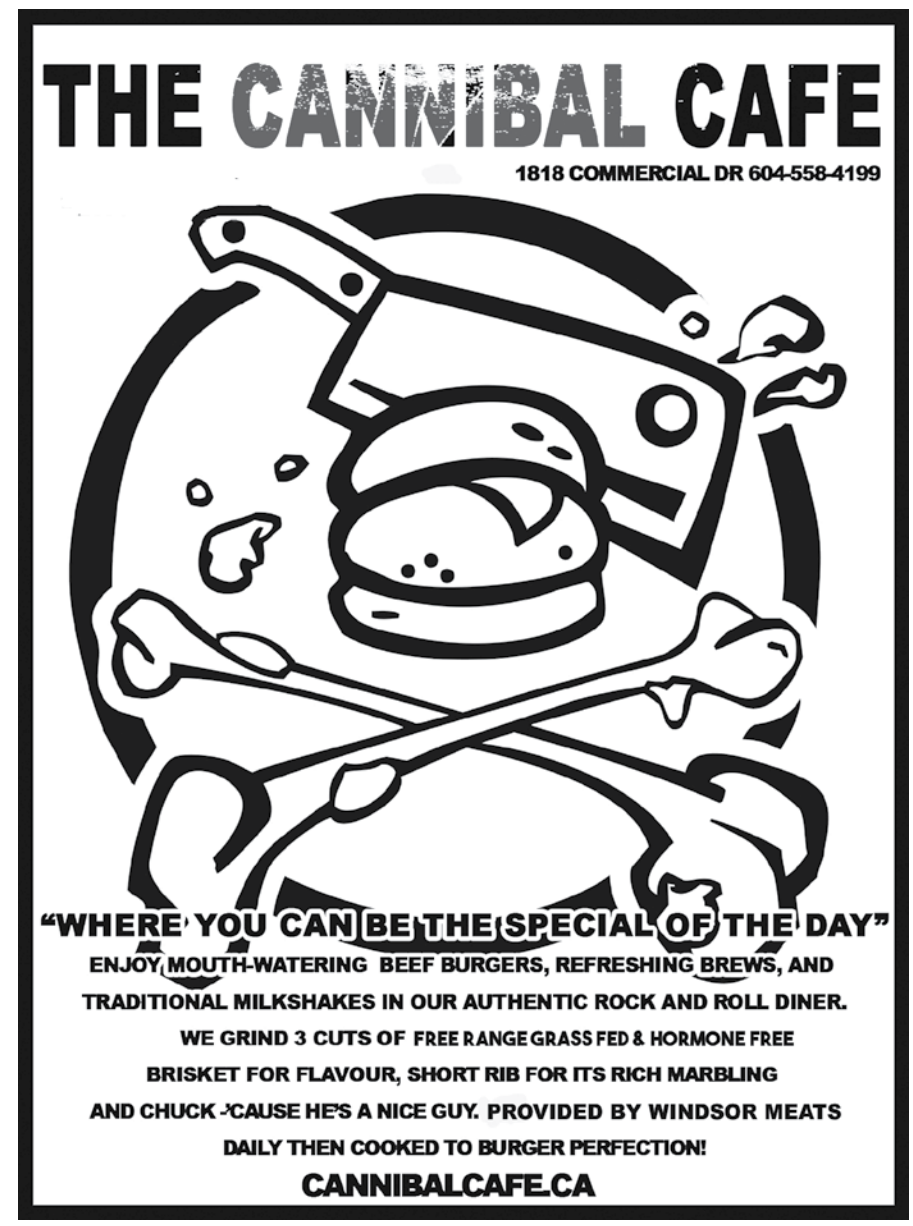
facebook.com/Techno-Destructo-247152935300610/




BUDGIE'S BURRITOS
Eat In / Take Out
Now open from
11 am till Midnight everyday
44 Kinggsway ph: 604-874-5408


JEFFERSON'S
BARBERSHOP
We absolutely, 100% guarantee you will not be eaten by a shark here.*
VANCOUVER, BC
1949 COMMERCIAL DRIVE
604-251-1137
BOOK ONLINE - JEFFERSONSBARBERSHOP.COM


knacker's yard
traditional celtic folk
live at the IRISH times pub
VICTORIA, BC - coast salish territories
every monday and wednesday
no cover
9pm - 12am
knackersyard.net


THE CANNIBAL CAFE
1818 COMMERCIAL DR 604-558-4199
"WHERE YOU CAN BE THE SPECIAL OF THE DAY"
ENJOY MOUTH-WATERING BEEF BURGERS, REFRESHING BREWS, AND
TRADITIONAL MILKSHAKES IN OUR AUTHENTIC ROCK AND ROLL DINER.
WE GRIND 3 CUTS OF FREE RANGE GRASS FED & HORMONE FREE
BRISKET FOR FLAVOUR, SHORT RIB FOR ITS RICH MARBLING
AND CHUCK 'CAUSE HE'S A NICE GUY. PROVIDED BY WINDSOR MEATS
DAILY THEN COOKED TO BURGER PERFECTION!
CANNIBALCAFE.CA

Absolute Film Reviews



Date From Hell
Ven Scott

Texas based heavy metal frontman Ven Scott (Runescarred) has completed his directorial debut with *Date From Hell*. Running just under twelve minutes, this short film is full of unexpected twists and gory blood splatter. It goes a little something like this: Bobby and Susie find themselves on the worst date ever. As they argue over the state of their relationship in a nondescript diner, a lone killer out for a night of cold-blooded murder is watching.

The dialogue is unsurprising and the acting early on is very natural, providing a nice touch of "boring" old reality to the film. As Susie shares her dissatisfaction with Bobby's lack of real money-producing employment, the conversational exchange gets heated and Bobby leaves his girlfriend behind in a tantrum, knocking over a chair as he leaves the diner. Feeling sorry for him, Susie later catches up with him and the two make up, frolicking in a near by abandoned infirmary. At first it seems as though it's a decision she and Bobby will regret as the lone drifter jumps out behind the unsuspecting boyfriend and slits his throat.

As the blood spurts all over Susie's face its clear these two are in for a fight for their lives. At least it seems clear at first, as Susie is inevitably straddled and knifed to death the unnamed killer seems to have gotten his way. But he soon realizes his mistake; you can't kill what is already dead. Susie rips off her own face revealing her true self, that of a sharp-toothed zombie faced lunatic with sunken eye sockets. As she quickly chows down on the murderers jowls, his screams of death are drowned out by the laughter of Bobby who appears on scene, bloodied but also undead.

This is definitely a great horror debut that is full of subtle atmosphere and the quality of effects is pretty spectacular. The soundtrack is eerie when it should be during the suspenseful buildup and bombastic with metal guitars crunching out chords as the dark night turns red with fresh lovers' blood in the horror scenes. It's currently being submitted to festivals in North America, so check it out if you can.

-Dan Potter



The Golem
Epic Pictures

The Golem is the latest original film from Dread Central Presents. Distributed by Epic Pictures earlier this month, this film was developed by Israeli filmmakers Doron Paz and Yoav Paz. These are the same filmmakers behind the earlier horror film *Jeruzalem* (2015). Both films have been influenced by Jewish mythology and even the Frankenstein myth, though this creature is created through supernatural forces and not science. This Golem has a purpose, to save a small Jewish village from Christian raiders. Very much a creepy kid film, in the vein of *The Omen* (1976) or *Children of the Corn* (1984), this child terror shows a penchant for murder. The finale brings out his specialty in one of the better climaxes in indie horror. *The Golem* should be put on most indie horror fans to-buy list.

There are some influences from other works in *The Golem* - specifically *Frankenstein*. Both films deal with a human creator generating life, but not in the usual fun way. Instead, other methods are used, leading to a monster being created. The Prometheus myth takes center stage here, as a grieving mother creates a protective creature, from the dirt. In the image of her dead child, this creature wears a stitched garment. The stitchings look like something from Frankenstein's monster's face, in the early 50s, late-night monster movies. However, this creature shows no emotion, nor does it ponder its creation. This golem is simply here to kill.

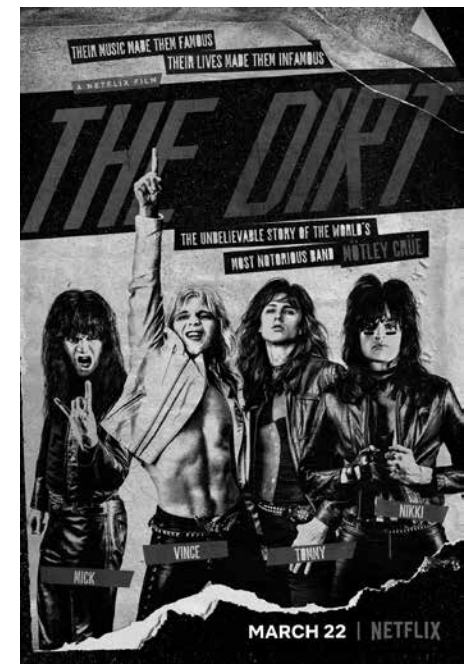
The central story focuses on Hannah (Hani Furstenberg). She is grief-stricken after losing her son in a drowning accident. But now, she has even more difficulties. Another Lithuanian community is threatening her own. She turns to the Torah (Jewish Bible) for a solution. Inside the Torah, she finds the secret to creation, seventy-two secret letters, which can spell God's hidden name. When she finds the solution, she creates something monstrous. Her child killer immediately sets to work - killing Hannah's enemies. However, Hannah loses people close to her, too. Once you let this child genie out of the bottle, it is hard to put it back.

The Golem reminded this viewer of other child killer films. It is hard, when looking at child actor Konstantin Anikienko, not to think of Damien from *The Omen*. Both characters look similar. As well, they are both possessed by evil, to do terrible things. Also, the child killers in *Children of the Corn* are motivated by supernatural forces to kill. The golem is equally spiritually moved by the same types of forces. Though, in *Children of the Corn*, the child killers are influenced by a pagan god, whereas in this case the golem is possessed by the force of the Jewish (and Christian) God. There are even elements of Tom Shankland's *The Children* (2008). In these films, the child killers go about their work with a dead expression, showing no remorse. Child killers, in film, are the worst as they show how innocence can be changed into something much more deadly.

Finally, the climax in *The Golem* is well set-up and executed. The conflict between two very different communities keeps the tension high. Events boil over when one father loses his oldest daughter and blames it on the Jews. The final showdown comes at night as one group raids the other. The result is a fiery conflagration, with smoke everywhere. The golem really gets down to business, in a heart-ripping fashion. Villagers are set on fire; there really is no stopping this invincible butcher.

The Golem was released on DVD and Blu-ray on February 5th. The DVD transfer leaves something to be desired, especially during night scenes. Potential buyers are encouraged to pick-up the Blu-ray instead. As it is, *The Golem* is a great indie horror film. Full of great storytelling and believable scenes, this film stands out for telling an original story. This myth has not really been put to film, and it is a good one. It will be interesting to see what the Paz brothers come up with next, as their filmmaking expertise continues to improve.

-By Mike Allen



The Dirt
10th Street Entertainment
LBI Entertainment

Say what you will about the lads from Mötley Crüe–Tommy Lee, Mick Mars, Vince Neil, Nikki Sixx–but after watching *The Dirt*, I felt rebellious again! I wanted to thrash it up and relive those glory days. Though their sound was softer when they entered their glam phase, I'm thankful I had Judas Priest's hard-hitting edge to counterbalance. The Crüe gang had another thing coming; not every telling moment of their rise to fame was revealed.

This biopic languished in development hell for over a decade. Too much revision was done over the years, which turned the film into a sophomoric attempt at recounting the best and worst of times of the band. This film holds no candle to the book of the same name.

Watching the film was at least entertaining. It offered reasonable facsimiles of the real performers, playing up just how wild they became when fame went over their heads. They knew nothing about how to stay alive in a scene that's simply nothing but sex, drugs and rock n' roll. Daniel Webber played Neil, Douglas Booth was Sixx, Iwan Rhoen was Mars and Colson Baker became Lee.

I suspect the only reason why this film finally got made is that Netflix wanted to ride on the success of *Bohemian Rhapsody*, the biopic about Queen. This other work





has accolades despite fictionalizing and marginalizing aspects of Freddie's life. The same can be said for the Crüe movie. Amusingly, it takes on a tone of #Saved by the Bell when Sixx provides a few "breaking the fourth wall" moments. These introspective moments did not say anything new that fans didn't already know, and like the film about Freddie, it prefers to end on a high note rather than low.

Mötley Crüe had their share of individual problems. Although heavily marginalized (especially Neil's daughter getting stomach cancer), compressing nearly thirty years of their time into a 108-minute film is simply not possible. Some parts work, but others do not. If this work is to bring the band back into the spotlight, then it did so in droves. All that nostalgia came riding back, as their hardcore hits were the highlight. Who cares if part of the facts are wrong.

-By Ed Sum



Heavy Trip
Juuso Laatio, Jukka Vidgren

Metalheads should unite and embark on a *Heavy Trip*. This Finnish film sees a local band from the small town of Taivalkoski wishing to make it in the big leagues, they face a lot of challenges. They have been practicing for 12 years! The resistance from the residents (being bullied as queers) and a rival musician makes up the plot, but being respected is tougher.

To create a sound they can call their own gets amusingly addressed. I do not want to say what it is, since it spoils a significant part of the film. Other obstacles include stage fright and a drummer who keels over. No, this isn't Spinal Tap, but when they are playing in the garage one day, a festival promoter discovers them and invites them to play.

However, to get to Norway without money or a van, they need to make money quick. Part of the film sees their hijinks to earn their keep and also have their head held high. The moments showing their daily life is important as it fleshes out who these lads are.

This road trip comedy is not without its charm. Turo (Johannes Holopainen) is sodden with musician's remorse. He tries to keep things together, but it seems Jynnky (Antti Heikkinen), Lotvonen (Samuli Jaskio) and Pasi (Max Ovaska) know better. Well, maybe. Pasi puts on makeup ala KISS, but behaves more like the sad clown from many a French film. There's no psycho circus here. Turo is especially very timid, especially when expressing his feelings to Miia (Minka Kuustonen). This subplot matters as it represents how Turo gains confidence.

The band is very earnest about their music. They know their stuff, and the jokes can get missed by those who do not know their metal. The humour lies in the meta references. While it's difficult to know the scene, especially in Europe, I laughed more at the Blues Brother reference. Instead of I'm on a mission from God, it's the adversary that gets referenced.

I enjoyed how this film defines the 'Heavy Metal' lifestyle. It has nothing to do with the costumes or the attitude, but rather with the situations that can befall many who take on that "look." No, we are not talking about Motley Crue or anything as whacked behind the scenes. Say what you will about Black Sabbath, but it's not simply about sex, drugs and rock n' roll. How this film defines the genre, Pasi said it best: "mythology, occultism, Satanism, [and] crappy fantasy literature."

-By Ed Sum





subculture

By wendythirteen

It seems like the internet has become an unapologetic apocalypse of backpedalling arguments. A bombardment of bullshit. Every day is April Fool's Day with the sharing of false 'facts' and even shit that is true seems absurd, especially in the political sphere. Where has the concept of moral character disappeared to? Humanity has eroded to a point of outraged online reactions being the go to. If you're not up in arms about the latest trending buzzworded cliche, you are perceived as unempathetic. But that is as far as it goes. Talk minus Action equals Zero. D.O.A. stated that beauty in 1991. I've never forgotten that.

On the opposite spectrum, how does throwing a slice of shitty cheese at a baby, cat, dog or friend attract millions of people simultaneously thinking "this is great." Absurd distractions. All foolish fun until someone loses a mindless eye.

Freeing my inner pessimist, I made a 'Things I Loathe' list a couple weeks back. Man, it was lengthy. I worry about the levelling up that is occurring in my sarcasm and suspicion brain regions. My view of humanity is getting bleak. After a year of being a door gal I often see the dregs of human behaviour. I feel like I led a sheltered life before, being a venue owner slash promoter. Life was more behind the scenes then, as opposed to the abusive front line displays I now encounter. Sobriety is only elevating my skewed vision of the world. I'm the perfect storm of Misanthrope 101.

Everything has devolved to focus on the haves and have-nots. Community seems like a lost cause and unpractised art. Why put in the blood, sweat and tears to achieving something when you can buy it? You see examples of this with bands that have bought their social media audiences. Even the fact that being a Social Media Influencer is now an occupation irks me. Get paid to lie. Swell. I guess the people that care about 'Keeping up with the Jones' will swallow what you're pretending you dig. Look at all the Fyre debacle attendees that got gobsmacked by a slick Instagram video.



Never has beating a dead horse been so stylish. I saw an ad by West Jet promoting a 'joke' spinoff of the Fyre festival to sell airplane seats called Flyre Sale. Huh?! Hey ad people. You do know that festival was a scam and built on an elitist boozy pipedream right? I don't see that without the scepticism about these plane tickets being an iffy good deal on a 737MAX.

I was once told by a social media hater that I was too old to be relevant, and I needed to retire. I would rather be steadfast in the knowledge that I did the work to accomplish what I did, than to fake my way through life with unauthentic purchased hype.

What has happened to integrity? Canadian politicians are thrown out of their group for not compromising constitutional principles. The American government has a dangerous, Pinocchio style xenophobe in charge. Dictator governments still exist that quash their peoples liberty and freedoms based on archaic religious beliefs. Who are these people eating this shit up? It's very disappointing. Twenty first century awareness at their fingertips while casting human rights back to the oppressive dark ages.

There is such a disconnect between the Mainstream and the Underground, where I reside, that it is bewildering to muse on where the fuck these unaware people come from. The Underground has always fought as, with and for the underdog. I'm glad real people like Joe Keithley and Alexandria Ocasio-Cortez have finally arrived on the political scene to shake shit up. I'm frankly pretty sick of the uncaring suits that don't give a shit about the quality of life on earth and giving toxic industries carte blanche to destroy the environment based on monetary profits.

Some days I can just feel the words, 'what the fuck is wrong with you?!' screaming from my brain. I've been off social media far more than on it these days. Not necessarily taking a break but trying to cling to the remaining shreds of optimism in my psyche. Sunshine and Lollipops.

As another blow to happiness, Vancouver lost one of my favorite First Wave punks last month. I'll miss his contagious smile and laugh. It was hard to maintain the snap to my surly around him. Rest easy, Zip.

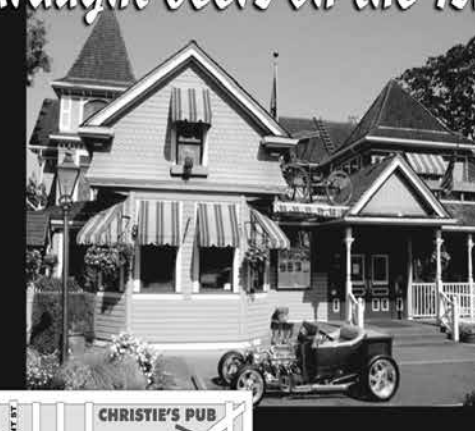
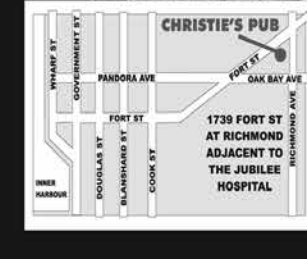
nobollocks.ca

TOYS WITH MEMORIES INCLUDED
CHERRY BOMB TOYS
WE BUY AND SELL TOYS
1410 Broad Street
Tel: (250) 385-TOYS (8697)
email: cbtoys@telus.net
www.cherrybombtoys.com

WHY KILL YOURSELF?


JUST BECAUSE YOU MISSED THE LAST ISSUE?
SUBSCRIBE TO ABSOLUTE UNDERGROUND
AND NEVER MISS AN ISSUE AGAIN!
6 issues per year $20 (CAD)
email info@absoluteunderground.ca for more info
Absolute Underground
P.O. Box 48076, Victoria BC V8Z 7H5
Name _____ Phone _____
Address _____
Email _____ ☐ payment enclosed

CHRISTIE'S HERITAGE PUB
At The Carriage House


We have the largest selection of draught beers on the Island



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



CHECK OUT THESE FILMS & 21 OTHER FEATURES, 33 SHORTS, LIVE PERFORMANCES, PANELS, PLUS OUR FREE CUFFCADE OVER THE 7 DAY FESTIVAL



ASSASSINAUT

United States, 2019, 75 min

A science-fiction adventure film about heroic children who brave alien planets, creatures, and wilderness in a historical mission to space.

THURSDAY, APRIL 25 | 9:30 PM
SATURDAY, APRIL 27 | 4:15 PM



THE DEAD CENTER

United States, 2018, 93 min

A hospital psychiatrist's own sanity is pushed to the edge when a frightened amnesiac patient insists that he has died and brought something terrible back from the other side.

WEDNESDAY, APRIL 24 | 9:45 PM
FRIDAY, APRIL 26 | 4:00 PM



F* YOU ALL: THE UWE BOLL STORY**

Canada / United States, 2018, 96 min

A documentary focused on the career and personal life of the filmmaker notoriously known as the world's worst director.

SATURDAY, APRIL 27 | 9:15 PM



HARPOON

Canada, 2019, 83 min

Rivalries, dark secrets, and sexual tension emerge when three best friends fnd themselves stranded on a yacht in the middle of the ocean under suspicious circumstances.

SUNDAY, APRIL 28 | 6:30 PM



KNIFE + HEART

France, 2018, 102 min

In the summer of 1979, gay porn producer Anne sets out to flm her most ambitious flm yet, but her actors are picked off, one by one, by a mysterious killer.

FRIDAY, APRIL 26 | 9:30 PM



MUTANT BLAST

Portugal, 2018, 81 min

A fearless soldier and a man with superhuman strength are being pursued by a military cell responsible for scientifc experiments that have resulted in a zombie apocalypse.

SATURDAY, APRIL 27 | 11:59 PM

NEKROTRONIC

Australia, 2018, 99 min

A group of demon-hunters known as Nekromancers must battle with evil forces to stop a demonic corporate billionaire's plot to devour the souls of a million human being.

FRIDAY, APRIL 26 | 11:59 PM

RED LETTER DAY

Canada, 2019, 76 min

A recently divorced mother of two receives mysterious letters instructing her and her teenage children to kill the people in their letters before they kill them.

FRIDAY, APRIL 26 | 7:00 PM

VIOLENCE VOYAGER

Japan, 2018, 84 min

En route to another village, two kids go looking for a fabled shortcut through the mountain. Instead, they stumble upon an amusement park called Violence Voyager, and that's when everything goes to shit.

THURSDAY, APRIL 25 | 11:30 PM
SUNDAY, APRIL 28 | 11:30 AM

TICKETS AND MORE INFORMATION AT CALGARYUNDERGROUNDFILM.COM

LICENSED EVENT | GLOBE CINEMA - 617 8 AVE SW

$10 REGULAR SCREENINGS - $8 CUFF MEMBERS / STUDENTS / SENIORS | $40 5 FILM MULTI-PACK / $120 FESTIVAL PASS

please recycle this magazine share with a friend







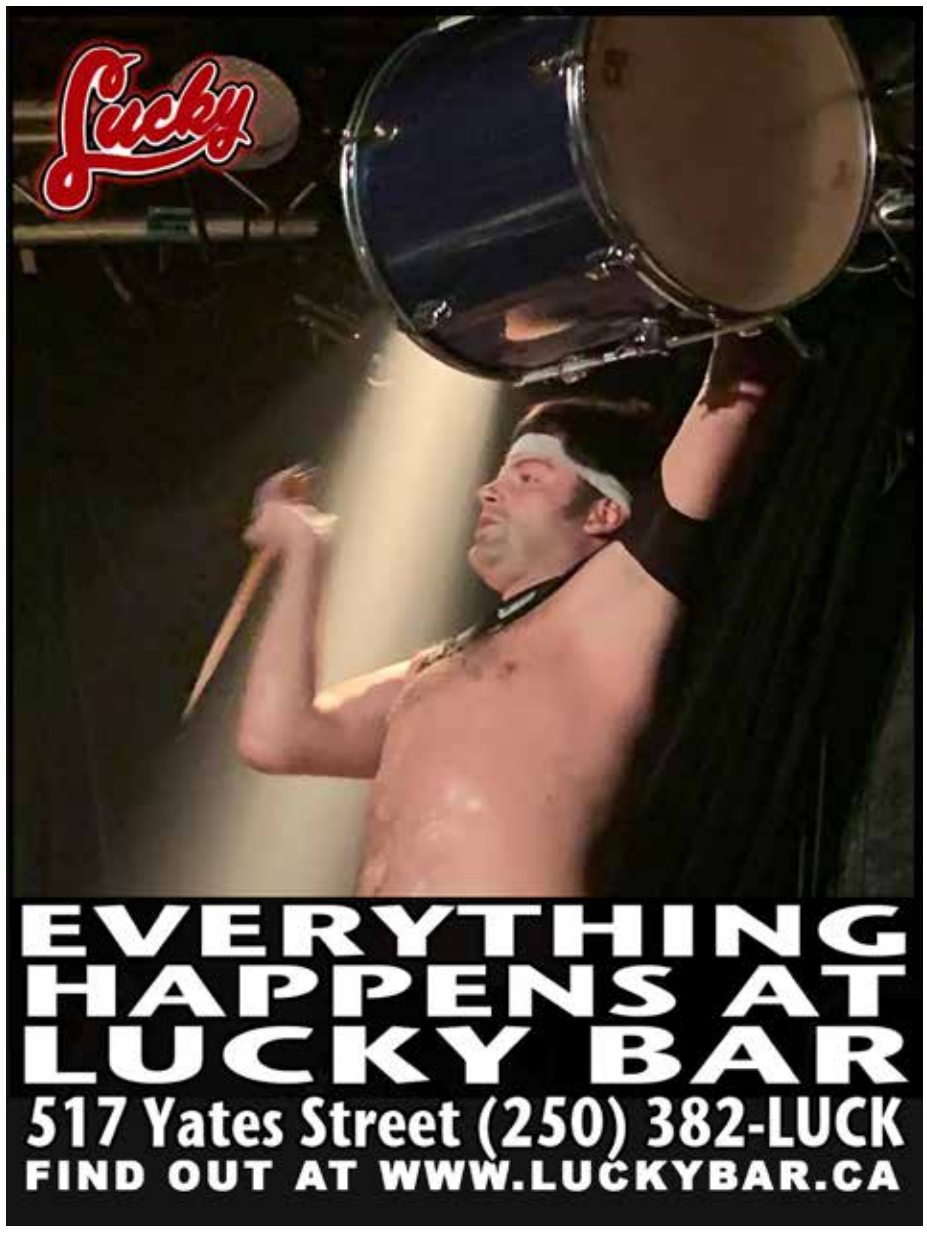
Titty Titty Bong Bong

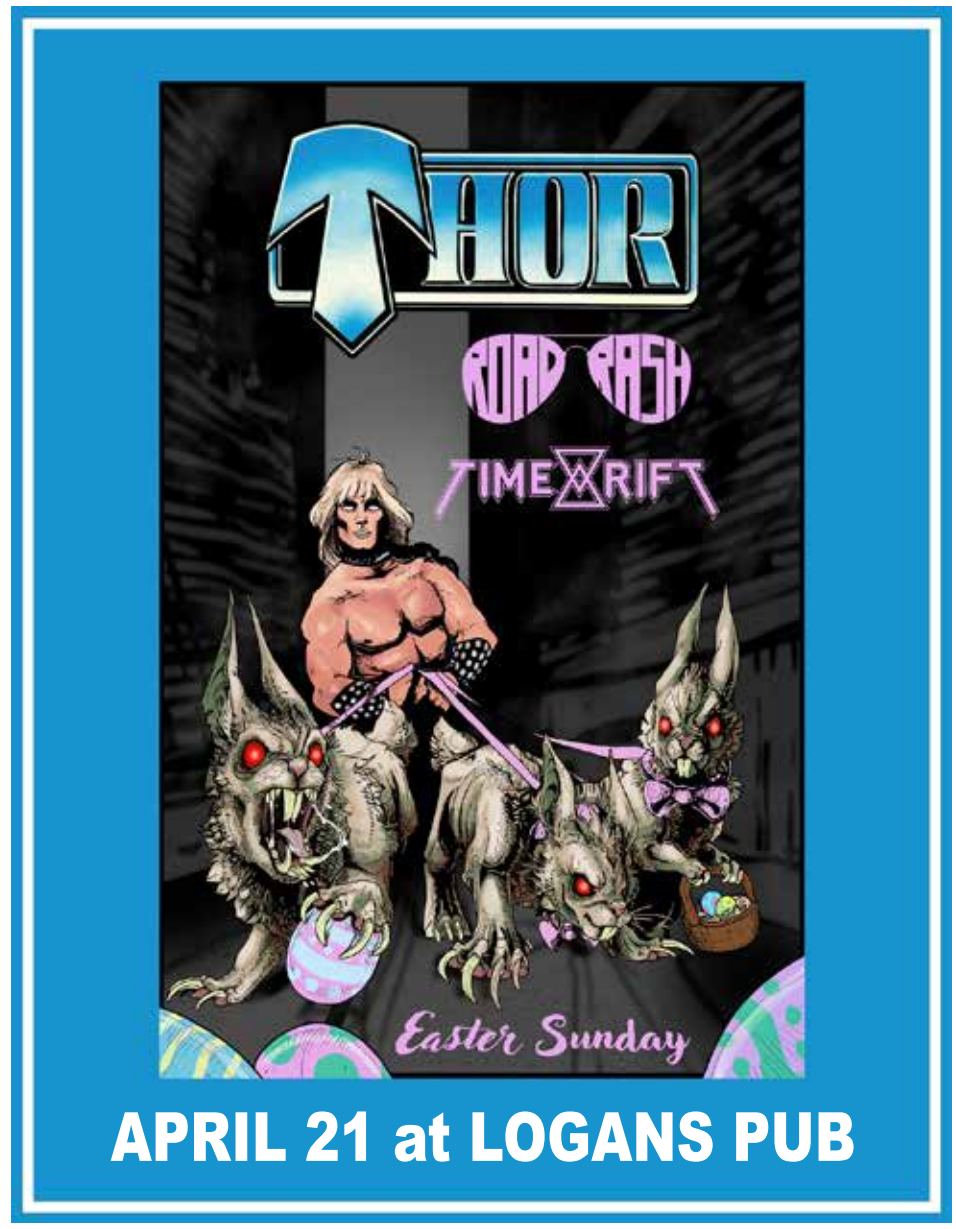
Do you enjoy a good ol' marijuana cigarette? Do you enjoy seeing lovely ladies? So do the producers of Titty Titty Bong Bong! Meet Larrissa Champagne and April Ace.



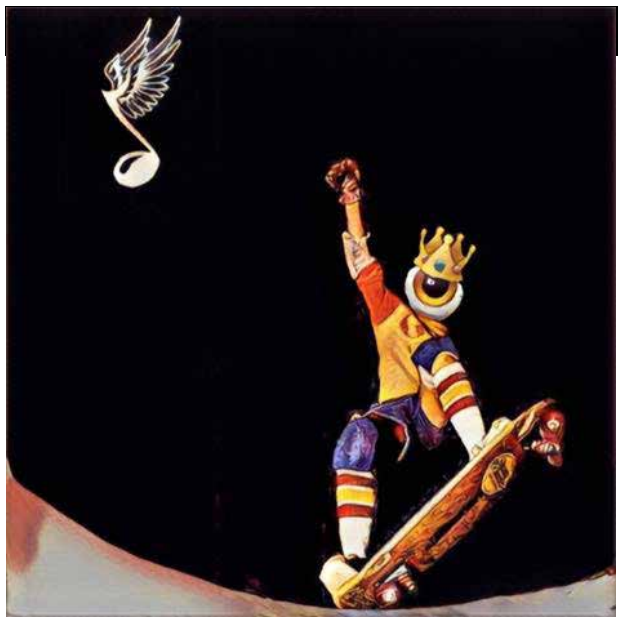
These two dope babes bring the glitz and glam of classic burlesque striptease and combine it with the hilarity of pot-smoking. Titty Titty Bong Bong is an island original, with last year being the first year to expand to two cities! With great success comes a great return, in the form of the third annual show, set to hit both Nanaimo and Victoria again this year! Larrissa Champagne and April Ace are happy to bring their special performers to the stage along with great giveaways from Island sponsors. What to expect from this burlesque show: a friggin' good time! Expect some good, clean fun splattered with adult humour (think, *Sir Mix-A-Lot* meets *That 70's Show*)! Celebrate the legalization of marijuana with the liberation of breasts (and the rest)!




Lucky
EVERYTHING HAPPENS AT LUCKY BAR
517 Yates Street (250) 382-LUCK
FIND OUT AT WWW.LUCKYBAR.CA


THOR
ROAD RASH
TIME RIFT
Easter Sunday
APRIL 21 at LOGANS PUB


UNDER THE GUN
TATTOO PARLOR
1715 17 Ave Sw Calgary AB
403.719.6773
@UTGYYC



Brandon Cruz

Interview by Jason Lamb

Absolute Underground: I want to start off by asking you about the difference between Know, that you are now doing shows with, and Dr. Know. From what I can sort of gather you're Know here in North America, and Dr. Know in Europe. Is that correct?

Brandon Cruz: Well, it's pretty much like every band. It's a weird history and lineage, and many lineup changes. So the band was started by three guys, and of those three, two of them still play music to a degree. Ismael Hernandez is the bass player in KNOW and was the bass player in Dr. Know for most of their career. He's an original co-founding member. So Kyle Toucher, who is the guitar player and wrote a lot of the songs, but not all the lyrics, is the guy who sang after me. I was the first singer… it's so complicated. They were like a garage band and had three singers before me. They played a couple of shows live, but the singers never worked out. The first singer was my friend Joey, then Ron from Stalag 13, then this guy Rick who got too many headaches because he yelled too loud. Then they got me because my band in another town was breaking up. They were looking for a new singer, I knew who they were, we rehearsed, we did a gig. It just kind of went that easily, and that was in '81 or something. We all were in the band, and the band went into pretty early crossover metal. Of course we stole from Black Flag, Discharge, and Black Sabbath. I quit in '83. The band went on to do stuff, Mystic proceeded to put of a best of in '87 which confused people because it was called "Dr Know 'The Original Group,' featuring me, which I don't know why he did that. And then he told a bunch of lies on the back cover, like it was produced at ABC by Dick Clark. Which it wasn't. We did it ourselves for like $400. Kyle eventually trademarked and copyrighted Dr. Know. Probably spent way too much money for that, but it's an in fight that I don't even fight. He did it, and I went "Oh, I guess we can't be called Dr. Know in the States so we'll call ourselves Know." But we bill it as ex-members of Dr. Know playing the punk songs of Dr. Know. We don't play the metal stuff. I mean, all of it kind of always had a bit of metal to it, even the Discharge ripoffs.





AU: Yeah, it's hardcore.

BC: Well, I personally hate the word hardcore. Madball, Agnostic Front, and Cro-Mags are friends of mine, but we don't sound like them. That's not our sound. So if they play hardcore, then we definitely don't. It's like the word mosh. In my day people were slam dancing, moshing came from the East Coast. Moshing, mosh pit, and circle pit are all just foreign to me because they didn't exist in the beginning I remember pogoing and doing the worm, and stupid shit like that.



AU: Nobody does the worm anymore.

BC: Well you get run over by the people chasing you in the circle.

AU: I'm heading to Rebellion festival again this year and I see you guys are on the line-up

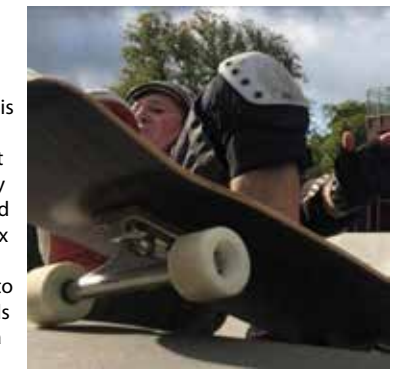
BC: We're on the line up as Dr. Know because in Europe we can call it Dr. Know. Before that we are on tour with Poison Idea.

AU: I had no idea you lived in Denmark. I though you still lived in California.

BC: Some people said that if Trump gets elected, I'm moving. I'm the only one that did.

AU: Tell us about when you were singing with the Dead Kennedys.

BC: I came in to sing because they were doing a one time reunion show and Jello would not be a part of it because he just got found guilty of stealing $200,000 from them. That's the fact, he defrauded the band and he was found guilty of it. Whatever else happened, most of it was bullshit. There was never a Levi's commercial. So Jello, can say all that he wants but when you get caught and you're guilty and you don't want to tell truth, you say other things. So Jello said a lot of other things. Like he said I was a scab, when there is no punk rock union. He said I shouldn't be performing, that they should have gotten Gary Coleman or some other ex-kid actor. Two key things there, ex and child means I used to be both of them when I was six to thirteen. So I've been in bands longer than I was in TV or in a movie or two. That really has nothing to do with me now, or me being in the band.



AU: You were given an opportunity that was pretty exciting for someone into Punk Rock.

BC: A lot of bands have changed vocalists. Black Flag notoriously had four, five with Mike Vallely, Black Sabbath has Dio, Journey changed singers. So many groups have changed singers, there are so many bands with only one original member. If you want to see Dr. Know sung by the first singer, you can come hear it. Ultimately I want to be on stage singing songs that I like to people that want to hear them.



AU: Are you in any other bands?

BC: I have a band called Ass Bastard in Copenhagen, I sing and play kazoo. We do really obscure covers of early American punk rock. It's an acoustic guitar, he doesn't want to do leads. We don't have a drummer, the guy sits on a cajon and bangs on a box, and we have an electric bass player. When there are leads in a song I play the kazoo and we do songs by The Feeders, The Weirdos, The Butthole Surfers, Fred Cross, and Flipper. I pass out a bunch of kazoos to the audience and they do leads with us, doing "Sex Bomb" by Flipper. It's fucking hysterical. That's really the happy place for me, just doing stupid shit for no good reason other than it's fun. I've only ever wanted to do it for fun. Punk rock gave me a good break from that whole Eddie shit, being on TV. But once I found it, I was so taken by this whole thing, starting a band, being in a band, performing in a band that it just became what I did. The punk ethos spoke to me as a kid. I grew up different, and I didn't fit in everywhere because I was famous when I was a little kid. That was weird. My initial trips into punk rock, nobody cared who I was. Everybody was escaping something, or running toward something, which was freedom. I was into it really early when I was a young teenager, and it was kinda scary. I'll admit it, punk rock was fucking scary. They were a lot older, there were a lot of drugs. It kind of put me off of it for awhile. Then some friends reintroduced me to it and it was a whole new thing. I knew the Ramones, Blondie, Devo, New York stuff, early L.A. hardcore and I was like wow, this is the adult world now. I was 14 or 15 and it was a bit much, but when I was 17-18, I kind of got back into it.

AU: What are your thoughts on Rebellion Fest?

BC: When you're at Rebellion and you see all the 70s punk. The mohawks, the trihawks, the multi colours, the painted jackets it's English punk rock blown up a million times. There's punks, there's rude boys, there's teddies, there's ten of everything and then a thousand of one. It's just overwhelming.

AU: Rebellion had a real sense of love and friendship and everyone hugging each other.

BC: The idiot jock scene isn't well represented there. Rebellion is a big love fest because it's a gathering with all these people that just vibe. Love was not a common theme in punk rock. Although, The Damned had "Love Song," which was a very early punk rock song. It was a very violent and nihilistic, and dangerous scene. Which it was, LA in the 80s were really fucking dangerous and punk gigs were crazy. There were a couple of people and a couple gangs that thought it was up to them to control people and police each other. It really ruined things. All the girls left. We're just going to play with a bunch of sweaty bald guys, nothing weird here.

AU: Did I hear that you're coming here in July for a Jaks reunion? Are you going to playing or just attending?

BC: Yes, we are trying to figure that out. I may form another version of Know/Dr. Know. I did that last year in Texas with a bunch of Jaks and some of their friends and they were great, we played twice.

AU: And you know Willy Jak as well, right?

BC: I know Willy well, we toured with Dayglos, we were on the same label with them. I see Willy quite often, he's awesome.

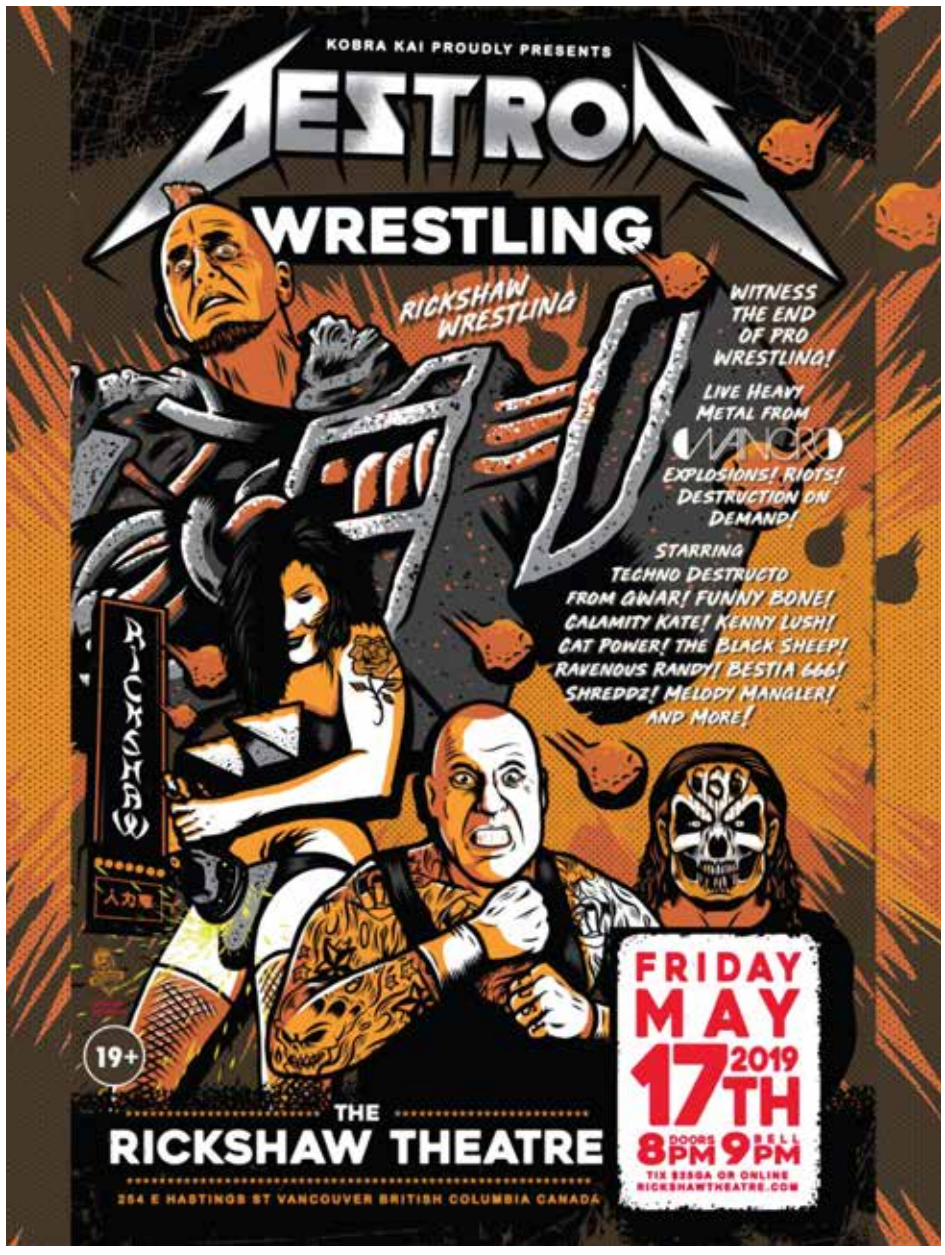
AU: You were in the movie *Thrashin'*?

BC: That's one I'll claim.

AU: Anything else to mention?

BC: I'm 56. I haven't done drugs or alcohol in years, I don't give a fuck what anyone thinks of me anymore. Dude, I'm 56. You may have been able to change me in my formative years but your opinion now it not really going to change the outcome of my day. I just do what I do, I like what I do. If someone wants to get in my way, good luck.

www.thezone.fm/punk



WANDERLOST

The highly anticipated debut album from Canadian psych/prog hard rockers

DIZZY MYSTICS, OUT MAY 3rd, 2019



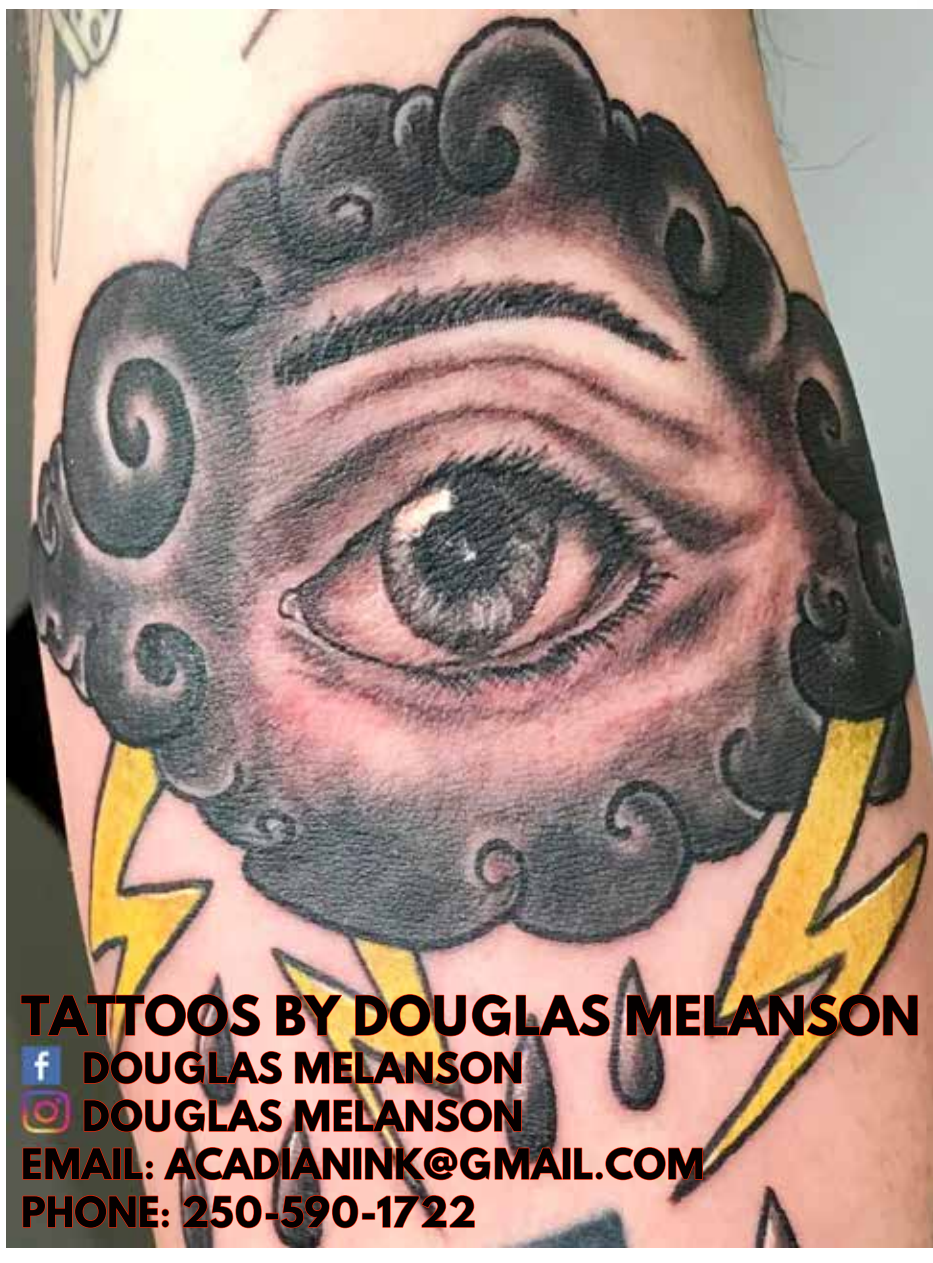
The first three singles "LETTER", "THE FREQUENT SEE, CONSISTENT SEAS", and "DIAMOND DULLER" OUT NOW !

dizzymystics.com

dizzymystics.bandcamp.com

facebook.com/dizzymystics/

@dizzymystics



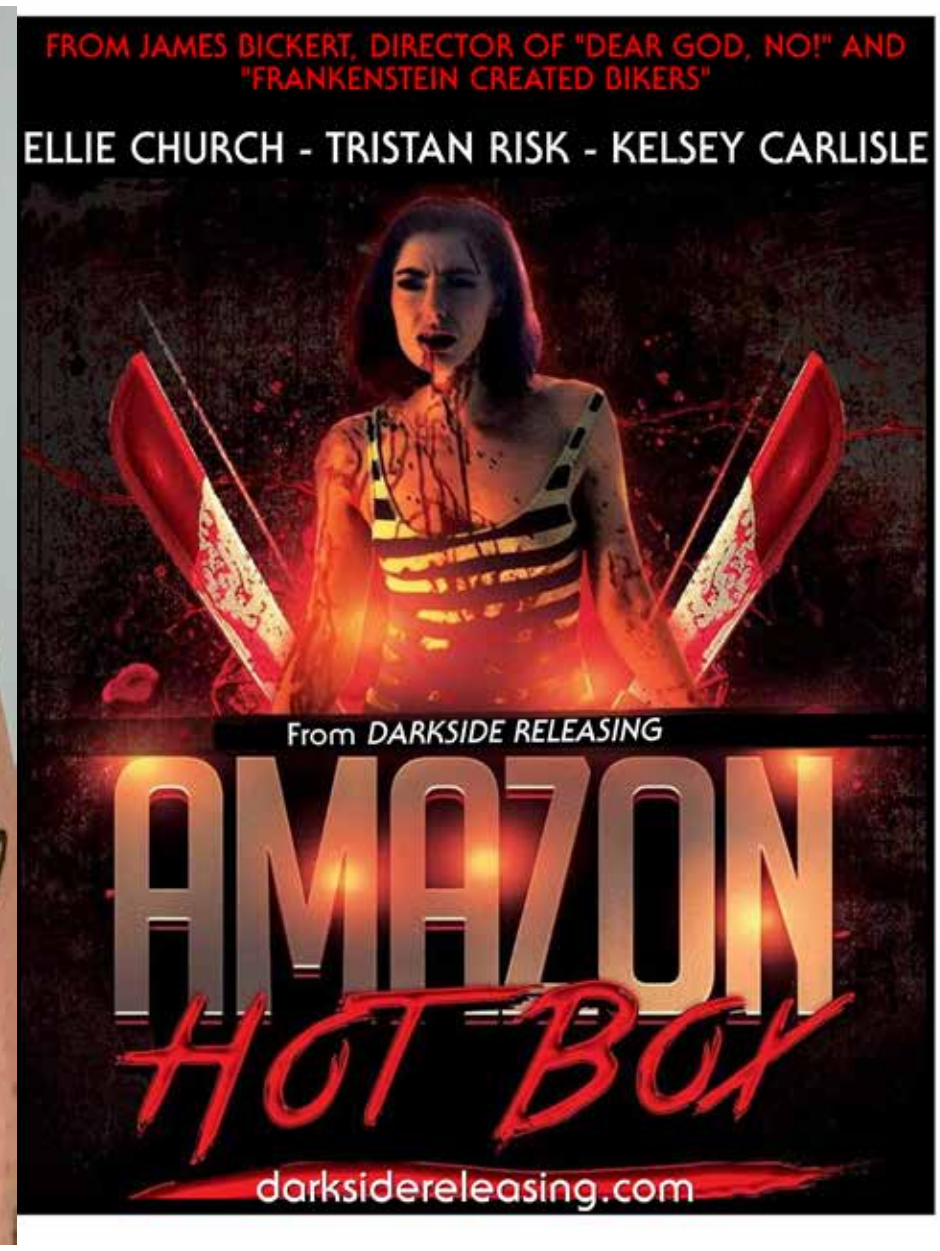
TATTOOS BY DOUGLAS MELANSON

DOUGLAS MELANSON

DOUGLAS MELANSON

EMAIL: ACADIANINK@GMAIL.COM

PHONE: 250-590-1722



THE PLANET SMASHERS

TOO MUCH INFORMATION



NEW ALBUM - **TOO MUCH INFORMATION** - OUT MAY 10
CD - DIGI - LIMITED EDITION VINYL AVAILABLE AT STOMPRECORDS.COM

ON TOUR!
WITH K-MAN & THE 45s

May 26 - Golden at Rockwater
May 27 - Banff at Wild Bills
May 28 - Rossland at Flying Steamshovel
May 30 - Whistler at Dubh Linn Gate
May 31 - Vancouver at Imperial Theatre
June 1 - Victoria at Capital Ballroom



K-MAN & THE 45s
STAND WITH THE YOUTH
NEW ALBUM OUT NOW!

FACTOR Canada This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters. Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada. SODEC Québec

STOMPRECORDS.COM

Download Festival Japan
Makuhari Messe
March 21, 2019

A new Download dog was bred in the land of the rising sun, come March 2019. The long running festival - consummated in the UK but appearing in several other countries over the years, is synonymous with big time rock and metal acts. In Japan, 10 bands would play the inaugural festival on two main stages (the Blood and Tears stages) - Judas Priest, Slayer, Sum 41, Ghost, Anthrax, Arch Enemy, Halestorm, Man with a Mission, Amaranthe and Like a Storm.

I went into the stadium and made my way to the Tears stage. Japanese wolf masked party rockers Man with a Mission were starting up their high octane set. The fans ate up this performance. Despite playing in large wolf masks that I imagine would be really hot and eventually smell like coyote vomit, the band never slowed down their energy were a perfect first impression to the festival.

Halestorm was the next band up. The band was tight, engaging and entertaining. Lizzy Hale is a frontwoman in the vein of Joan Jett or even Juliette Lewis, who has written some infectious rockers that had the crowd fixated on her and singing along to songs like "Freak Like Me" and "I Miss the Misery." Asami from rising Japanese all-female band Lovebites joined them onstage for "Love Bites (So do I)".

Arch Enemy would now be taking the stage, bringing hard hitting, albeit straightforward melodic death metal that had the people riled up for the legends who would follow. "The World is Yours" kicked things off, with the now-tried and tested frontwoman Alissa White-Gluz showing the power, ferocity and energy that rekindled the band into a force to be reckoned with. "

Anthrax have a long history with playing Japan, and judging by the amount of T-shirts seen in the pit, are a crowd favourite. Their onslaught always has various sing-alongs before the next whirlwind of people commenced, such as with "Madhouse," "I Am the Law," or "Antisocial." And it was a fucking madhouse at this point.

Got a front row view of Ghost. The new Nameless Ghouls slunk onto the stage as the "Ashes" intro from Prequelle played, before they ripped into "Rats." The stage a faux chapel, a Ghost concert does feel as if you're going to a blackened Sunday service. Of course, Cardinal Copia, the newest guise of Tobias Forge, was dapper and perverse. The extremely memorable set ended with the double delight of "Dance Macabre" and "Square Hammer."

Sum 41, the Canadian rockers, performed performed a short rendition of "Paranoid" by Black Sabbath along with "their power pop punk rock hits "The Hell Song," "Motivation," "In Too Deep," and "Fat Lip," .

It was time to stock up on a few beer before Slayer. The crowd was on their toes as the opening bars came in and the giant curtain enveloping the stage displayed crosses turning upside down, Slayer symbols, and flames before dropping as the band presented themselves for "Repentless." The set was full of flames and fury, with 20 foot flame throwers set off during impact moments in "Hell Awaits," "War Ensemble" and, naturally, "Born of Fire."

Three giant back posters were unveiled at certain set times, with the final being a Hanneman beer logo in tribute to their fallen guitarist. They played not like a band on its last legs, but like a band wanting us to believe that they were truly the best thrash band of all time, and went out without a whimper, but a blood curdling scream - not unlike Tom Araya's final one during "Angel of Death." As Slayer had their last hurrah, I couldn't help but wonder when Judas Priest would hang up their leather pants and call it a day. Though this incarnation of the Priest looked more youthful than ever before, tracks went through the entire Priest catalogue. After the opener "Firepower," "Delivering the Goods," "Sinner" and "The Ripper", with less known classics like "Saints in Hell". Halford had more costume changes than Lady Gaga, and for the immortal "Hell Bent For Leather," came riding out on stage on his motorcycle. This gave way into their speed metal anthems, "Painkiller," "Electric Eye," "Breaking the Law," and "Living After Midnight," were perfect to send the people home to.

Photos © DOWNLOAD JAPAN All Rights Reserved
downloadfestivaljapan.com
-By Ryan Dyer





Foreigner
Molson Canadian Theatre
Hard Rock Casino, Vancouver, BC
Feb 23rd, 2019

"Standing in the rain, with my head hung low.
Couldn't get a ticket, it was a sold out show.
Heard the roar of the crowd, I could picture the scene.
Put my ear to the wall, then like a distant scream.
I heard one guitar, just blew me away."

That guitar belonged to Mick Jones, original founding member of Foreigner, as he set out across Canada on Foreigner's Cold As Ice tour. The show kicked off with the songs "Long, Long Way," "Double Vision," "Head Games," and "Cold As Ice," which had Mick Jones switching from guitar to keyboards. Foreigner's singer since 2005, Kelly Hansen, delivered spot on vocals as he roamed into the crowd like a tiger in search of a gazelle in his stripped shirt. Before launching into "DirtyWhite Boy," he commented on how many beautiful Canadian women were in the audience and how many of them were with sketchy-looking dudes.

This tour also marked the 40th Anniversary of the Head Games album and Foreigner even went back 42 years, to their first song people ever heard on FM Radio and 8-track, "Feels Like the First Time."

The stellar setlist consisted of other established hits like "Waiting For A Girl Like You," "Blue Morning," "I Want To Know," and "Urgent," with cowbell and blazing saxophone solos by Thom Gimbel. He could have been father of the legendary oiled-up sax man from The Lost Boys.

A spaced-out keyboard solo got the room pulsating and clapping. Then a drum solo for the ages including the old water on the drums trick. Cue the giant gong that led directly into fan favourite "Jukebox Hero."

The starry eyed crowd erupted and sang along to every word.

The band ended the night with a scorching rendition of "Hot Blooded."

Rock 'n' Roll with never die thanks to places like The Molson Canadian Theatre at the Hard Rock Casino. Thanks to Sonja, Amanda, and Nancy! Keep on Rockin'!

Check out www.hardrockcasinovancouver.com for upcoming events.

-By Irocker



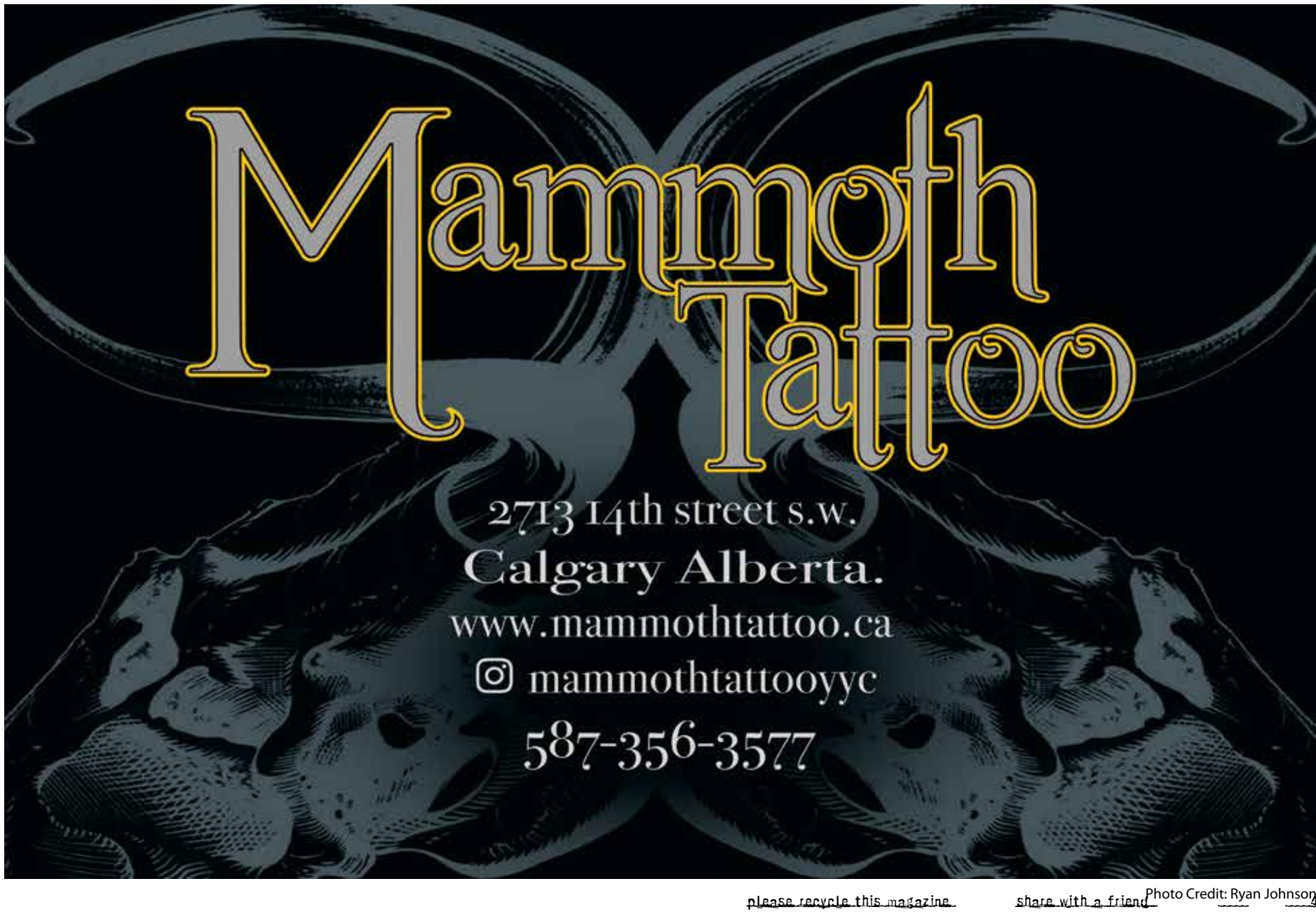


Photo Credit: Ryan Johnson

BC Bud Depot

BC GOD BUD
75% INDICA — 8-9 WEEKS
12-SEED PACK $90
♀ FEMINIZED $150

THE PURPS
HYBRID — 7-8 WEEKS
12-SEED PACK $90
♀ FEMINIZED $150

BLUEBERRY
80% INDICA — 8 WEEKS
12-SEED PACK $90
♀ FEMINIZED $150

GIRL SCOUT COOKIES
HYBRID INDICA-SATIVA — 9-10 WEEKS
12-SEED PACK $90
♀ FEMINIZED $150

NIGHT NURSE
80% INDICA — 7-8 WEEKS
12-SEED PACK $90

CBD GOD
INDICA DOMINANT — 8-9 WEEKS
12-SEED PACK $90

THE BLACK
90% INDICA — 8-10 WEEKS
12-SEED PACK $75

GOD'S GIFT
80% INDICA — 8-9 WEEKS
♀ FEMINIZED $150

THE BIG
MOSTLY INDICA — 8-9 WEEKS
12-SEED PACK $75

NEW STRAIN! CBD ELIXIR
HYBRID — 8-9 WEEKS
12-SEED PACK $90
FEMINIZED $150

SWEET GOD
70% INDICA — 6-8 WEEKS
12-SEED PACK $75

TEXADA TIMEWARP
70% SATIVA — LATE SEPT. OUTDOOR
12-SEED PACK $75

BC MANGO
80% INDICA — 7-9 WEEKS
12-SEED PACK $75

SHIATSU KUSH
HYBRID — 8 WEEKS
12-SEED PACK $75

NEW STRAIN! TANGIE COOKIES
HYBRID SATIVA-DOMINANT — 8-9 WEEKS
12-SEED PACK $90
FEMINIZED $150

SWEET ISLAND SKUNK
70% SATIVA — 8 WEEKS
12-SEED PACK $75

CHEM FIRE
HYBRID — 9-10 WEEKS
12-SEED PACK $75

THE BLURPS
HYBRID INDICA-SATIVA — FLOWERING TIME 8-9 WEEKS INDOOR
12-SEED PACK $75

BC SWEET TOOTH
90% INDICA — 6-7 WEEKS
12-SEED PACK $75

BC HASH PLANT
HYBRID — 8 WEEKS
12-SEED PACK $75
♀ FEMINIZED $125

WHITE WIDOW
75% INDICA — 8-10 WEEKS
12-SEED PACK $75
♀ FEMINIZED $125

BC KUSH
75% INDICA — 8-9 WEEKS
12-SEED PACK $75
♀ FEMINIZED $125

ANIMAL COOKIES
HYBRID — 9-10 WEEKS
12-SEED PACK $90

STRAWBERRY COUGH
75% SATIVA — 9 WEEKS
♀ FEMINIZED $125

SOCAL MASTER KUSH
HYBRID — 9-10 WEEKS
12-SEED PACK $75
♀ FEMINIZED $125

NORTHERN LIGHTS
70% INDICA — 7-8 WEEKS
12-SEED PACK $75
♀ FEMINIZED $125

BLUE DREAM
HYBRID — 9-10 WEEKS
12-SEED PACK $75

1-888-40-BCBUD
(1-888-40-22283)

GFS INDUSTRIES
108-800 KELLY ROAD,
SUITE #471
VICTORIA, BC
CANADA V9B 6J9

MasterCard VISA YouTube

WWW.BCBUDDEPOT.COM

ABSOLUTE LIVE REVIEWS

John 5 & The Creatures
Rickshaw Theatre, Vancouver, BC
March 31, 2019

John 5 is one of the most feared guitarists in the industry, and has been the axeman for many A-list musicians and songwriters including his current gig playing for Rob Zombie. He hit the stage with his highly skilled band at the Rickshaw Theatre last Sunday in support of his new album, Invasion.
The three musicians performed on a well-thought-out stage cluttered with gaudy Halloween decorations and the occasional monster lurking its way onto the stage. John entered through anarchway, very on the theme that stated "This Way for Thrills & Chills." That, along with some larger displays with some creepy clips to match the tunes, made the stage quite memorable.
The guitarist seamlessly blends shredding madness with beautiful country bluegrass licks. Not only did he play his signature Telecaster, he also used a banjo and what I think was an electric mandolin... still not sure, might have been a ukulele. One of the highlights for his instruments was his glowing green liquid-filled guitar he played with a violin bow.
John introduced the song "Zoinks" as "his take on a song from Scooby-Doo," which got a good laugh. Late in the night, he put his own twist on some classic rock hits in a medley. He ended the night with a song off the new album, for which a music video debuted the day after the gig, called "Midnight Mass."
John 5 sets the bar high for solo guitar and all around entertainment. If you can get the opportunity to see him, DO IT!
- Malcolm Quick
Photo Credit: David Jacklin

Extreme the Dojo vol 32.
Napalm Death
Eyehategod
Misery Index
Melt-Banana
Club Quattro, Osaka, Japan
March 5, 2019

Extreme the Dojo is a metal concert variety series in Japan which usually brings together three or four big name acts together in one show. Held in Osaka, Nagoya and Tokyo, the likes of Nasum, Obituary, Melvins, High on Fire, Nile, Municipal Waste, Behemoth, Pig Destroyer and of course Napalm Death have locked up at the dojos. Philip H. Anselmo and the Illegals will take part in Volume 33 of the series. Obviously, the forerunners of these events have great taste.
Volume 32 saw four huge underground acts together under one roof - Napalm Death, Eyehategod, Misery Index and Melt-Banana. The show brought together a variety of different people - crust punks, veteran metalheads who have been to several dojos - sporting T-shirts from past events, a handful of foreigners, and the odd three-piece suit clad business man.
First up was Japan's Melt-Banana, a legendary noise/grind/experimental project who would merit a trip to Japan alone. The two piece of Yasuno Onuki and Ichirou Agata best exemplify the feeling of walking around cyberworld districts like Shibuya or Dotonbori - a sensory overload of lights and sounds - high pitched chirping emanating maid cafe girls, and post-metal guitar bordering on hyperreal with programmed bass, drums and electronic blips and bleeps blanketing the audio canvas like a digital hot spring.
Up next were Baltimore's Misery Index brought a more streamlined and straightforward ass-kicking to the Japanese crowd. This was meat and potatoes without any wasabi.
Now let's slow the tempo down to the speed of sap dripping down a maple tree. The Louisiana sludge legends Eyehategod took the dojo to an altar of feedback worship.
Starting with "Lack of Almost Everything" and "Jack Ass in the Will of God," the riffs and agitated screams of the band no doubt brought flashbacks to the older members of the audience of the legal days of mushroom usage in Japan.
Their latest self-titled album was featured heavily, with "Parish Motel Sickness" and "Medicine Noose" . The set ended with the monolithic sludge jam of "Run it into the Ground" from their debut In the Name of Suffering and as the feedback faded the Godfathers of Grind, Britain's Napalm Death, set up to destroy it. "Unchallenged Hate" broke down the doors as an opening track. Pits immediately opened and the packed room suddenly folded in on itself like a sushi roll. Roarer Barney Greenway has the admirable quality of going from Tasmanian devil mode during tracks like "Smash a Single Digit" and "Everyday Pox" to civil humanitarian in his between-song speeches. What is a happier time than experiencing the legendary Napalm Death slam through "Suffer the Children" and "Scum"?
The set came to a close with their cover of the Dead Kennedys' "Nazi Punks - Fuck Off" and their classic "Siege of Power."
'We will be back in a few years - it's like clockwork.' Indeed, how the years condemn, but they also bring gifts like a grindcore family reunion with the Godfathers.
-By Ryan Dyer

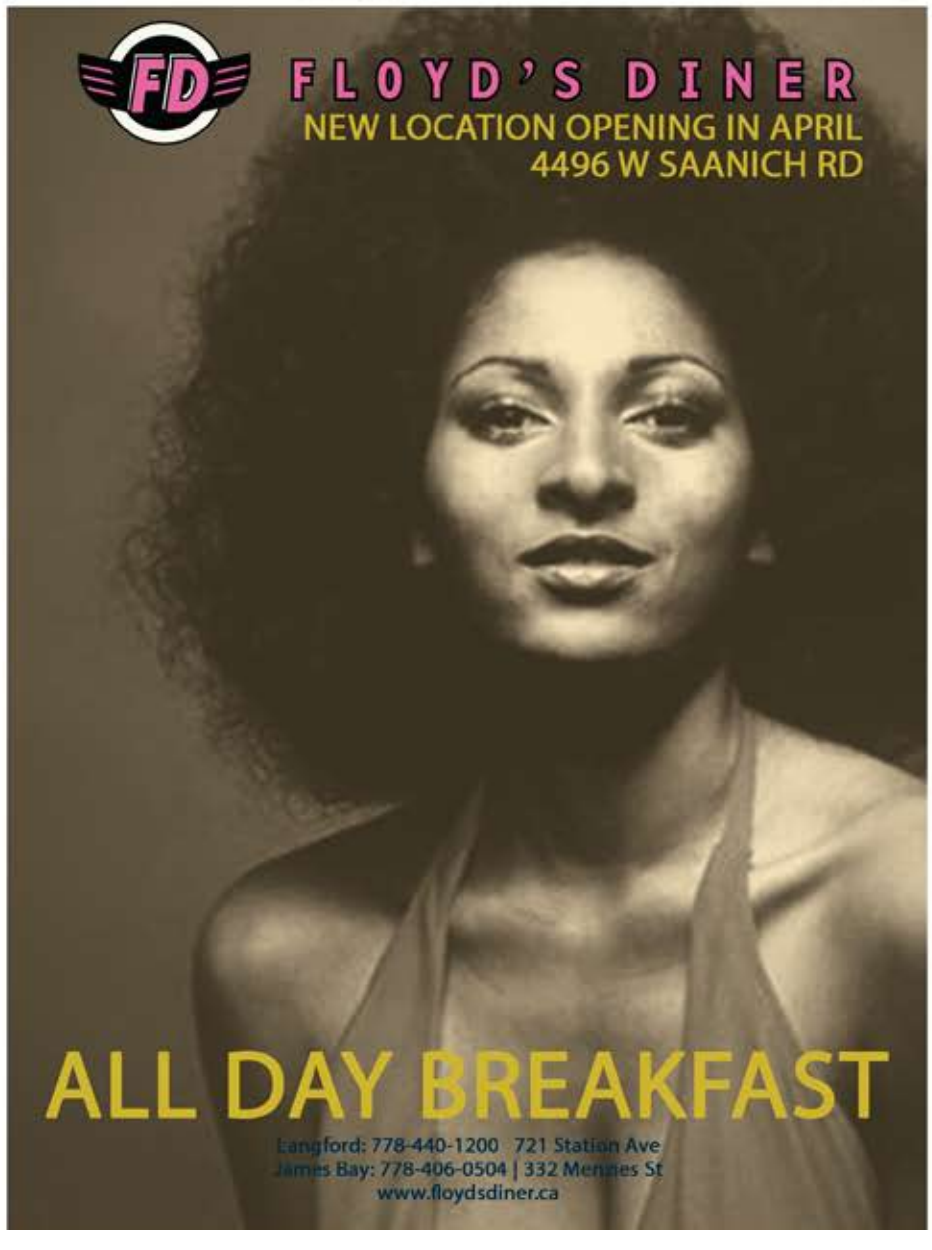
Nick Mason's Saucerful of Secrets
Queen Elizabeth Theatre
Vancouver, BC
March 12, 2019

On March 12th, Nick Mason's Saucer-ful Of Secrets set the controls for the heart of Vancouver, to play Queen Elizabeth Theatre. This was opening night of Nick's first North American tour in 25 years, the last time he had played Vancouver was on Pink Floyd's Pulse tour in 1994, in support of The Division Bell album. At 75, Nick decided to tour once again, as he was tired of waiting on Roger Waters or David Gilmour to pick up the phone. And thank the Rock Gods that he did, as the heartbeat of Pink Floyd has been sorely missed. I had never seen him play and was beginning to think I never would get the chance. I have seen Roger perform live seven times but I have always lamented the fact that I never saw Pink Floyd, David or Nick perform.
The great thing about this tour, which had a lot of diehard Floyd fans very excited, was the fact that Nick decided to play nothing but pre-Dark Side Of The Moon music on the tour; nothing but songs from the first six Floyd albums, songs that hadn't been performed for 47 years, including some tunes that had never been performed ever by Floyd or any of the members solo. Mason picked the name Saucerful Of Secrets so that the fans would know which era of music they would be hearing, there was no confusion. I was stoked beyond belief, that I would get to hear long lost Syd Barrett-era songs from Piper At The Gates Of Dawn, as well as some of their greatest material from their early psychedelic years. They completely captured the spirit of the that magical early Floyd era. It was like stepping back into time, it was 1967 in London all over again.
They opened the show with a blistering one-two punch of "Interstellar Overdrive," into "Astronomy Domine" off their first album. With visuals, sound effects, and light show reminiscent of their early club days, this was going to be one amazing ride of blissful, trippy, atmospheric music at the highest level. Seeing them also play early Floyd standards like "Arnold Layne" and "See Emily Play," was very special. They also played "Bike," as well as "Lucifer Sam" from the first record, and they really surprised everyone by playing the rare track "Vegetable Man," which Syd wrote about himself and had never been performed live ever. They played so many cool early songs, such as "Remember A Day," "Let There Be More Light," and the title track, all from the Saucerful Of Secrets LP. But the highlights for me were "Fearless" and "One Of These Days," from the brilliant Meddle LP. And the best performance of the night had to be "Set The Controls For The heart Of The Sun," .
All in all, an incredible performance, and a hell of a way to kick off the tour. The Vancouver audience were very appreciative and Nick seemed to be glowing with joy, he played great, still at the top of his game. If you are or ever were a Pink Floyd fan, this band is not to be missed.
-Jason Matthew Shane Maher

Uli Jon Roth
Venue, Vancouver BC
April 1, 2019

What does it take for a band or artist to play an entire concert, running close to three hours, without any opening acts? Years worth of music that has reached enough ears through multiple studio recordings and live shows, combined with a large worldwide fanbase who have continued to love this music regardless of trends or mainstream acceptance. Uli Jon Roth and company have definitely achieved this by continually allowing themselves to go wherever the music takes them; on April 1st there was a packed house of fans in Venue who were eager to follow them along.
This tour was celebrating three major milestones in Roth's career: the 40th anniversary of the classic Scorpions live album Tokyo Tapes; the 40th anniversary of the creation of his solo group Electric Sun; and the 50th anniversary of the very first gig he played at the young age of 13. It only made sense that they would need the entire show to themselves to cover that much musical ground. I was particularity interested in hearing the Electric Sun tracks, as I wasn't that familiar with the group, who according to Uli, never actually played any shows in Canada.
Much of the material they played during the first set was new to me, but that only drew me in even more to the whole experience. There was a definite sense of musical freedom with these tracks, that blended in perfectly with the other more familiar songs. We were also treated to a cover of "Apache" by The Shadows - a song which Uli played during that very first gig - and an excellent solo instrumental called "Passage To India" which included a partial rendition of "Bohemian Rhapsody." Another highlight was their performance of "Don't Tell The Wind," which was written by, and dedicated to, Roth's late brother Zeno. I don't know any of Zeno's work, but after watching them perform this track, it became quite obvious to me that Uli isn't the only musical and creative genius in the family. I should also give special mention to the visual display that was being projected onto a large screen behind the band. It was a combination of pre-recorded and live in house footage that was used to great effect, especially during their performance of "Enola Gay (Hiroshima Today?)"
Not surprisingly, the biggest reactions from the crowd came when they played the classic 70s Scorpions tracks like "Sun In My Hand," (the first song he ever wrote with the band) "We'll Burn The Sky," "In Trance," "Catch Your Train," "Yellow Raven," and "Sails Of Charon." Not surprisingly, we were treated to a Jimi Hendrix style cover of "All Along The Watchtower."
These weren't note for note renditions of the studio tracks, either. Uli took a few opportunities throughout the evening to improvise, showing just how well he can still breathe new life into these songs. This willingness to be musically adventurous is truly what keeps their music relevant to anyone seeking out the real thing.
Hopefully Uli Jon Roth and his band of first-rate sidemen will continue to come back to this part of the country and give us more chance to witness this in person.
-By William Liira





Absolute Album Reviews

The Flaying - Angry, Undead
PRC Music

Blasting out dense clusters of brutal death metal that could blacken even the bluest of skies, this French Canadian four-piece has returned to channel the anger of the half-dead on their second album. Machine gun-like staccato grooves are the primary source of intensity as lockstep drumming enhances the brutality to an even more morbid level.

The mission statement of expressing a general hatred of humanity is apt, as these songs are definitely an ode to machines; guitar riffs become shifting gear heads that sound as though their purpose is to crush as many human skulls as possible. French lyrics are barked out with no remorse like on "La Valse du Scorpion" where venomous rage is spread very enthusiastically.

Adding a range of interesting grooves and moments of layered ambience makes this new album worth checking out among the piles of other death metal releases.

-Dan Potter

Red Cain - Kindred: Act I
Independent

Lots of melody and heavy riffs mingle together, creating a modern fusion of both power metal and death metal. First track, "Snakebouquet" has ripping guitar lead and a surging forward sound that is reminiscent of Nevermore at their most inspired. The vocals are epic in their strength and the lyrics bring a dark enchantment to the table, which is a welcome addition.

"Midnight Sarabande" is full on metal with weaving solos that glue the stabbing drum rhythms together. Also, Red Cain is one part electronic/goth as this track brings out that inclination towards an almost Depeche Mode-like bleakness. A brutal dance commences on "All is Violence," where the riffs become a furious blackened death hellscape. The swirling melodies on this track and the crushing guitar playing are enough to bring about a form of audio induced vertigo.

Kobra Paige makes a guest appearance on album closer "Wing of the Crow," bringing this bleak symphonic masterpiece to a perfect summit where moody guitar lines blast into full-tilt power choruses that are super memorable.

-Dan Potter

Hellnite - Midnight Terrors
Sliptrick Records

Early thrash pioneers are all over this nugget of fast-paced speed metal. The track "Phantom Force" blazes through segments of classic bay area riffage calling to mind the beginnings of Megadeth with tight, palm-muted guitar playing that switches rhythmic passages in a bi-polar sort of way.

It's not all inner ear damaging blitzes, as soft guitar plucking starts off "Darker than Black," calling to mind the tendencies of Cliff Burton. Fast dissonant chugging ensues bringing the intensity up with a totally annihilating buildup that would make Slayer blush.

This is a solid debut from multi-instrumentalist Paolo Belmar, who has clearly done his metal research.

-Dan Potter

Gone Cosmic - Sideways in Time
Kozmik Artifactz

Wah-wah drenched guitar solos reminiscent of various Jeff Beck 70s era bands rear their heads on "Dazed" a great southern-rock meets stoner-rock track. "Deadlock" gets much darker with a doom-laden feel that features the soaring vocals of Abbie Thurgood and a lurching groove that would make a great Halloween anthem.

Each song is well over the three-minute mark, showing you this band has come to rock in the most thorough way possible. Plenty of big 70s arena rock moments like the Zeppelin-esque break down on "Deadlock" where Abbie sings, "the universe has taken what it needed, and now you're left." Lots of hard blues and fuzz faces to ensure the songs soak up into your very being.

This is an excellent debut album from a band that has clearly let their songs brew extra long for a real rich sound.

-Dan Potter

Getaway Van - Getaway Van
Independent

Think desert-rock meets a haze of smokey upbeat Sabbathian doom. Songs like "Branches" bring to mind High on Fire, but at a glacial tempo that allows for the AC/DC vibes to seep out like genie gas.

Short and sweet track "Ugh" is like a more political Queens of the Stone Age, where country inspired lyrical stories are combined with wailing blues riffs in this up-tempo rock track. "You Make Everything" is a grungey sing-along track that screams 70s rock with a bizarre whammy pedal guitar solo.

Overall this is a decent first album, as "So Long" closes this debut with some Seattle edged country fuzz-rock that Mark Lanegan would have no problem bellowing out.

-Dan Potter

Frankie C. - Cellular Damascus
Independent

Shredders and headbangers will remember Frankie C. as the guitarist who won the first "Shredders of Metal" guitar competition hosted by Banger TV. Now he has released his debut EP and it is full of winning high-octane riffs and scorching leads.

Wicked sweep techniques are employed on "Fall of the Hammer," where the power-metal melodies ring out over top chunky chord progressions. The middle part of the song has a section that Jason Becker used to be able to play back in the day, very impressive arpeggios played at light speed. There is definitely some Yngwie on the title track "Cellular Damascus," but it's played in a more modern metal way in that it isn't as repetitive as Malmsteen but has melodies that are relentless nonetheless.

Something for everyone is what this short EP has in store, with its impressive sense of melody and heavy riffage. And of course, the shredders out there can marvel at the flawless execution of triplets and two fingered tapping techniques that only masters like Frankie can pull off.

-Dan Potter

Backstabber - Conspiracy Theorist
Independent

Inspired by conspiracies, philosophy and world history this death/thrash metal trio unleashes their first furious and maniacal album. Each track is fierce and short like a boxcutter tearing through your psyche with crazy lyrical themes. Speed is definitely their friend as the breakneck rhythms are hammered out like time itself is running short.

"No Privacy" is barked out caveman style. Old computer modem sounds glitch out from under the Kataklysm-influenced speed riffs and blast beats bringing back the past internet in all its naive primitivism. Keeping things simple is an objective of this band, aesthetically speaking. Taking palm muted death riffs and savaging them to pieces over super intense drumming is sure to loosen a few teeth in the mosh-pit.

Low growling vocals on "Geo Engineering" spews the poison relentlessly and would surely make the cave walls in the hollow earth vibrate with fury. Think what you may, is the slogan of our time, but this band is undoubtedly a well oiled-up metal festival destroying machine.

-Dan Potter

Accursed Spawn - The Virulent Host
PRC Music

This Ottawa-based band plays a form of vicious technical-death metal that keeps things bloody and simple. Opening track "Bhopal '84" is a fast blitzkrieg that enlists pummeling guitar riffs to thrash you into a brainless state of rage.

Brutality is a dish best served with scorching guitar solos and this group delivers big time, dropping some fast licks to up the complexity a bit, but not to much as that would be too civilized. "Interrogated Bludgeonment" brings with it deep squealing barnyard vocals that mesh with the churning riffage; there is enough torque here to turn your brains to sausage. With cartilage ripping palm-muted rhythms you are taken through the horrors of a life gone wrong on "Shotgun Facelift."

"Dogmatic Affliction" is full of vertigo-inducing death metal enhanced guitar tapping and sweeping, enough to make you start chasing your own pony tail. It's a sick trip through metal extremism.

-Dan Potter

Oculum Dei - Dreams of Desire and Torment
Independent

Priest-terrorizing blackened death metal is the style this group has honed into a Pazuzu awakening froth of spiritual hatred. In their words, they want to push this eclectic unholy blasphemy as far as it would go and "Kingdom of Hell" reveals this desire to paint the whore world black. There's definitely some old-school black metal on this track that is reminiscent of early Emperor but also calls to mind contemporary groups like Carach Angren.

Miserable bass-centered breakdowns keep things drear and sudden blast beats emerge to terrorize your rhythmic sensibility as nothing remains in stasis for long. If you reanimated a rotting corpse from a graveyard these are the lyrics it would write, and the wretched vocal delivery does sound like that larynx has spent about a month six feet under decomposing in the cool soil below.

Tectonic double kick drums and flanged out guitar bursts rip through the psyche of the living on "Blinded by Gods," which ends sounding like a more vicious Behemoth. This is a great debut full of spontaneity and bottled up rage hopefully they stay on the same righteous path.

-Dan Potter






VLTIMAS
Something Wicked Marches In
The powerhouse debut album from
VLTIMAS featuring
Rune "Blasphemer" Eriksen (ex-MAYHEM),
David Vincent (ex-MORBID ANGEL)
and Flo Mounier (CRYPTOPSY).
Out now on digipak CD, Ltd. gatefold LP, & digitally.
Merch available at
Season-of-Mist.com


NUMENOREAN's
staggering new album 'Adore'
is a profoundly moving work of
modern, post-black metal brilliance.
Coming Apr. 12 on digipak CD,
Ltd. gatefold LP, & digitally.
NUMENOREAN
adore
Merch available at
Season-of-Mist.com


Saint Vitus
"Saint Vitus are arguably the single most important and
influential band in American doom."
THE OBELISK
Saint Vitus delivers nothing less than the truest, most enduring
representation of original and fundamental doom metal.
Coming May 17 on Ltd digipak CD, jewel case CD, Ltd. gatefold LP, digitally & more.
Merch available at
Season-of-Mist.com


WYRD
GASTIR GHOSTS INVITED
The infamous Gaahl (ex-GORGOROTH, WARDRUNA) is a grim and imposing
personification of black metal's iconoclasm. Now he returns with his new band
Gaahls WYRD and their massive debut album 'GastiR – Ghosts Invited'.
Coming May 31 on digipak CD, Ltd. gatefold LP, & digitally.
Merch available at
Season-of-Mist.com


MISERY INDEX
Rituals of Power
A barrage of ferocious death metal as violent as it is savvy. This is world-class, modern extremity!
ROTTING CHRIST
The Heretics
"Rotting Christ have delivered a true ace... The record is dark, heavy, mystical, memorable and fucking awesome all the way through."
DECIBEL
DRUDKH
Few Lines in Archaic Ukrainian
Few Lines..." collects the cold majesty of DRUDKH's 2015-2017 split album tracks into a single, must-have compendium.
MYSTIFIER
Protogoni Mavri...
"[It]certainly measures up to the standard of the early underground classics of Wicca and Goetia and...is about as real as Brazilian Extreme Metal gets..."
AVE NOCTUM
ALTARAGE
The Approaching Roar
"the churning riffs and punishing rhythms...are as vital, as visceral, and as volatile, as anything you will have heard (or are likely to hear) this year."
NO CLEAN SINGING
INSANITY ALERT
666-Pack
"some of the most devout thrash metal masters in the world. [This] high powered assault ... is no exception."
METAL INJECTION
season-of-mist.com
/seasonofmistofficial
/seasonofmist
/seasonofmistlabel



Walter Lure

The Last Heartbreaker

L.A.M.F. - Part 1

Interview by Ira Hunter and Jason Matthew Shane Maher

Photo by Spencer Lloyd

1975... Jerry Nolan and Johnny Thunders quit the New York Dolls. Back in NYC, they immediately contact ex-Television bassist Richard Hell to start a new band. Another guitarist joins, his name... Walter Lure (ex-Demons). The Heartbreakers are born. Very soon, everybody is talking about them.

Johnny Thunders and The Heartbreakers is the band to see, and everyone wants to be seen with them. By the following year Hell is out of the band and he starts The Voidoids, he's replaced by Billy Rath and The Heartbreakers relocate to London where they join The Sex Pistols on their aborted 1976 tour. They release the famous Chinese Rocks single, before putting out their debut LP, L.A.M.F. Walter writes/co-writes some of the finest Heartbreakers tunes, they all become instant classics ("Too Much Junky Business", "Get Off The Phone", "One Track Mind", "All by Myself").

The group moves back to NYC, their break-up announced by the end of '77 and followed by a number of farewell shows. The Heartbreakers resurface on very rare occasions and a live album is recorded in '84, the same year their debut LP is remixed and released as L.A.M.F Revisited. During that period, Walter also helps out the Ramones on a couple of albums (Subterranean Jungle, Too Tough To Die). He also performs with The Blessed, with whom he releases a single. In 1990 the Heartbreakers perform their final show merely months before the tragic death of Johnny Thunders, which is soon followed by Jerry Nolan.

In the late 70s and 80s, Walter has a few bands such as The Hurricanes and The Heroes before he finally starts The Waldos. In '95 The Waldos release a full-length album titled *Rent Party,* which is produced by Andy Shernoff (The Dictators), Walter Lure is currently embarking on a tour and performing classic tracks off The Heartbreakers' *L.A.M.F.* album.

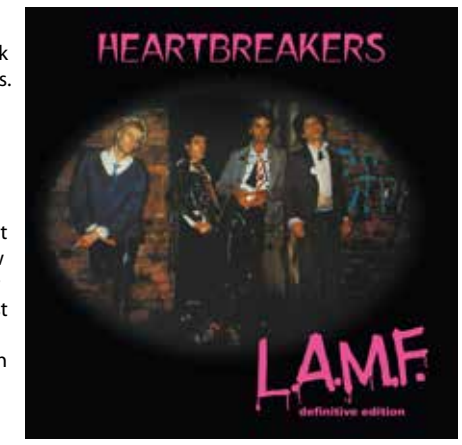
Please read the following interview answers in a New York accent...

Absolute Underground: Who are we talking to?

Walter Lure: Walter Lure, the original guitar player for Johnny Thunders and The Heartbreakers and currently the guitar player with Walter Lure and the Waldos. We just released a second album back in August. So that's who I am music-wise.

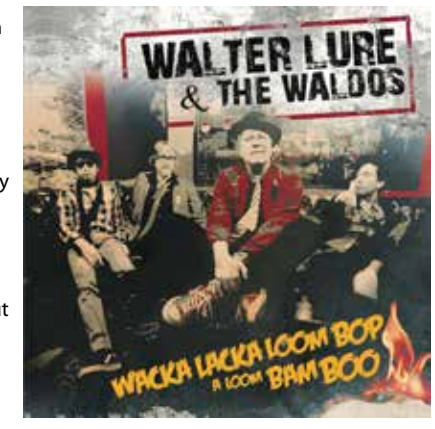
AU: Were you a fan of the New York Dolls previous to them breaking up?

WL: Yeah. All through the 60s me and a friend used to go to concerts at the Fillmore in New York. We always liked the British bands because they dressed better and I liked the guitar players better. But any time I went to a concert, at the Fillmore or wherever, even at Woodstock, and Atlantic City Rock Festival, I would always see this kid, dressed up with high-heeled boots and velvets, stuff that was popular back then with the British bands. He would see me and I would see him and stuff and we would just sorta shake our heads at one another. I never really met the guy at all. Then the first time I went to see the New York Dolls, we didn't know anything about them. I just went down there because it was a big party, and then all of a sudden I'm like, "Shit, there's that kid I've been seeing around for the last six or eight years going to concerts up on the stage," and it turned out to be Johnny Thunders. I loved them because it was like the Dolls... to this day I call them the Grandmothers of Punk Rock because they changed the whole scenario of music at that time.



At the time, rock music, whether it was The Grateful Dead, Rolling Stones, or Led Zeppelin, they were playing these longer songs like, you know, ten-minute songs. Iron Butterfly did a whole side of an album as one song. It wasn't like the two or three minute hit singles that used to be popular in the early days of rock. I guess you call them masturbatory solos because it got to be boring after a while. And so the Dolls were the first ones to really bring rock music back to the good old two or three minute fast rock songs that I loved. It was a shot in the arm to the whole music scene. New York wasn't really a music mecca until the Dolls came on the scene and changed everything. To me, I loved them because they brought music back to what I always loved in rock'n'roll: short, fast, catchy songs. So with the Dolls starting, it drove all these other bands out of the closet, so to speak.

There was really no venues, there was no music scene until the Dolls started, and all of a sudden you'd get these types of places like The Mercer Arts Center having shows. Then the clubs started having bands. CBGBs opened a little later. Max's Kansas City had been open but didn't really have bands 'til later on. The first time I saw the Dolls was at The Mercer Arts Center. They had about like five or six different stages and rooms where there would be different acts going on. I saw Jayne County there one time sitting on top of a toilet bowl singing. There was other bands like The Planets, The Fast, who would become part of the punk scene in New York. It became a scene there and the Dolls were the headliners because the Dolls were the best band. The Dolls became big but then they didn't last very long, which was bittersweet, but it ended up to my benefit. The Dolls really started the whole punk scene.



AU: Were you in school or working at this time?

WL: I was out of college, I was working at the time. This is like 1972 or '73 and I'm working in the Food and Drug Administration as a chemist. I still tell people that I had to test the drugs before I started taking them. But I had been playing music, I was in a band in college. I met some local musicians in school and then we decided to put a band together. I played my first ever gig just after I graduated in 1970. This band was called The Bloodbath Revue or later on just Bloodbath and it was a cover band. We'd play like Stooges, or Stones, or Bowie stuff. As the scene was starting with the Dolls and all these other bands, I wanted to get into a band that was doing some original stuff. So I started looking in the Village Voice classifieds and I answered a few ads. Then one thing came along "Band in Brooklyn needs a guitar player." so I went and auditioned for it. Actually the guitar player in the band at the time was Mark Bell's twin brother Freddie, who is a good guitar player that had some mental issues, and this is long before Mark was in the Ramones.

So I played in this band. We played like one or two gigs with some original stuff and some covers. The band was called Stray Cats. So Freddie is gone and this guy Marty comes in as the other guitar player. He was the one who actually sold me the guitar that I used in The Heartbreakers that I still use today, that Les Paul. So then he knows this guy in Manhattan named Eliot Kidd who is starting a band called The Demons. So we go to meet him and it turns out Eliot is a friend of the New York Dolls, he deals drugs to the Dolls. The Demons used to rehearse in the Dolls' rehearsal loft on 23rd street right next to the Chelsea Hotel when the Dolls were out on tour.

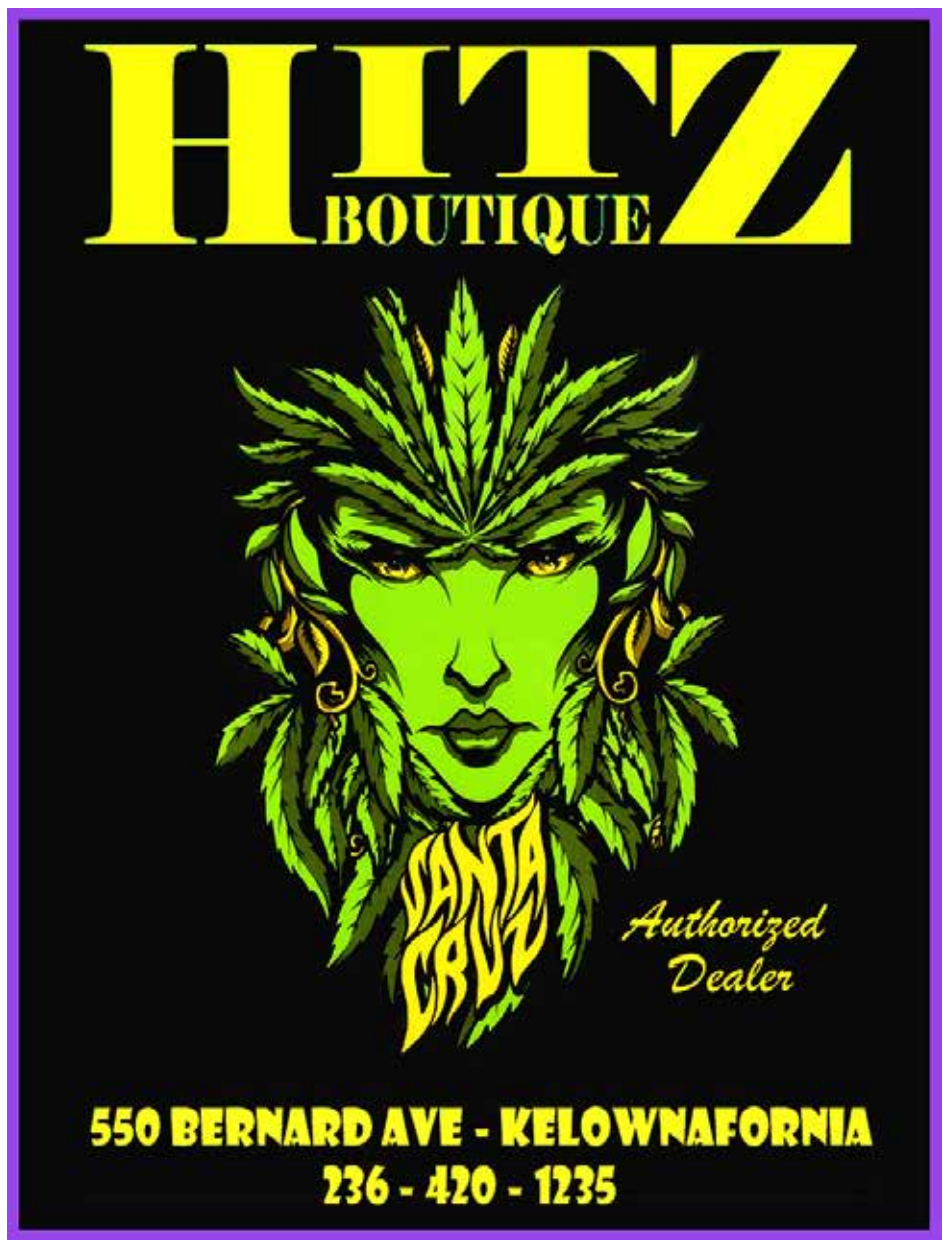
We have our first gig at Club 82 coming up, which I guess you'd call a lesbian bar, that was sort of owned by the Mob. Before the gig happens we found out the Dolls broke up down in Florida. Johnny Thunders and Jerry Nolan are coming back to New York and they were starting a new band with Richard Hell called The Heartbreakers. Supposedly Jerry and Johnny got the name from Sylvain Sylvain who thought of it a while back. When they left the Dolls they decided to go with The Heartbreakers, which was even before Tom Petty started calling his band The Heartbreakers.

So Johnny and Jerry come to The Demons first show because they know Eliot, they're probably getting drugs or something, and they feel like seeing the band. After the show's over I'm walking up the stairs and Johnny pulls me over and says, "Don't tell Eliott but do you want to join the band?" and I go, "What band? Your band?" and he goes, "Yeah yeah," So I'm going like "Oh shit," so I said, "Yeah". So they're having auditions. So I went in there and they had a couple songs "Want To Be Loved" and "Blank Generation". So I played all of it and they told me they liked it but I didn't hear anything for the next month or two so I'm thinking, "I guess they must have gotten someone else."

Then The Demons have a gig opening up for The Heartbreakers out in Queens at a place called the Coventry Club. Johnny, Jerry, and Richard do The Heartbreakers show. This was the first gig that they played. I don't remember seeing them anywhere else as a three-piece and they sounded ok but they were a little thin; they definitely needed a second guitar player. And then that night after the show I was sitting at the bar and Jerry comes up and asks me, "Did you like any of those songs that you played at the audition?" and I'm like, "Yeah, I liked them all. I thought they were great," and he goes, "Well, do you want to join the band?" So that was it, I was a Heartbreaker.

walterlure.bandcamp.com

cleorecs.com/walter-lure-the-waldos





The HQ

420 SALE

20% Off All Smoking Accessories

SMOKING ACCESSORIES METAPHYSICAL TOOLS
PAIN FREE CREAMS CRYSTALS LOCAL ART
JEWELRY LOOSE LEAF TEA

1315 Broad St, Victoria
(778) 265-6110









SHRED SESSION

Corey McIntosh

Interview by Malcolm Hassin

Absolute Underground: Who are we speaking with here today?

CM: Corey McIntosh

AU: You have a middle name?

CM: Corey James McIntosh

AU: Where did you grow up?

CM: Coquitlam, BC

AU: How long have you been skating for?

CM: 13 years, started when I was 11.

AU: What's your most memorable skate moment?

CM: In San Francisco, we went on this trip last spring, and middle of the night at our hostel were talking about all the hills we're going to bomb, then it was, "Fuck it guys, let's go bomb a hill right now." Three in the morning and everyone's stoked to go bomb a hill, and everyone doesn't move or do anything except for one guy, Tyjae, he said, "Let's go, I'll show you this one I did last week. So we're climbing this hill and it is one of those hill-flat-hill-flat-hill, like holy shit this is pretty hefty. He shows me a video of him doing it, power sliding down, and I am kinda drunk and fired up. We get to the top, I am kinda like diving board style, we don't stare down at the bottom, once you start walking, turn around and drop in. It was the fastest I have ever gone on my skateboard in my entire life. It was one of those you feel like you should die kind of moments, but you make it through.

AU: Did you get crazy speed wobbles?

CM: The entire way through, the whole way. I made it down the first flat and was like, oh fuck there's two more to go, and at the bottom of the third, full explosion on the flat, and skidded across the intersection on my back like turtle-style, and was completely fine, burnt a huge hole in my jacket, but completely fine. We end up skating around downtown San Fran, screaming at the top of our lungs, "I'M ALIVEEE," losing our minds. That's probably my most memorable skate moment, coming close to death.

AU: Who and what influences you?

CM: People who are true to their own thing, honest to themselves hold true to their own morals, authentic people.

AU: Fuck one, marry one, kill one: Oprah, Ellen, or Ricky Lake?

CM: I am a millennial, who is Ricky Lake?

AU: She was a hot talk show host in the 90s.

CM: Okay, so she's hot, I will fuck her, marry Oprah, and kill Ellen.

AU: Favourite parks to skate?

CM: Oh Hastings Beach, the new New West skatepark, Orcas Island, Railside in PoCo, "The Motherland," the park I grew up skating, and just any skatepark that's close to water. Slocan, they have a park, liquor store, beach all two minutes from each other, it's the best place in the world.

AU: Best prank you have pulled?

CM: This is one that Seb showed me, and I did it this weekend in Victoria at samji birthday. On somebody's birthday, you secretly go order them a muffdiver from the bartender, tell them not to put a shot inside the muffdiver, go and serve it to your friend, and obviously tell them don't use your hands, dig in deep, bug them to not make you waste this shot right now, face covered in whip cream. Seb did it to me two times in a row on my birthday. Basically got pressured the second time, I knew what was coming.

AU: Any stories from Orcas Island?

CM: It was crazy when Karl the dog died, the whole day leading up to it was crazy. I remember that morning, I never knew how old Karl was, and was like, "Hey how old is Karl, by the way?" "Oh he's getting there, he's eight, which is pretty old for a bulldog," and we're getting to the camp ground, and Macallum tries to leave him in the car, because the hike is bit gnarly for him, then Karl starts losing his mind, I've never seem him like that. Then we were like, "Ok whoa dude, we will take you," and we get to the spot that they camp at every year, then he didn't want to leave, so had to be carried back. He had a full normal day, then when we got back to that spot, he just climbed up into the tent, went to sleep, and never woke up, like he was waiting to get to that spot, it was crazy. It was just like this magical place, in the moment it was terrible for Chris and Pam, their hearts broke, of course, but at the same time it couldn't have happened in a better spot, if your dog died and you just had to go to work the next day? That happened, and they just had this massive support system crew of friends and we just sat around the fire telling Karl Macallum Stories. RIP KARL.

AU: Skate scene in Vancouver, what you think of that?

CM: It's good, we have more ladies skating now, which is fucking awesome. You go to the park sometimes and there's more chicks than dudes, and I get stoked on that. It's like that new skater energy that you don't have a lot of anymore, 'cause there's so few kids that skate, not to compare these girl skaters to kids, but they have the same energy like, this is new and this is awesome, and you get fired up of their energy. They're stoked to skate, you can go skate with dudes who have been skating for ever, sometimes it's just not motivating, then you see these gals pushing themselves, drop in, drop in, drop in, you can just tell they're so stoked, it gets you stoked. The scene's good, can be a little clique-y sometimes, but for the most part everyone's homies with each other.

www.sbcrestaurant.ca/



BEST SELECTION OF BRAND NEW VINYL IN THE BC INTERIOR



CHECK OUT OUR LIVE SHOW CALENDAR
ON OUR FACEBOOK PAGE OR WEBSITE
-SIGN UP FOR OUR WEEKLY EMAIL BLAST-

LIKE US ON FACEBOOK WWW.MILKCRATE.CA FOLLOW US ON TWITTER
527 LAWRENCE AVENUE KELOWNA, BC 250-862-8965





Influence Board Shop

Interview by AU Editorial

Absolute Underground: Who are we talking to and what are you all about?

Steven Munro: My name is Steven Munro and I am the co-owner of Victoria's only indoor skate park and music venue. We also boast having the largest selection of skateboard gear in the city.

AU: Tell us about your business Influence Board Shop, how/when did you start?

SM: Influence is not just a business we started, it's a conduit we use to connect us to all the different lifestyles that exist in skateboarding.

You know we are going to have something for you, no matter if you are the grom getting her first set up, or the fifty year old punker who is still shredding, to the hip hop graffiti artist looking for a place to spray a new mural.

AU: Did you have any previous experience running a skate shop? How long have you been skateboarding?

SM: The only real job I have ever had has been running skate shops and brands. As for how long I've been skating, let's just say it's been the vast majority of my life. I remember back in the day people would ask, oh you skate? So what! When the cops would twist your arm behind your back and smash you against the wall just because you ride a board. Screw you, pigs.

AU: What draws you to skateboarding as a business and as an art form?

SM: Well I stopped going to school at a young age to try and become a professional skateboarder. That was a venture that left me with a body full of broken bones and no money or skills to speak of. So, like most other washed up athletes, I started passing on my skills to the next generation and found that I did have skills that related to the retail skateboard industry. The choice to dedicate my focus and passion into a skate shop just was the only real choice left for me.

I don't know if skateboarding is an art form, it's more just something you do.

I mean like what else am I going to do ? Go to college? So I can live a life I hate? Working every day to appease some boss who hates his job just as much as I do? Doesn't work for me, I'll just skate.

AU: What sorts of products do you sell at Influence Board Shop?

SM: The good stuff. Come in and see. We will get your wheelie board set up proper.

AU: When did the shop open?

SM: We took over this location this year and very quickly changed the vibe, look and style . With a renovation including a stage to accommodate throwing all-ages punk and rock shows and a second skate park to keep up with the growing demand for skate culture of Victoria.

AU: What makes your Board Shop unique?

SM: Well other than the obvious that we have an indoor skate ramp, that's sick by the way, we also support local bands with a venue to rock out, mosh and skate at the same time. But that's not all! We collaborate with people trying to start brands by giving them a place to sell their gear, clothing and accessories. As of now, we have six local brands in the store and growing.

AU: Tell us about the half pipe you have in the back of the shop.

SM: Ok yeah, you want to know more about the ramp. It's like this... Drop in on the four foot wall then rip over the roller full speed, hit the six foot extension, blast a hard turn right into the spine with a transfer or grind (your choice), then slash that coping on the other side, then send your best wall ride on the 11 foot extension. That's pretty much it. So ge off your ass and COME GET SOME.





AU: Will you be putting on live music gigs at the shop?

SM: Hell yeah! We already are throwing shows. We have done two shows so far and are booked up for months to come.

We have had some amazing local punk bands play. I'm not going to name drop but they are kind of a big deal.

AU: What inspires you and influences you? Have you learned any valuable lessons over the course of running this business?

SM: What is inspiring to me is, well, flat out skateboarding. It gives me the same stoke to see the hot shot tuff guy slapjacking a sick backside air as watching someone dropping in a ramp for the first time.

I have learned a lot over the years and I keep learning, but the lesson I'd like to share with you is something I learned from skateboarding:

The key to success in your life is unfaltering dedication to your goals. Live life your way and don't let anyone tell you you're wrong.

AU: What are your hopes for the future of the business, do you have any long term goals?

SM: We will be growing as a cultural hub for music, skateboarding and local brands.

Moving forward, we will be looking into opening a music venue in Victoria with an indoor ramp, so we can really focus on supporting the bands, the skaters, the slam dancers and the lurkers. So if you want to see Victoria get a new venue, support the shop and support the shows. We will not let you down! Skateboarding and punk rock is what we are on earth to pontificate.

AU: What else should we know about Influence Board Shop that we don't already?

SM: We are open to collaborate with you! If you have a plan or an idea that we can help with, it doesn't matter who you are: an artist, a rapper, a punker, a skater... let's work together to realize our potential!

AU: Final words for our readers?

SM: Live by the board, Die by the board.

influenceskateshop.blogspot.com/



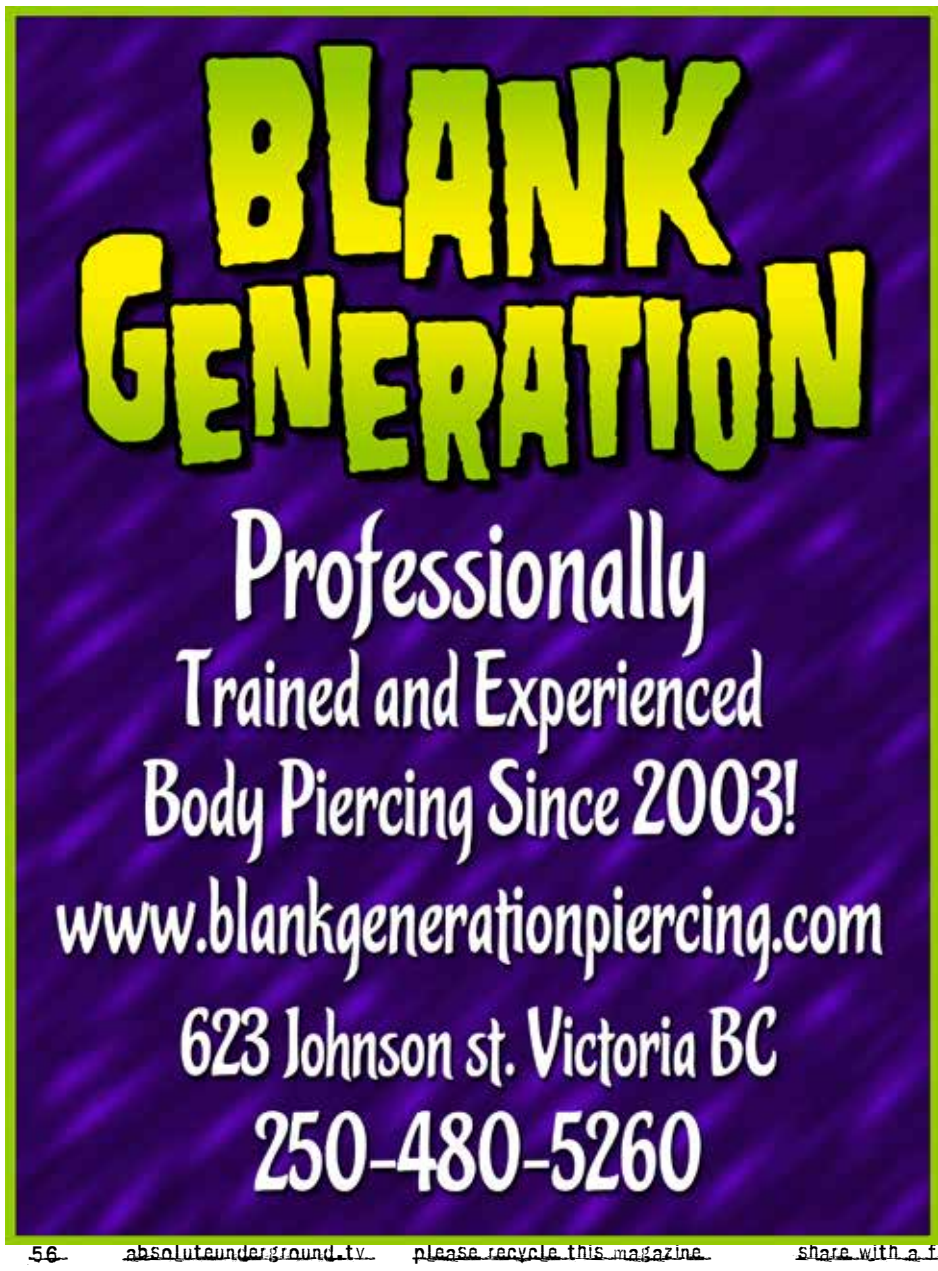



REBELLION
FESTIVALS
2019
the stranglers
Cock Sparrer
DESCENDENTS
THE DAMNED
SKIDS
THE EXPLOITED
COCKNEY REJECTS
THE EVENT THE
BUSINESS
Special Guest Singers
FEAR
ONLY UK SHOW
ANGELIC UPSTARTS
WALTER LURE'S
L.A.M.F.
DEAD BOYS
THE PROFESSIONALS
HR FROM
BAD BRAINS
Leftöver Crack
SPEAR OF DESTINY
1★2★3★4 AUGUST 2019
WINTER GARDENS, BLACKPOOL, UK
WWW.REBELLIONFESTIVALS.COM


TAKEWARNING
SATURDAY.APRIL 20
CHUNKASAURUS
LAST of the V8 INTERCEPTORS
SMOKED OUT BRAINLESS
STRATEGIC ABUSE
FRIDAY.APRIL.26
MODERN TERROR
THE CORPS
THE GRINNING BARRETTS
LOGANS PUB


Logan's
ORIGINAL - AUTHENTIC - UNIQUE - OPEN SEVEN DAYS A WEEK
MONDAY 1
WATCH FOR OUR ROTATING BEER TAP SPECIALS
TUESDAY 2
BLACK SHEEP COMEDY OPEN MIC - 8PM
KARAOKE 9PM - BOTH FREE
WEDNESDAY 3
8PM - MIDNIGHT
SYNTHWAVES
DJ OCEANSIDE85
FREE
THURSDAY 4
MIXTAPE DJ NIGHT
DJ RICHIE DIGS
DJ ROBBIE
9PM / $5
FRIDAY 5
GRIMSKUNK
NINJASPY
BLACKWOOD KINGS
SAFE DECISIONS
9PM / $12 ADVANCE - $15 @ DOOR
SATURDAY 6
INTERZONE
80s VS. 90s DANCE
EVES OF DESTRUCTION
ROLLER DERBY AFTER PARTY
9PM / $8
SUNDAY 7
HOOTENANNY
OPEN MIC - 4PM
FAN KLUB - 8PM
RECORD PARTY
MONDAY MYSTERY MOVIE NIGHT 8
CELLULOID SLIME
8PM / FREE
BLACK SHEEP COMEDY OPEN MIC - 8PM 9
KARAOKE 9PM - BOTH FREE
8PM - MIDNIGHT 10
HOUSE PARTY
FREE
11
TO BE ANNOUNCED
!! STAY TUNED !!
LOGANSPUB.COM
12
STILL FOOLS
WBMB
HEROES OF CANTON
8PM
BUZZARD 13
HERON
THE GRUDGE
BORT
8:30PM / $10
HOOTENANNY 14
OPEN MIC - 4PM
FAN KLUB - 8PM
RECORD PARTY
HAPPY HOUR 15
MONDAY TO FRIDAY
3PM TO 5PM
BLACK SHEEP COMEDY OPEN MIC - 8PM 16
KARAOKE 9PM - BOTH FREE
8PM - MIDNIGHT 17
FACTORY
ELECTRONIC DANCE NIGHT
FREE
18
THE DOG INDIANA
START WITH THE COBRA
BRASS
8PM
19
TO BE ANNOUNCED
!! STAY TUNED !!
LOGANSPUB.COM
CHUNKASAURUS 20
LAST OF THE V8 INTERCEPTORS
SMOKED OUT BRAINLESS
STRATEGIC ABUSE
9PM
HOOTENANNY 21
OPEN MIC - 4PM
EASTER WITH
THOR
ROADRASH
TIME RIFT
8PM / $10 ADVANCE - $15 @ DOOR
MONDAY MYSTERY MOVIE NIGHT 22
CELLULOID SLIME
8PM / FREE
BLACK SHEEP COMEDY OPEN MIC - 8PM 23
KARAOKE 9PM - BOTH FREE
8PM - MIDNIGHT 24
HOUSE PARTY
FREE
25
TO BE ANNOUNCED
!! STAY TUNED !!
LOGANSPUB.COM
MODERN TERROR 26
THE CORPS
THE GRINNING BARRETTS
9PM / $15
13TH JAY BROWN 27
HOSPICE FUNDRAISER
THE GOLERS
FULLY CRAZED / AK47
BLKR / R.E.K.
8PM / $20
HOOTENANNY 28
OPEN MIC - 4PM
FAN KLUB - 8PM
RECORD PARTY
29
WHISKEY SHITS
GNAR GNARS
AUTOMATIC CHAOS
9PM / $10
BLACK SHEEP COMEDY OPEN MIC - 8PM 30
KARAOKE 9PM - BOTH FREE
ZONE EVENTS
1821 COOK STREET
MONDAY TO THURSDAY - 3PM TO 1AM
FRIDAY - NOON TO 1AM
SATURDAY - 11AM TO 1AM
SUNDAY - 11AM TO 12PM
WWW. LOGANS PUB .COM


SKULL CENTRAL
4302 BLVD ST LAURENT
MONTREAL, H2W 1Z3
INFO@SKULLCENTRAL.COM
SKULL SKATES
BARRIER KULT
SANTA CRUZ
THRASHER
HEROIN
CREATURE
BONES
POWELL PERALTA
VISION
VINYL RECORDS - CLASSIC BOOKS
SKULLCENTRAL.COM


BLANK GENERATION
Professionally
Trained and Experienced
Body Piercing Since 2003!
www.blankgenerationpiercing.com
623 Johnson st. Victoria BC
250-480-5260


YYC
MUSIC
AWARDS
CALGARY'S PREMIERE MUSIC EVENT
SUBMISSIONS
NOW OPEN
www.yycmusicawards.com
Submission deadline is June 4, 2019





Omnipotence

Interview by AU Editorial

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

T. King: T. King, drummer and one of the vocalists in Omnipotence. I wouldn't say I am infamous, we all have played or still play in several other projects, but we like to try and keep them as separate entities. If people make the connections on their own, that's great but this band is a beast in itself.

AU: Tell us about yourselves. What brought you all together for this project?

TK: We are a group of musicians that, in the beginning, shared a communal rehearsal space and eventually we had a collective vision, to create a band that pays respect to common influences that are no longer active such as Dawn and Dissection, primarily 90s Swedish Black Death metal. Something that is in that realm and at the same time not absent of originality.

AU: Your debut album was just released in December. What's the reception been like?

TK: The response to the album has far exceeded our expectations. And working with Iron Bonehead for our debut record definitely pushed things in a very positive direction.

AU: What's it about?

TK: The album is about being on the precipice of dimensions. The transition between cognitive flesh and blood to formless energy, the death of the self and ego. The dark energy that we are submerged into in life and death, to put it simply.

AU: What should we expect when we listen to it?

TK: Expect an old school blackened death metal album. If you are fans of early Lord Belial and bands of that nature, this is an album that has relentless aggressive riffs with a healthy balance of melodic elements without compromising the viciousness of the genre.

AU: Where can we follow you for news and releases?

TK: Follow us on our Facebook page, along with our label, Iron Bonehead Productions,for news, merch, and releases.

AU: Famous last words?

TK: Delve into the subconscious abyss, relentless manifestations of death beyond the boundaries of being...

https://omnipotence.bandcamp.com





SUPREME ECHO
PRESENTS
THE ANTHROPOLOGY OF CANADIAN UNDERGROUND
Remastered audio, restored imagery, closed-pocket covers, booklets with their story. 500 copies, first 100 with button.



THE REACTION	VENDETTA	THE STIFFS	TRITON WARRIOR	THE ZELLOTS	PLAN NINE	PRIVATE SCHOOL
7" EP (1979-81)	7" Flexi (1978)	7" EP (1978)	7" 45 (1972)	7" Flexi (1979)	7" EP (1981-82)	2 X 7" EP (1979)
Newfoundland punk rock legends!	Wild moustache rockers playing punk.	"Fuck You" & "Oh Canaduh" Classic punk rock.	A heavy rocker proto-metal smoker!	Melodic & powerful all female punk rock.	Insightful fuzz-wah Prairie Punk.	Fast West Coast R&B h/c punk.

Coming next: Mission of Christ LP (1987-89) + Flexi 7" EP (1986), Karrion LP (1986-87), Witches Hammer 7" EP (1987), Neos LP (1979-83)

www.supremeecho.com

SUPREME ECHO



Raising the Bard with Songs for the Dead

An Interview with Andrea Fort & Michael Heron

By Ed Sum

Andrea Fort and Michael Christopher Heron are the writing team behind Vault Comic's *Songs for the Dead*. This series is still ongoing and it came to my attention when I saw it turned a lot of the conceptions concerning Necromancers upside down! This character class is not from Dungeons and Dragons, as we normally know it and the protagonist, Bethany, is a bright-eyed young girl whose desire for adventure keeps her going. Her music, though, is able to bring the dead back to life!



The consequences are worth noting. She is a pied piper, and the zombie critters that keep her company is amusing. Along the way, the supernatural encounters she faces are worse, and what she does to answer them made me interested enough to continue reading. If George Romero was asked to define a Disney Princess, that's her! At the same time, the familiar fantasy setting is welcomed.

"It was really important to us to have this story live in the fantasy worlds that we know and love while subverting the tropes," said Fort and Heron.

These creators love cinema—ranging from Ingmar Bergman to *Buffy the Vampire Slayer* to *Harry Potter*—and in what they have crafted shows. There's more *Legend of Korra*-style nuances in this book, to which Ford admits she's a huge fan of and it's terrific. They wanted a book that's accessible to everyone, and it works.

The two creators put in a lot of themselves and their interests into the work. The two are avid role-playing gamers, though how they met was not while gaming. "[It was] through online dating, as most anti-social squirrelly millennials did," laughed Fort.

The two clicked instantly and together have a love for storytelling in the comic book medium. Ultimately, the narrative is of their fictional daughter coming of age. The idea for this series arrived one day when Ford's companion said, "'You know I've been thinking a lot about how necromancers are always these really scary old dudes in these cloaks.' And being a woman who likes strong complex female characters, we realized crafting a story that was really female forward was important."

Whether this detail came from him looking over his vintage playing card collection and tarot (to which Death is famously depicted) or out of the blue, the two knew this idea had to be further developed. The first few issues of this comic book were self-published and, very quickly, Vault Comics came knocking at their door. These two creators said being discovered was a boon. Fort said this company is wonderful for taking them on and they can continue telling more stories.

The second series, "The Necromancer's Map," is coming out this summer and the two believes it will be a great jumping-in point for new readers.

This next arc will see Bethany more as a bard. Much like the Dungeons and Dragons character class, this role needs to be explored. Bethany is a minstrel first and a hellraiser second. "What better representation of a hero is there than somebody who can rally people with their hope and their optimism?" said Ford.

songsforthedead.com/








SLUDGEHAMMER
NEW ALBUM "ANTECHAMBER"
AVAILABLE APRIL 12
bc
cdbaby


PRESENTED BY
THE INVISIBLE ORANGE
MICHAEL SCHENKER FEST
RESURRECTION TOUR
MICHAEL SCHENKER FEST FEATURING MICHAEL SCHENKER + 3 LEGENDARY MSG VOCALISTS
10 YEARS
CHRIS GLEN (BASS) | TED MCKENNA (DRUMS) | STEVE MANN (GUITAR/KEYS)
NEW ALBUM RESURRECTION IN STORES NOW!
2009 - 2019
APRIL.22.2019
VOGUE THEATRE
TICKETS @ RED CAT RECORDS, NEPTOON RECORDS & VOGUETHEATRE.COM
ALL AGES | 918 GRANVILLE ST


3255 MAIN ST
1109 GRANVILLE STREET
1204 COMMERCIAL DRIVE
1838 W 4TH AVE
PUFF
SMOKING SUPPLIES
AND APPAREL
WWW.PUFFPIPES.CA


BC BUD RADIO.COM







Heart Attack Kids

Interview by AU Editorial

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

Jared Ellul: Hi my name is Jared Ellul and I am the vocalist and guitarist for Heart Attack Kids.

I'd say the band is most infamous for people thinking there are more band members than there actually are. Many people listen to our music and then come out to a show and are surprised we're a duo.

AU: Give us a brief history of the band, who are you and what are you all about?

JE: Heart Attack Kids consists of myself and Nathan Stock, who plays drums. We have been a band since 2013 and have always resided in London, Ontario. Heart Attack Kids started right after a high school band we played in together broke up. We played a few house shows and a few months into the project we went into the studio Sugar Shack with Simon Larochette. In 2016 our first record, *No Future*, was released with Underground Operations. We are now working with New Damage records and couldn't be more stoked! We've always striven to make music we were stoked on and really want to bring the party to any room we are playing in. Energy is a big thing for us, Nate and I give it 1000% for each show and I think people can feel that.

AU: You're putting out your sophomore album, correct? Tell us about it! What can we expect to hear?

JE: This is our sophomore full-length record, yes!

Titled *Bad Luck Like Gold*, the record was made at Vespa Music Group with Liam Cormier of the Cancer Bats in the producer chair and Eric Ratz as the engineer. We set out to make a high-energy, huge-sounding, dirty rock and roll record and that's exactly what came out in the studio.

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

JE: All our songs on this record relate to feelings or experiences the band has had. The title track, "Bad Luck Like Gold," relates back to our van breaking down on our first USA tour and having to end the tour early. A few of the songs, such as "Modern Decay" have the theme of growing older and the feeling of our bodies starting to fall apart.

AU: You're heading out this spring on tour to support the album, where are you going and are there any cities you're particularly looking forward to playing?

JE: Yes we are! The tour starts on April 5th in Peterborough at Simcoe. We don't like to pick favourites when it comes to cities, but Montreal is always a party. We are super stoked to be ending this first tour in Toronto at the Danforth Music Hall with Pup, who we've been fans of since Heart Attack Kids started as a band.

AU: What does life on the road look like with Heart Attack Kids? Do you have an essential tour survival kit?

JE: Life on the road for Heart Attack Kids is always interesting. We love getting to play shows in new cities. We've met a lot of great people along the way. Our days usually consist of driving a long time. Nathan does most of the driving (like a pro) whereas I send emails and work on our business side on the go. Then hitting up the city a little earlier to check out record stores, guitar shops, local breweries and coffee shops until load in. Evening comes along and it's rock and roll time!

Our survival kit most consists of Tim Hortons coffee, face wipes and CAA, since both Nate and I are pretty sure all of our vans have been out to get us.

AU: What else does 2019 have in store for you as a band? Any other exciting projects you can tell us about?

JE: We are currently making more and more plans for this year right now! I can definitely say that we will be going back to the east coast of the USA and Canada later this year, so watch out for those announcements!

AU: What should we know about you that we don't already?

JE: Keep watching our socials for all the tour updates, because we will probably be coming to a town near you to turn it upside down with rock and roll. We are planning world domination tourwise for 2019 into 2020, so watch out!

AU: Any final words for our readers?

JE: We look forward to seeing everyone at the shows and hope everyone enjoys the new record *Bad Luck Like Gold*, out April 19th with New Damage Records!

heartattackkids519.bandcamp.com/

@heartattackkids

facebook.com/heartattackkids/

PHOTO SOURCE: New Damage Records

Photo credit Alex Lam

Long Live
Cats and Dogs





BICYCLE DELIVERY SERVICE



DOG GROOMING &
CAT NAIL TRIMS

The best damn pet shop in town.

Raw & natural Canadian-made pet foods • Eco-conscious & artisan products
2425 East Hastings, Vancouver, BC • 604.336.3093
www.longlivecatsanddogs.com



JACKALOPE'S NEIGHBOURHOOD DIVE
2257 E HASTINGS ST WWW.JACKALOPESDIVE.COM

Black Rider
TATTOO

2255 E Hastings Street, Vancouver B.C.
778 379 9970 blackridertattoo@gmail.com
blackridertattoo.com

A Eulogy To Zippy Pinhead

By Duane Nickull

I am really not sure how to start, or express what I feel. On March 14, 2019, when I rose out of bed, the world was not as beautiful a place as it was for all my days before. Zippy Pinhead (a.k.a. William Chobotar), had passed away the night before alone in his apartment from an apparent heart attack. Ira Hunter has asked me, as a bandmate and friend, to write a piece on him for *Absolute Underground*. It has turned out to be one of the hardest things I have ever done in my life.

Before delving into all things Pinhead-ish, it feels I have been writing far too many of these tributes lately, for Randy Rampage, Jesus Krysler, Brent Johnson, and others, all of them my bandmates and close friends who have passed in the last 20 months. Being in a band is like being married to multiple people. Many break up within years for various reasons. When you find the right guys at the right time with the right attitudes, it's like falling in love for the first time (minus the sex bits, of course). I've been lucky enough to have spent my last 13 years playing in three main bands – Rampage (with Brent Johnson RIP and Randy Rampage RIP, Pinto Stiletto and Jan Rodgerson), 22nd Century (with Zippy RIP, Tim Plommer and Jesus Krysler RIP) and most recently The Sacked. The latter three piece was Zippy's main project for the last two years along with Danny Nargang (lead singer – Kickaxe) and myself. Zippy had been a member of all three bands.

If I had to describe Zippy in one sentence, I would use the words of his lifelong friend Ross D'Boss. "Zippy was like a great big Saint Bernard puppy going through life wagging his tail and sniffing everyone." He was always open, happy, friendly, willing to engage with anyone at anytime. Like myself, he found humour in almost everything in his life.

Aside from being a bonafide "rock star" (a term he used unshamefully to describe himself to others while producing a large grin on his face), Zippy was a devoted family man. He always spoke well of and had a deep love for his wife Kathy, who has been in my mind a lot recently. He appreciated ALL of his many friends and fans and there was no challenge to great for him to make someone else's day brighter and put a smile on their face. Zippy always became the main source of entertainment wherever he was, something he never intended but just naturally happened. I watched time again as everyone around him was instantly comfortable and feeling as if they were talking to their oldest and dearest friend. He was never shy about being the first person on a dance floor (sometimes alone) or to pull me up on stage to sing an alcohol-induced rendition of Carol Burnette's "I'm so glad we had this time together.." iconic show closer after our last encore. It was often out of tune, out of key and slightly out of synch but always drew a standing ovation, especially when he did the ear-lobe pinch. The venues we performed at seemed to enjoy the way he was able to place everyone into a good mood at closing time.

I first met him around 1983 when he was a member of The Sick Ones, a band comprising Brand Kent (RIP) and my then-friends Randy Rampage (RIP) and Benny Doro. It was not until I came across him again around 2007 that he joined 22nd Century and we began playing music together. We quickly became close friends and travelled to and from band practices and gigs together. We went to hockey games together and to see other bands play. He was just one of those especial people.

All my bandmates and I learned a lot from Zippy, especially about how he approached life. He always thought like Buddha. Around 2011, we were on tour in New York and a boat cruise had been organized for people attending the event to have a meet and greet with the band. On way to the boat cruise, we encountered unusually heavy traffic on the JFK parkway, causing me to



fume and simmer inside. We were destined to be late for our own event (panic sets in). Just as I was about to share the negative thoughts in my head, I heard Zippy's voice bellow from the back of the limo – "Isn't this AWESOME! We're in New York! We're so lucky." At that moment every negative thought vanished to be replaced with the Monty Python, "Always Look on the Bright Side of Life" song. Zippy had that effect on everyone.

I co-wrote and recorded a 22nd Century's 2011 *Where's Howie?!* album with Zippy and Tim Plommer at Mushroom studios with legendary producer John Webster. John is a seasoned professional and has worked with the Scorpions, Bon Jovi, Aerosmith, Metallica, Cher, The Cult and many others. He seldom praised any drummers. The best compliment I would often elicit from him was my own performance was, "slightly less than retarded," a top-shelf compliment from John. After two days in the studio with Zippy, he turned to me and said he was impressed by Zippy's playing. I had never heard more complimentary words from his mouth. The two really bonded. Zippy had a way of working his way into everyones' heart.



Zippy spent his early days playing in every single band he could. He filled in with anyone from DOA to The Dils, The Avengers to Los Popularos. Every month, I would still be finding out he played for yet another band (Art Bergman, Rampage et al). He was an enormously talented drummer. While playing bass for 22nd Century, I became so used to his drumming style that I could often tell what signals or fills he would do before he actually did them. We were just in synch musically as we were in real life.

One of the funniest times I can remember with Zippy was when we had just finished a marathon practice for The Sacked. We were at my house (all three of us) along with my soulmate Keka. There was a large knight's helmet in our house and after a few drinks of scotch, Danny, myself and Zippy all started taking turns wearing it and taking photos. When Keka came into the room, Zippy proudly pulled out his phone and showed her a photo without giving it much thought. He proudly stated, "Look – this is me in the helmet," to which Keka responded very politely, "no Zippy, that is Danny". Zippy was cavorting in full-on happy mode and seemed to not care too much about this minor detail while Danny and I could not help but burst into maniacal laughter. There is not another person who could have done anything else to make us laugh as hard as our beloved Pinhead did on a daily basis.

There is not a single person I have met who did not like him. Zippy will be greatly missed by far too many people to ever begin listing. He has played with more musicians than anyone else I can think of and leaves behind him a large hole where something beautiful used to fill a part of our world. Zippy Pinhead – RIP brother!

PHOTO CREDIT: Bev Davies

VANCOUVER ISLAND'S FAVORITE SMOKE / HEAD SHOP

THE SMOKE ZONE

14 YEARS

Find Us On Facebook



WE CARRY MANY WELL KNOWN BRANDS

GEAR · HOSS Glass · NG · Volcano Vaporization System · deluxeDaddy · MED TAINER · JUICY JAY'S · PAX · Yocan · RAW Natural Unrefined Rolling Papers · Zippo · Skunk Brand · kangertech · SMOK · aspire · BARNEY'S FARM · SENSI SEEDS · BOMB SEEDS

Bongs, Pipes, Rolling Papers, Rolling Trays, Grinders, E-cigarettes, E-juice
Stash Containers, Herb & Concentrate Vaporizers & Much More!

The Smoke Zone Est.2003

THE SMOKE ZONE HOODIES, ZIP-UPS, TEES AND HATS

ASK ABOUT THEM IN-STORE OR HIT US UP ON FACEBOOK TO SEE WHAT STYLES AND SIZES ARE AVAILABLE.

WWW.THESMOKEZONE.COM

DOWNTOWN NANAIMO
50 VICTORIA CRESCENT NANAIMO, BC.

OPEN 7 DAYS A WEEK
- MON-SAT 11:00 AM – 7:00 PM
- SUN: 11:00 AM – 5:00 PM
- CLOSED STAT HOLIDAYS

4 20204 204204 20

420 2017 $4.99 $5.99 $6.99 USA FOR CAN

BC SMOKE~SHOP

EST 2005

Celebrating the first

420

after legalization

on the lawn of the BC Legislature

SERVING VICTORIA AND THE WORLD SINCE 2005

BCSMOKESHOP.CA