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Vol. 6-#4-Issue 34-June/July 2010

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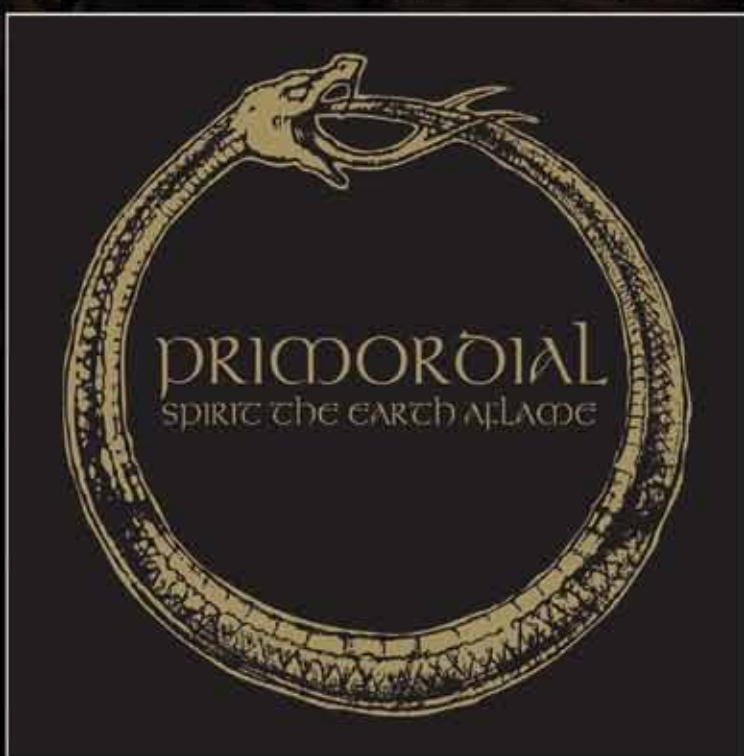
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FABLEWAY

By Willy Jak

Fableway is a five-piece punk rock band out of Victoria BC that has just released their third album, *FuckSexBBQ*. They're fast and hard like a prison raping.

Absolute Underground: What, where, when, why?

Fableway is Arend Stamhuis on vocals, Fernando Carreiro and JJ Boudreault on guitars, Ross Fifield on bass and Jesse Silsbe on drums. We've been rockin out in Victoria since 2003, but we formed in 1996 with just Jesse, JJ, and Ross. Arend became the second singer in 1998 after the first guy o.d'd on carpet cleaner and Epsom salts. Then Arend got sent away to Bible camp (Vernon) for four years so they got Colin Davies in to replace him. But when Colin died in a mysterious kayaking accident Arend took over as singer again in 2005. Mostly it's the singers we have to keep changing because they keep dying, being investigated for homicide, or sent away to religious education seminars. We rock for Jesus mostly, but also in the name of free speech... for white Christians.

AU: What is the name FABLEWAY all about?

Long ago in the glades of Dangleshire, a lone woodsman kept his home with his three children Riley, Pirrup, and Evelyn. His wife had died of plague some three years hence, and he did his



best to raise the children three. One night as he slept, the children became demons possessed and slew him in his sleep. They made of him a stew of man and feasted under a tree... something along those lines, or Jesse was on mushrooms and blurted it out I really can't remember.

AU: You dudes are from Terrace; why did you decide to relocate and why did you pick Victoria for your new home?

Well we weren't exactly getting anywhere up there. We didn't have all the opportunities we've been given here on the island. I guess we had just taken the small-town band thing as far as it could have gone and we were hoping to take a step towards being able to reach new people with our music, and that just wasn't happening North of 60. We chose Victoria because JJ had a girlfriend on the island, and probably because us small town boys are frightened by the bigger city. Either way we were going to stay in BC because of the great marijuana.

AU: Sounds like you guys go way back together. Is this the first and only band for most you guys?

Ya it's definitely our first real band for all of us,

VICTORIAS LOCALS ONLY

though Jesse and Fernando have branched out a little with Melted Objective, and Jesse is also playing drums for Last of the V-8 Interceptors. The rest of us are too lazy or untalented to be asked to do other projects.

AU: Tell us about the new CD, I believe its number three..

The new record is like a spurt of vinegary cum in the eye. It burns you, but you were asking for it. It's a hot shot of heroin in a hooker's vag. Basically, it'll make you bleed out of all your pores while you eat steaming shit from a dog food dish, and it might give you AIDS.

AU: You recorded and put it out yourselves; total DIY?

Well it's hard to say DIY when we've had so much help along the way. I mean we physically recorded this record ourselves, but with help from our good friend Dean. If he hadn't shown us what the funk to do and how to do it, we'd still be spending our drug and booze budget on recording and that would suck. But after that we

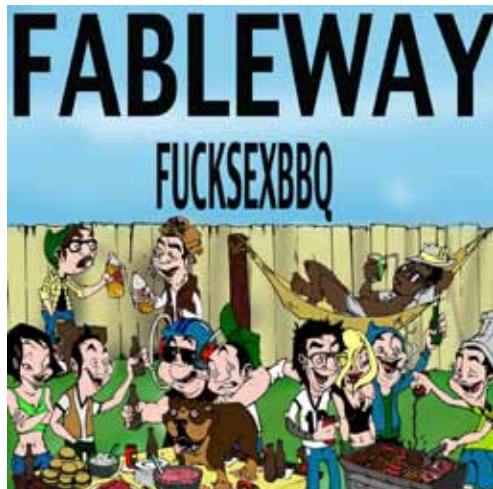
had this guy Mike (I think?) master it and then we had it pressed by an independent in Ontario. The new record is available on iTunes so get digital and go download the motherbitch.

AU: Tell me a bit about the music...influences and shit you like to listen to

It's short and hard like a midget on steroids. It's somewhere in the spectrum between punk and rock. There's no screaming on this record because, well that just got old really fast and I felt like I belonged too much. We like all kinds of early 90's punk; Satanic Surfers, Lagwagon, NOFX, Descendents, RKL. But also some older stuff like Dead Kennedys, The Damned. Also we're into good metal like Megadeth and Maiden. Arend is really into Al Jolson, you know "Blackface?"

AU: Go in on tour soon to promote the new disk?

Ya in late June we're going on tour from here to Calgary and up North to our home town then back again by mid-July. Check out all our dates on Myspace.com/Fableway so we can some baptize you personally. Hopefully we'll just keep picking up shows and never come back



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VANCOUVER VENGEANCE

Hardcore Needs A Home

By: Denis Maile

When I first moved to Vancouver, close to ten years ago, a bar dedicated to live music was a novelty to me, and ultimately where I wanted to spend all of my drunken bar nights. Pubs bored me and clubs sickened me. I needed to see live music, I needed it loud and there was a plethora of places to do this, at least there used to be. These days local music in Vancouver is being forced out of places because of the gentrification that leads to noise complaints and the greed that leads to renovations. Richards on Richards (possibly one of Vancouver's best venues) was torn to the ground to make way for condos. The Piccadilly Pub and Lamplighter are now dance clubs for preppy jocks. The Brickyard turned into an Irish Pub before closing down altogether. The Columbia (once known as 303 Live) is no more and The Silvertone is now a beer store/sports bar. They replaced The El Dorado with a convention center before the live music could barely get in the door. Pub 340 no longer has live bands due to a music by-law implemented by the condo loving community known as No Fun City. I thought this was going to be the same fate for The Cobalt, but instead money became the true issue there and the place now serves to a more Olympic crowd. This is just the fate of some of the bars around the city. Countless studio, galleries and warehouse spaces used for partying and playing music are told to shut it up or pack it up all the time. They chase you underground and follow you to continue pulling the plug. At the end of the day it's all about money. The people who took over The Cobalt were willing to pay more for the lease than Wendy Thirteen and she was told to hit the road. Now these dudes can't understand why nobody wants to go there anymore. To put it lightly, they've ripped all the character out and turned it into a place that looks (based on the pictures I have seen) more suited for the collar popping community of Granville Street. The Cobalt (now dubbed The Fauxbalt) is still a functioning venue,

and a scene that is starved for venues and vocally expresses it on a daily basis SHOULD have bigger troubles turning their back on a place that wants to have bands come in and play. I think it just goes to show that sometimes in a scene one person holds more power than an actual venue. But who knows? Maybe the place still packs out. I can't bring myself to go back no matter how badly I want to check out/use the new bathroom. I have shat at The Cobalt on two different occasions, thankfully one was a Monday night and the other was in the ladies room, (I barely pooped, I just did it to do it) and as bad as it was, neither experience was as horrifying as the time I ran to the Greyhound Station and almost got shanked in the park. If there was anything I would have changed about The Cobalt it would have been the bathrooms, so I'm kind of interested to see this in action. But I can't bring myself to go back there. It'll hurt too much to see my favourite bar converted into a place that looks, well, nice. They've replaced the dank and lost all the old clientele doing so. Thankfully there are a couple venues to arise from the rubble. Funky Winkerbeans boasts a new dance floor, stage, staff and crowd. It's pretty obvious your crowd is going to change once you start charging at the door, but hopefully they'll let a few junkies slip through on the slow nights, somebody's got to be the lone dancer at the front of the stage. The Astoria was down for renovations for a long time, but they are back and hipper (hipster) than ever. I checked out a new spot called New Brandiz on the weekend and it was pretty killer. Pat's Pub still brings in great local talent every weekend, but what do all these places have in common? They're all on skid row. Maybe by chasing us out of every where else the government has some kind of diabolical plan to turn the most poverty stricken and crack laden area in the city into some kind of punk district with live music on every block. Mohawks before crack rocks! On June 19th The Rickshaw Theatre will play host to a benefit show called Hardcore needs a home. Wendy Thirteen will bring out some of her favourite local punk and metal bands to help raise proceeds to get a new venue off the ground to be called 'Hellhole'. I'm assuming she chose this name because you can spell it out on an upside-down calculator by typing in the number 37047734. But all joking aside, if you ever went to a show at The Cobalt or played on the stage there and feel our scene is missing a like-minded venue then this is the show for you to get out and support.

Podcasting for a New Generation by Ed sum

It's time to tune up the radio. The latest buzz is not about what's on the airwaves, but what's going online. What's different about What's Radio is the material the smiling trio of college graduates—Jeff Baldry, Shane Priestley and Will Maartman—want to put on. "We're like something you listen to while doing homework, smoking a joint or going for a walk," says Baldry, one of the show's hosts. And almost immediately, everyone in the studio cracked up laughing. That's the mojo they're going for in their shows. When the idea originally took root, Baldry wanted to produce a musical guest show and Maartman a talk show. "We wanted to cover a hybrid of the whole music and local scene, but also talk about things that people don't necessarily talk about all the time," says Maartman, "Maybe they think and joke amongst themselves about it but it's not something said out loud." "We're more of an organized version of sitting at a bar, chatting, and having beers," says Priestley, the sound engineer. In other words, typical guy talk. "We don't want to be your standard old school radio where you have to hear the call signs, the traffic, weather or the time throughout the show," notes Maartman. "It's a little cruder, it's about sex and we're just a couple of guys," says Priestley; "Is it offensive? Maybe, to some people." With the lovely

Miriam Putters as their news girl, trying to deliver the news of the day, she fits right in too. She puts up with a lot of banter the guys dish out and she's fine with it. Just watching them record a podcast is amusing. A typical session lasts an hour and it's unedited. Once it's recorded, it's uploaded to the iTunes Store and to their website. What's Radio is popular and growing. Unrated, uncensored, unleashed this style of radio hasn't been heard much. One has to pay for satellite radio to hear that kind of thing and what they offer is free. With porn stars like Annie Temple, Miss Screams and Sassy Scarlet being interviewed, there's no limit for what Maartman, Priestley and Baldry will cover. The sex industry is a popular topic, and the guys actually see a different side of these stars. These women are friendly and super smart. They're willing to have a good time on What's Radio and actually reveal a different side of their trade. For musicians, they get a chance to perform acoustic sets and it's free publicity. Bands like Celebrity Traffic, Durban Poison and We Are Seven have performed and music from Les Monstres Terribles and No Operator have been played. For any band who wants to be heard, What's Radio is also a great platform to deliver it. According to their statistics, with an average of 350 downloads per week and 6500 page views, what's happening is that both this podcast and the people they talk to are getting exposure.
whatsradio.com

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KATAPLEXIS

By Demonika

Hearing the new Kataplexis full length "Insurrection" which is about to drop in mere days (out now by the time you are reading this)

it's got to be a pretty exciting time for the young death/grind band from Calgary, Alberta. Its apples to crunchy peanut butter sandwiches in comparison to there original rushed demo from 2008. But that and the countless live performances over the last two years (including high profile shows such as The Black Dahlia Murder and Behemoth) was all fans had to go by. With the new release in hand, I talked to guitarist Jordan Schritt regarding the grind and the road ahead.

AU: What preparation work did you do before hitting the studio?

Schritt: After writing was finished in November of '09, we rehearsed steadily and went through a few line up changes until we hit the studio in January of 2010. We were much more prepared as a group this time out knowing we were on a very strict clock with everything.

AU: What were some challenges you had to overcome to complete the album?

Schritt: Once in the studio we realized we didn't see eye to eye with our producer and eventually he was let go before any proper vocals were recorded. We had the music recorded but only



Photo: Will Young

scratch vocal tracks and the mix was an absolute abomination. We literally thought the album was going to have to be scrapped the way it sounded. After about a month of the project being on ice a guy named Dennis, who runs Clintworks Studios out of Germany, messaged us offering to mix and master the album for a very reasonable price. He also offered to do one track for free to show us his work so we jumped at the opportunity. Luckily for us the guy's sick as hell and gave the songs a sound we didn't think possible. Following that a friend of ours, Brad Hawkins, came and helped Kyle finish his vocals and the rest is history. If anything

we learned from our experience it's that you can't rely on anyone but yourself when it comes to YOUR music. Music is made because it gives you a feeling that is unexplainable. It's not just something to fill your pockets with as we learned from some people we thought were our "friends".

AU: Most of the songs are focused on real life events and situations as opposed to a lot death/grind bands who try to write the sickest/grossest lyrics or satanic happenings. Where did you guys get the ideas or direction?

Schritt: Kyles lyrics focus mainly on things that he sees day in and day out in this world that he, and all of us for that matter, feel very strongly about. There is to many things wrong with this world to just turn a blind eye and say "oh well it's not my problem". Were by no means telling people what to do, but at the same time we encourage people to use their greatest gift that of course being the mind.

AU: The art work for "Insurrection" is really powerful, can you talk a bit about it?

Schritt: Big business and religion being the two main factors of interest. They both have seemingly brought this world to its knees with lies and corruption. You see it everyday weather its some tv preaching asshole trying to suck seniors

CALGARY CARNAGE

out of their money or the media telling you what to think, eat, fuck and so on. The worlds a mess. Plain and simple. The best way to fight it is by using your voice. That is something we strongly promote political leanings tied to it or not.

AU: What are your plans for the release and the near future?

Schritt: Next up we are currently working on getting a distribution deal for the album. We are hoping to have full north american distribution in the next year or so. We are also in the final stages of planning a long over due western Canada tour with our bros in Faceless Hulk and Terrorhorse. Theses shows will be crazy so please check out our MySpace or Facebook pages for dates in your area. After all that we will finish the writing of our second album and hopefully hit the studio in winter of 2011.

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22 JUNE	Wear Your Wounds with Elison	13 JULY	Immortal Sacrifice with Corpse Stone and Reverend Kill
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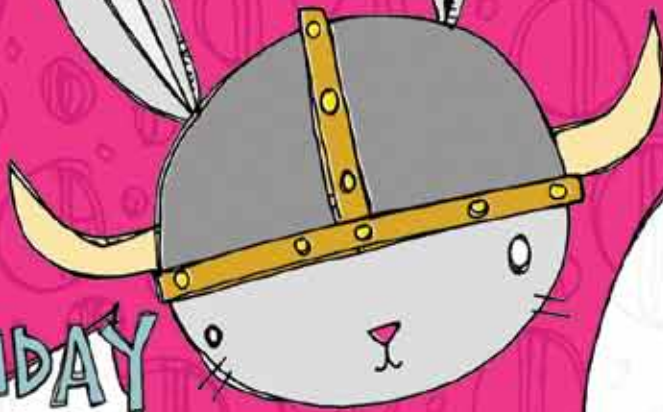
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By Ryan Holmes

Ronnie James Dio was a living legend, well known in mainstream media as the man who popularized the heavy metal salute, but known for much more within the music community.

Over the few days since his death countless fellow metal warriors have stepped forth to offer

their praise of the man whose life had been consumed by music since 1957 when he joined The Vegas Kings. After traveling through various groups with various line-up changes, Dio formed the Electric Elves who shortened their name to Elf in 1969. After being an opening act for Deep Purple, Dio was asked to join Ritchie Blackmore for his solo project Rainbow, and he became

even more well know for powerful performances on stand out tracks like Man on the Silver Mountain and Stargazer.

Personally I first heard that ferociously powerful voice on the Black Sabbath album Mob Rules. I was instantly taken by how upbeat and empowering the vocals were compared to the sorrowful wails of Ozzy Osbourne. I searched out and explored the rest of his discography, and found that this was the case of nearly all things Dio was involved in. From Holy Diver to his last work, the Devil You Know, his songs have an uncanny ability to shake a person out of any funk and reaffirm what's good and true about heavy metal and music in general. And as can be heard on the last Heaven and Hell album, he hadn't run out of steam over his 53 year career.

That I won't get a second chance to see him perform live, now that I have a true appreciation for his music, fills me with a great sadness. It was just good to know that he was still around, singing his fucking heart out and blowing peoples minds on a daily basis. And though I can't say I ever had the pleasure of meeting the man

in person, I can say that from others testimony and interview footage from across his career, he seemed like a genuinely personable and nice guy. The sort of dude you could approach in a pub, buy a beer, and shoot the shit about music or life. He definitely had something to say about it, and we are lucky enough to have a long discography through which we can still hear him whenever we want.

From drunkenly watching old footage of Dio fronted Sabbath on my friends TV trying to imitate his inimitable voice, to being blown away by a man older than my parents on the triumphant Heaven and Hell world tour. I, like many of you, have been changed for the better by this mans hearty contribution to music, and I am forever grateful to have experienced the power of his voice in person. Ronnie James Dio was a rare breed, who maintained integrity, not only professionally, but also artistically until the end of his life.

Rest in peace Dio, July 10th 1942 - May 16th 2010. The ending is just a beginner.



Dedfest Update

Dedfest is getting an upgrade this year. Due to some unfortunately timed renovations going on in Edmonton's Metro theatre, Dedfest will be taking place from August 19th to the 26th at the Meyer Horowitz theatre on the U of A campus.

Last year's festival included the premiere of schlock master Uwe Bowl's most acclaimed picture to date Postal, along with Dead Snow and fan favorite Return of the Living Dead.

SHR-EDMONTON

No word on what will be screening this year but given the past track record it's sure to be an interesting mix of modern mayhem and classic blood soaked reels from the past. Mark it on your calendars and check back here for more info in the next issue boils and ghouls!

-Ryan Holmes

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"Edge-Break Revenge"

Interview with: JasDave - Vocals

By: Pauly Hardcore
myspace.com/illfatedxxx

AU: So how long have Ill Fated been a band?

JASDAVE: We started last summer. I quit still fighting because I felt like it. I thought I'd chill from playing in bands when I went back to school but then I thought "fuck that". There's not a lot of straight edge guys that were around my age except for Natt from still fighting, and Kris who doesn't know how to answer his phone. Every one else was busy like Adam Dyson from Withdrawal (he puts everything into his music). So I branched out and asked some younger dudes who were passionate about straight edge and hardcore if they wanted to start something and by younger I do not mean new jacks, I am 24 and grant is 17. Nambla baby!

AU: Speaking of Withdrawal, we booked them to play a house show here May 31st and also have them out here for the Fest, should be insane! great great band, have you played with them?

JD: Yeah we have. I fucking love them. Adam is a good friend and he works insanely hard to get his music out there. I don't care what any one says, they are one of the best bands out there right now. They're touring California right now, man, unknown misery is hard as fuck and the new stuff they are putting out... DAMN!

AU: Who's in the band and what do they do?

JD: I sing, Adrian plays drums, Natt plays bass, Nich & Grant play guitar. I write lyrics. Me, Grant and Nich all write the music (riffs/songs)

AU: Where did the name come from? There's a Hollow Ground song called ill fate...?

JD: Yeah haha I guess it was kinda a Hollow Ground reference. When I started still fighting with Tom and Ryley I wanted to call it ill fated but



Spencer (the drummer at the time) wanted to name it after a no justice 7". I started this band and really did not want to call it weed whacker (Adrian's idea)

AU: Have you all been edge your entire lives or was it a choice you made at some point?

JD: For me, its kinda weird. I grew up with a dad who had a slight drinking problem. He got diabetes which I blame on his drinking. My parents separated and I was just told by my mother and by the example my father set that drinking was dumb. I don't mean to be racist, but I come from an East Indian back ground and have seen first hand how stupid East Indian men act towards their wives and kids when they are drunk. I was not straight edge though, and before I got into hardcore and straight edge as much as I did, I did have the occasional drink here and there. Then one night I was hanging out with a co-worker who was notorious for drinking too much & it was not pleasant. Decided once again, that shit just was not for me. I got into hardcore shortly after that summer, around 19 & I claimed Edge. It doesn't matter how long each of us has been edge. In my opinion one sip erases a life time of conviction, and its the undying conviction you have at this moment that matters.

AU: Last summer was a real edge/break summer for a lot of kids out here...

JD: There was a wave of edge breakers here like a year or two ago too. I never had the urge but I had thought "what if I wasn't edge. would it be easier to get along with people?" and the bottom line is, that if I have to change who I am to be able to party and hang out, then fuck partying and hanging out. I party plenty hard sober.

AU: Thoughts on being part of such an eclectic lineup on the VIHC FEST with bands like Donnybrook, Shook ones & Crucified?

JD: Man I'm fuckin' stoked we get to play Van Isle. We're on tour with still fighting. Its gonna be a great tour and and then we get to play this awesome fest in a beautiful province I've never been before. That's of course if Grant doesn't

break when he turns 18. I'm gonna rape that mother fucker if he does.

AU: You're doing this on the back of a demo?

JD: We recorded a demo a few months ago. But we also just recorded another 3 songs + 1 bonus song + 1 demo song remixed with additional guest vocals from some down as fuck ninja, Rich Moyer. Its gonna be called 'smother the fire' and putting it out on our friend Kevin's tape label 'eradicate'. Please check his shit out. He's putting out great stuff and putting some past Winnipeg hits on cassette for the world to enjoy.

AU: Around here it is getting harder and harder to host all ages shows, which is funny because we maintain a strictly no drugs/ alcohol tolerance - is Winnipeg the same story? why do you think that is?

JD: Yeah it is kinda hard. We got one easy-to-book

WRETCHED WINNIPEG

all ages venue, it's the punk record store called War on Music. All ages shows can happen at churches or halls, but its expensive (or can be a gamble). I think maybe in the general sense its just not profitable. The main hardcore kids in this scene do not care if drinking is permitted or its an all ages show, edge or not, they are there for the music and not just to hang out and drink. But the general population will be not-so-stoked if they cant pound back a few brewskies while enjoying the 'live entertainment'.

AU: Good talkin' to ya man, last words for the masses?

JD: Wolfs Blood, First Strike, Hollow Ground reunion show w/ Still fighting & us - Ill Fated. Straight Edge is awesome, Withdrawal rules, Still Birth rules, I love hardcore! Thanks for interviewing me! See ya this summer!

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VIHC Fest 6 - July 31st & August 1st
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Interview with: Kelly - Guitarist for Shook Ones

By: Pauly Hardcore
 vihc.net

The time is nigh, the Vancouver Island Hardcore Punk Society presents: VIHC Fest VI - July 31st & August 01st @ the Victoria Arts Connection #110-2750 Quadra st. Victoria, BC. \$20 for a one day pass & \$36 for a 2 day pass - available in Victoria at Ditch Records & Black Raven Records + check VIHC.net for details soon on ordering online. We're hosting over 30 bands including Donnybrook! [myspace.com/donnybrook] Shook Ones [myspace.com/shookones] Empires [myspace.com/empiresattle] Make Do & Mend [myspace.com/makedoandmend] Crucified [myspace.com/crucified13] Withdrawal [myspace.com/withdrawal13] Ill Intent [myspace.com/illintent206] Slingshot [myspace.com/slingshotpunk] + AK47, Voices, Ill Fated, Still Fighting, Everyone Everywhere, Damages, Tempest, Substance, Cold Craving, Putrid Brew, Fear of Tomorrow, Sabertooth, Tongue Tied, Compound Terror, Blackwater, Joyce Collingwood, Victims Choice, White Ribs, On Call Heroes, No Eulogy, Persistence of Time & Iskra! Look up these bands on myspace and check out their tunes, they're coming from Winnipeg, Kelowna, Calgary, California, Connecticut, Seattle, Vancouver, Nanaimo as well as Victoria locals! It's been a long arduous task organizing the Fest this year, be it running into roadblock after roadblock trying to secure an all-ages venue, being met with tepid resistance



when it comes to securing funding & sponsorship [huge thanks to CFUV, Absolute Underground, The WOLF 106.9 FM & Tom Lee Music] and mounting costs for band guarantees, security, insurance etc has our collective 6 person Society running ragged in order to bring this diverse mix of Hardcore, Punk, Grind, Metal & Noise to the Island. That being said we are thoroughly excited to bring you this years lineup, and to chime in on the fest I got in touch with one of our headliners, Shook Ones, to see what they have to say about venturing out to our island for the first time since the VIHC Fest 4!

AU: Whats new and exciting in the Shook Ones universe?

Kelly: Not all that much. We just got back from Europe a couple months back and things have been pretty chill while people focus on other aspects of their lives. Funds is on a mega-tour with Black Breath and I'm getting ready to move to California for grad school. Jimmy's in LA doing Dear & Departed, Scott's building cabinets and trying to move to an island, and Bo's playing in about a dozen different bands. We've been talking a lot about working on some new songs lately,

which has got us all excited, and Scotty's already kicking out some jams. Hopefully we'll get something recorded by the end of the year.

AU: Have you played with any of the bands on the lineup before? Thoughts?

Kelly: We did a couple weeks on the east coast with Make Do and Mend last fall and can't wait to see those dudes again. We've had really good luck with bands who are not just cool to hang out with, but really have their hearts/heads in the right place (or, at least the same place as us) and

those dudes are the epitome of that. Cool as fuck. Not to mention totally ripping. Stoked to hear their new songs.

AU: Making the trek to Victoria for the Fest is exciting! What are you anticipating?

Kelly: Victoria in the summertime is beautiful, and we're always happy to find an excuse to come up. We are anticipating a luxurious Canadian adventure with lots of fancy tea!

AU: The hardcore scene is so diverse, not often would we see such an eclectic group of bands getting together on one show, why do you think this is possible?

Kelly: Part of the reason a lot of people get in to hardcore is their interest in things that are alternatives to the norm, whether musically or ideologically. In the best case scenario, this translates into lots of different bands with lots of different ideas playing together in the same time and place. Well done, VIHC Society, for creating such a scenario!

AU: What motivates you to perform and keep plugging away?

Kelly: Love for the game? I still get amped on playing shows and writing new music, and I can't

HARDCORE ALLEY

imagine that ever changing. We are definitely older than a lot of dudes in bands these days and our lives have taken us a lot of different directions, but Shooks is a part of our lives that I can't imagine being without. It's also given me the opportunity to see/do things and meet people I would never have been able to, otherwise, and it still does that. Funds always talks about us being one of those bands that will still be making records years after people stopped giving a shit.

AU: Whats the plan for after the fest?

Kelly: Haha. Well, I have class in northern California the next day so I'm gonna haul ass down to the Seatac airport to catch my flight. Hopefully we'll have a little time to hang out in the great white north. We don't get up to Canada nearly often enough.

AU: Last words for those anticipating your arrival for the Fest?

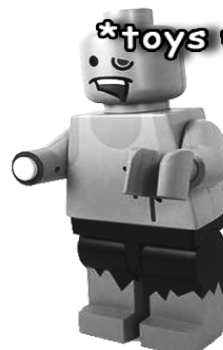
Kelly: Butter up any border guards you might know. Those folks can be cold blooded!

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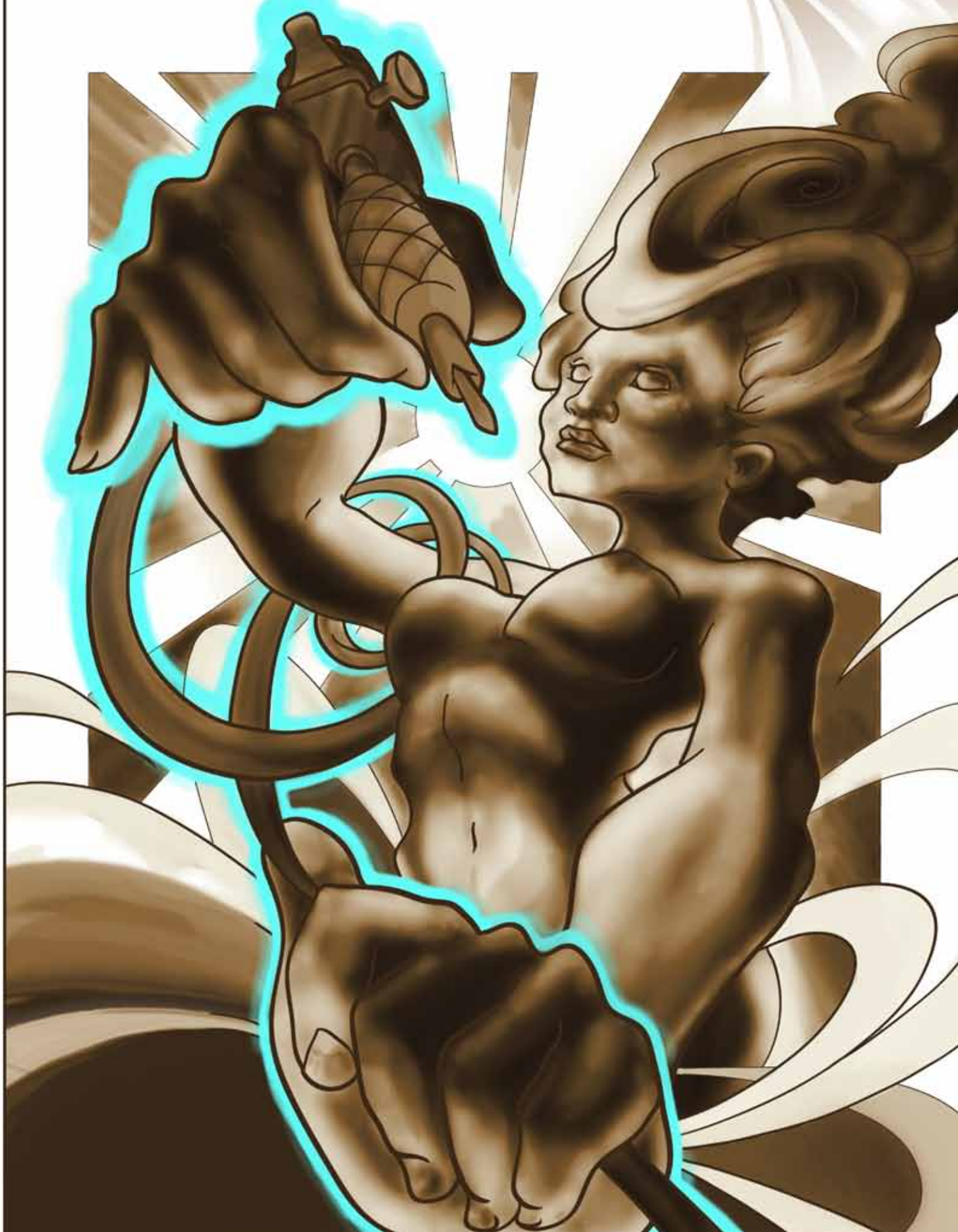


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Frontier Records Interview with founder Lisa Fancher

by Ira Hunter

Absolute Underground: What bands have been on Frontier Records?

Lisa Fancher: Circle Jerks, Adolescents, TSOL, China White...

AU: Did you deal with mostly local bands that you were into?

LF: Yeah, Absolutely, I'd go down to the Cuckoo's Nest in O.C. to see bands.

AU: So how many Adolescents records did you put out, just the one?

LF: Yeah, and the EP. But we're going to re-release O.C. Confidential and maybe some of the other stuff whenever I have some loot again.

AU: So you gave the bands their start?

LF: I just did one off's, you know what I mean? I was just a person who lived with their parents, so I'd do one record and they'd move on. And most of the time I got their best record, like Christian Death. Been kicking around all these years, mostly we're doing re-issues like The Weirdos and Dangerhouse.

AU: And what brings you to Punk Bowling?

LF: I wanted to see NOFX, and to hand out stickers celebrating Frontiers 30th anniversary actually.



AU: Are you still discovering new bands?

LF: No I'm not signing new bands, just re-issuing classic records that didn't come out. And I used to be the president of The Dickies fan club in '77.

AU: Tell people what they miss when they miss a Dickies show.

LF: They are very silly but they're really fun. They still have all the same props, and they do their stuff, ridiculous. I saw Leonard pee on the audience once. At the Whisky, he just fully peed. I think they got banned from the Whisky for many

years, but it was pretty funny.

AU: Then the Blind Melon guy does it, and he gets all famous.

LF: I know exactly, they didn't get the credit they deserved.

AU: There was some sort of riot in the crowd just now.

LF: Yeah what was going on there?

AU: It was just a fight, but then you get 80 fucking security guards, right?

LF: Yeah, that's funny. I haven't seen anything like that in a long time. You probably weren't born, but the whole audience would beat up one guy. Like the whole crowd would just beat up a guy with long hair or something, so I'm glad that doesn't happen anymore.

AU: Tony's got long hair.

LF: I know! They were so thrilled that he cut it, collar length. Anyway so now it's long again. Steve gives him so much shit about that, he isn't having any of it.

AU: Were you around The Adolescents when they lived in that house from the song?

LF: Kids of the Black Hole? I didn't hang out with them when they just hung out at the black hole wrecking stuff. By the time they had the band, I don't think they were getting into as much trouble as they were. TSOL on the other hand, those guys were a handful. Jack was hilarious. They used to tell stories when we were making the Dance With Me record. How they'd like, chop through buildings with axes and stuff.

AU: Digging up corpses to have sex with?

LF: No just to steal or fuck it up. Jack

has some great story's, he should write a book that guy.

AU: I had another question but I just gapped out there, I'm too stoned.

LF: You can't have enough money to get stoned here. I didn't smell any in the audience so that was weird. In my hotel I smelled more weed than out here.

AU: So a lot of people came out here for D.R.I.

LF: They're ok, they never thrilled me. I like 7 Seconds, D.R.I. never killed me, maybe it's just one of those things. [checks out a watch on her ring] We got to get Tony, his flights leaving soon. www.frontierrecords.com

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YESTERDAYS HEROES interview with Gripper (vocals)

Absolute Underground: What's the name of your band?

Gripper: Yesterdays Heroes, and the only true oi band in Vegas. I'm the singer, Gripper, I'm originally from London.

AU: You came up and sang with 7 seconds?

G: Yes, everybody knows that song, everybody loves that song. It's known all over the world.

AU: The oi version of 99 Red Balloons?

G: That's right.

AU: Are you having a good time bowling?

G: Oh yeah, 100 per cent, but I'm not very good.



AU: You've got the red suspenders. That keeps your pants up so they don't fall down when you're bowling.

G: You know what, I'm not like these people who have their pants on the ground, I have 'em up.

AU: Wildest thing you saw this weekend?

G: Some girl getting thrown over the top of the mosh pit into the security, and the security not catching her, ended up on the floor.

AU: What other bands are from Vegas?

G: There's a lot of good Vegas bands out there.

AU: Record label?

G: We're doing our own thing right now, we haven't really been recognized. Hopefully we will be with this world cup song. Just go to FIFA 2010 world cup anthem, and put in Yesterdays Heroes on youtube, check it out.

www.myspace.com/yesterdaysheroeslasvegas



2915 Douglas St. Victoria BC
250-382-5111

The Aggrolites

Punk Rock Reggae

You might not be able to hear the punk rock influence right away when you put on an Aggrolites record, but it is there. Whether it is the way the band looks or the tremendous amount of energy and enthusiasm that they pour into each live show, these guys are some truly badass punks. This is not some watered down Americanized drive. This is old school authentic Jamaican style reggae being delivered to you, by a gang of hooligans from Los Angeles. Having just put out their fourth album on Hellcat Records last year, these guys aren't backing down anytime soon. Come see them this summer, on July 9th in Victoria, as part of the 11th Annual Victoria Ska Festival.

AU: How long ago did the Aggrolites form?

Brian Dixon: We officially formed the day of our first show. May 20th, 2002. We had all been playing together in various bands before that, so it was pretty easy to throw it together.

AU: The Aggrolites originally formed, as a backing band for reggae legend Derrick Morgan is that correct?

Dixon: Right. A promoter friend of mine was bringing him out for one show in Los Angeles and he needed a backing band. I asked him if I could put together an "all-star" band. He agreed. Derrick was so impressed, he called me a few months later and asked if we would write and record an album for him (which we did). The album never came out, but we had such a great experience playing together, we decided to start playing shows on our own.

AU: Several of you were originally in the Rhythm Doctors, the only reggae band signed to legendary punk label TKO Records correct?

Dixon: Yes, it was an instrumental reggae band. Heavily influenced by the organ work of Jackie Mittoo. People were blown away, because in Los

Angeles, this kind of music was never performed live. I think the novelty of doing something that modern fans had never witnessed live, made the band something special.

AU: You guys toured with Madness a few years ago, playing huge arenas in Europe! How large were the crowds that you were playing for on that tour?

Dixon: That was a crazy experience. Nine shows opening for Madness in England. Playing in front of 15 to 20 thousand people every night! To top that off, Jerry Dammers from The Specials was the DJ in between sets!!!

AU: Would it be an understatement to say that you tour a lot?

Dixon: We play about 160 shows a year. If it were up to me, we would do more. I love touring!

AU: Being that you guys do tour so much, what is your secret to maintaining such an amazing stage presence night after night?

Dixon: I can only speak for myself, but it's usually a personal competition with myself to rock the crowd as hard as I can. It's a total adrenalin rush for me. It usually takes me about 30-45 minutes to calm down after a show. It's an addiction. Pumping up the fans and seeing them react; all the smiles on their faces, means more to me than all the money in the world.

AU: Not only have you backed Derrick Morgan, but also reggae legend Prince Buster, and ska/



punk legend Tim Armstrong! Any highlights of any of these experiences you would like to discuss?

Dixon: The Tim Armstrong album was fun. Really

TOXIC TOAST

short, but fun. Originally, he just wanted us to demo two songs for him. He booked two days in the studio. We worked so fast and recorded everything live (usually one take), that we finished the two songs in the first 45 minutes! We kept asking him, 'what else ya got?' A short time later, he had enough for a full album.

AU: You guys play a specific style of reggae. Late 60s/early 70s Jamaican style reggae, correct?

Dixon: Yeah, it's in my opinion, the most unique era of Jamaican music. New studios had opened at the time, with new producers and young musicians stepping in to the music biz, all trying to make their mark. They were very experimental. They were listening to a lot of American funk and soul. We emphasize the funk and soul in our music and we call it "Dirty Reggae".

-Chuck Wurley



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SUNSET STATION VEGAS PUNK ROCK BOWLING 2010 - ALLEY ENCOUNTERS

GUTTER BUTTER

AU: What's your bowling team's name?

Gutter Butter: Same as last year; Gutter Butter.

AU: What is gutter butter?

GB: Have you seen the Nutter Butter cookies? It's based off the cookies. We've lost our voice this weekend, it's all the drinking and abuse.

AU: Are you guys Canadians?

GB: No we're actually Californians, but we sound Canadian now. We're honorary Canadians.

AU: Are you good bowlers?

GB: We sucked so bad last year, now we have a great handicap.

AU: Craziest Vegas story?

GB: A lot of my stories end with me being drug back to the room and put to sleep in a bathtub.



HELLS KITCHEN

AU: You were last year's winners of Punk Rock Bowling, how did you spend the prize money?

Hell's Kitchen: We spent it all before we left town. That's what you're supposed to do in Las Vegas,

AU: How did you get so good at bowling?

HK: I've been bowling since I was five, and bowled league until I was 16. Then I found punk rock and weed and started touring and playing shows, then I started bowling again when I was 36.

AU: What band are you in?

HK: Portrait of Poverty, and I played in a band called Apple Maggot Quarantine Area.

AU: What is Hell's Kitchen in Tacoma all about?

HK: It's a live music venue with great food. We do punk and metal as often as we can.

AU: Craziest Punk rock Bowling story?

HK: Winning last year. They put us up against some young scantily clad women in the first round and we thought we were done for sure.

AU: Tell the readers what they missed.

HK: A whole lot of drinking, which I know you Canadians like to do, eh? Say Hi to Willy.

www.hellskitchenonline.com

www.myspace.com/theflashagenc

FAT WRECK WIKI

Absolute Underground: What does this mean, the unofficial Fat Wreck Chords wiki?

Wiki Guy: It's a fan site for all things Fat Wreck Chords. It's like wikipedia but for Fat Wreck Chords bands so NOFX, Lagwagon, Strung Out, Less Than Jake and bands like Against Me that used to be on the label, that kind of thing.

AU: And now here you are in Vegas and you're bowling right between the NOFX team and the Absolute Underground TV team, are you honoured?

WG: Yes I'm pretty stoked about that, we're all pretty excited to come down here and see Kent and Melvin and Limo bowling 2 feet away from us it's pretty cool.

AU: So how drunk and how crazy is NOFX's manager, Kent, bowling right now beside us?

WG: Kent, does he even drink anymore?

AU: I think he had something in his coffee.

WG: Yeah, Melvin showed up pretty late that was kind of funny.

AU: But where is Fat Mike?

WG: I don't know. He's not on their team. He might be on the Fat Wreck Chords team.

AU: He's looking a little skinny these days.

WG: Yeah he is looking quite skinny these days. He's not really that fat.

AU: Is he on the Jenny Crank diet?

WG: Yes

AU: What secrets do you know about bowling and Fat Wreck Chords? What can you tell us that has never been revealed before?

WG: Erik Melvin is ridiculously good at bowling, I don't know, I assume it's all the drugs or something.
www.fatwreckwiki.com

HOOKEES 'N BLOW

Absolute Underground: Hookers 'n blew it!

Hookers and Blow: We tried to represent but we been perprating. We lost to Northeast records.

AU: Tell us what happened.

HB: We shat the fucking bed. I had the whiskey runs. We shat that bed like a motherfucker.

AU: You came in 3rd or 4th though.



HB: Yeah, we're in the money, but last year we got like a thousand bucks.

AU: How are you going to spend your money?

HB: It's already gone, Hookers 'n Blow; black ones.

AU: What do you have to say about this finish?

HB: It's fantastic, we all bowled really good. We had a good time, we're drunk, it's all good.

AU: Do you go straight edge for bowling?

HB: Fuck no! You got to have fun, that's what the booze is for. That's why its Punk Rock Bowling!

AU: Drink early, don't eat.

HB: Exactly, I haven't eaten yet today. Its 6:20pm and I barely slept. Let's spend our prize money on food and booze and more booze and gambling.

AU: Is it Punk Rock Bowling in Vancouver next?

HB: It's not happening this year, underfunded.

AU: 2nd place last year, now 3rd. More practice and you will be the first Canadian team to win.

HB: We're going to do it, next year first place.

ILL REPUTE

AU: Who am I talking to?

Tony Cortez: Tony from ILL Repute I play guitar

Chuck Shultz: Chuck from ILL Repute I play drums

AU: You're into the second round of bowling?

TC: Actually I think we've just been squeaking by. We've been getting lucky.

AU: Are you drinking while you bowl?

TC: Not today, I drank too much yesterday.

AU: Give me a brief history of ILL Repute.

TC: We formed in '81. We're a little low level. We mainly play dive bars. We saw this stage out here for this festival and I'm kind of intimidated. It's going to be weird for us, man.

AU: Where are you guys from?

TC: Oxnard California, 60 miles North of L.A.

AU: Who are you playing with today?

TC: It's a total honour. We're playing with D.R.I., TSOL, The Adolescents, 7 Seconds, The Crowd, The Dickies, Stretch Marks, and Channel 3.

AU: This is a real old school punk rock tonight.

TC: Yeah this is old school night, that's where we belong. We're going to have to forfeit our bowling game right now to play our gig on time.

AU: Stretch Marks had to forfeit too, because of Dr. Know-Show. Craziest bowling story?

TC: The team I was on two years ago, the Pin Surgeons, came in second place. Which is a crazy experience man when 1000 people are watching your every fucking move. It was just insane.

www.myspace.com/illreputehxc

TEAM NUT BAGZ

AU: What's the name of your team?

Captain Brad: My name's Captain Brad, we are team Nut Bagz. We have Paul Brashier, Krista Penick, myself, Bradley Ball and Katie Ball. We are here on a mission to kick Fat Mike's ass at bowling. So as long as we get up against Fat Mike, I mean he's not even that fat, I don't know why they call him fat. I guess they can call me super fat Brad or something. We are here to win punk rock bowling.

AU: I think all of that speed is making him skinny Mike. Why bowling?

CB: It's the best sport for punk rockers in the world. We like to knock shit over and make lots of noise. And that's what happens when the pins fly.

AU: Has there ever been nuts on the chin?

CB: Not with me, but I'm not against it, for some young ladies for sure.

-Time goes by-

AU: This is a Fuck Nutz update

CB: It's Nut Bagz. I told you, this is my destiny to bowl against Fat Mike. And it's here, this is my wish, and it's happening right now. We've got Fat Mike on standby here, we're bowling him. I'm going to kick his ass, that's what I'm here for.

-More time goes by-

AU: You never said you were good at bowling.

CB: I'm really not, I just got lucky a couple of times, and now I'm floundering.

AU: So what round is this?

CB: Well right now there is the last eight teams, so if we win I guess we are in at least 4th

. -Even more time goes by-

CB: Well the mission was to go up against Fat Mike and his ringers; We gave it our best shot. We came up 17 pins short, at least we went down fighting.

AU: You lost to the champions, so that's okay.

Who was in a band with Jack Grisham before TSOL called the Hoods?

Paul Brashier: That was me with Jack and Ron, and Steve Olson, the skater. And a friend of ours Brian, we had a band called The Hoods in '79. And we played for about a year and then Vicious Circle started. And then when Vicious Circle and The Hoods broke up that became TSOL. And then I joined The Chiefs back in 1980-82.

AU: What did The Hoods sound like?

PB: It was just raw early Punk Rock. The way all of it was back then. It was



straight garage punk rock.

AU: And TSOL had the song "Code Blue" were Jack had sex with a corpse. Any truth to it?

PB: There was a lot of things going on back then. In fact Todd, the original drummer and Jack, they tried to steal a casket with a body in it at a mortuary right around the corner from my house.

AU: Talk to me about team Nut Bagz.

PB: We came out to kick Fat Mike's ass, and fucking Fat Mike took us. We lost but you know he respected us, and that's what counts.

NORTHEAST RECORDS

AU: Who are we talking to?

Mike Dunn: Mike Dunn, Northeast records

AU: Northeast records came in what place?

MD: We came in 2nd place only to Fat Wreck Chords; Team Pin Laden.

AU: Is it just Fat Mike and a bunch of ringers?

MD: No, its a true Fat team. It was a close match.

AU: Who had the handicap?

MD: We spotted Fat 120 pins, and we came back really close near the end, our team bowled our asses off, but they pulled it off.

AU: I noticed you had cheerleaders?

MD: Yeah, that was a friend of ours with a big Northeast Records sign supporting the label. There were more cheerleaders for the Phenomenauts, but we beat them.

AU: So you stole their cheerleaders?

MD: Borrowed [laughter]

AU: Describe the final round of bowling.

MD: The final was the most exciting experience here at Punk Rock Bowling in my 11 years doing it. A ton of people supporting both labels. Amazing!

AU: Who is on your label?

MD: Most notably we put out The Briggs first record 10 years ago, "Is This What We Believe". We have The Ignorant, The Booze Hounds, Majorelle.

AU: How are you going to spend the money?

MD: Label, It's going right to the record label, put out another record. We won 1600 as a team.

AU: Craziest bowling thing you saw?

MD: Oh god there's been so many. There was the guy's bowling in g-strings, which was pretty hot.

AU: What other teams did you go up against to make it to the final?

MD: Phenomenauts, Hell's Kitchen. It was such a long day. We were in the bowling alley from 10:30 this morning until 8 o'clock at night.

www.northeastrecords.com

BEAVER FEVER

Absolute Underground: Tell me about the beaver fever.

Beaver Fever: Well there's only one known cure for the beaver fever, and that's more beaver.

AU: Now, beaver fever originates when an animal dies upstream and you drink the water.

BF: That's right

AU: What does that have to do with bowling?

BF: We just didn't want to bowl in corsets anymore. We were the Pirates of Whore Island for five years. I got these sweet tails and these bitching fucking hats. Actually my teammates didn't want to be called the Wizard Sleeves this year, so we settled on Beavers.

AU: You're not from Canada are you?

BF: No we're from Orange County, California.

AU: What is the craziest thing that's happened to you at punk rock bowling?

BF: I had sex with a stranger once.

AU: Tell us more.

BF: I can't. I'm married now.

AU: We're from Canada, what does bowling and beavers have to do with each other?

BF: I have no idea

AU: Describe your costumes.

BF: We have this big ass beaver head on our heads; it's like a hat. We each have little pink tops with our numbers on the back, and beaver tails.



D.R.I. interview with drummer Rob Rampy

Absolute Underground: How long have you been with D.R.I.?

Rob Rampy: 19 years.

AU: What album did you come in on?

RR: Started in '91. Definition was my first record I did with them, then a live record, and then Full Speed Ahead.

AU: How did you end up getting back together? People were losing hope.

RR: Well the whole reason we stopped was because our guitar player got sick, and then he recovered and we started playing again. It was just a five year hiatus.

AU: Did you really feel a lot of positive thoughts? I think that the powers of the punks

just pulled him through.

RR: Well there was a lot of positivity in the punk scene at the time. There was a lot of benefit shows. I actually went to California and formed a band called Dirty Rotten Imposters and played a benefit show. There was a lot of positive outlook on that from the punk rock community which really kind of struck us to get back out there.

AU: I hear there might be a new album?

RR: We've been thinking about writing a new record but we've been thinking about it for five years.

AU: What do you think of the new wave of Thrash?

RR: There's some good stuff coming out. A lot of the older bands are resurfacing and doing a lot of newer things and it's good.

AU: Back then what was influencing D.R.I.?



RR: Oh I don't know, I'm from Florida, and I grew up on D.R.I. I was playing in other bands when I was a skate kid, 16, and D.R.I. was always one of my favorite bands and it has always been a part of my life.



AU: Final words for Canadian fans awaiting D.R.I.'s arrival?

RR: We'd love to come to Canada, but the law won't allow us unfortunately. Some of us are criminals, and Canada doesn't like criminals unfortunately, but we'll try.

AU: We'll always have Vegas.

RR: Well come see us in Seattle or New York, anyone in the French side can cross the border and come see us over there, we'll be touring around the end of the year all over the place, so come check us out.



D.R.I. interview with bassist Harald Oimoen

Absolute Underground: Who are we talking to?

Harald Oimoen: This is Harald from D.R.I. What's up there in fucking Rush land? Take off eh?

AU: So where are we?

HO: Punk Rock Bowling in Henderson, Nevada, right by Vegas. This is D.R.I. and we're going to kick some fucking ass tonight. Take these fucking complacent guys, shake 'em out of their hangovers from last night.

AU: A lot of people came to see D.R.I. because you haven't played many shows lately.

HO: Yeah we took a five year hiatus when Spike got sick, but we're back in full force now. We've done 45 shows. It has been going awesome. The response has been fucking amazing man, fucking crazed mosh pits, fucking stage diving, head-walking, and lots of fucking wind.

AU: And who did you bring out as the drummer? I met Felix a few times in Austin.

HO: We got Rob Rampy, the same gentleman who has been with us for 15-17 years. My names Harold Oimoen, and I'm

bass player number eight out of eight in a continuing series. You could be next, collect them all.

AU: What songs are you playing tonight?

HO: It's more old stuff because it's a punk rock show. We have more metal songs, but we try not to play those at the punk shows.

AU: Are D.R.I. the founding fathers of crossover?

HO: Pretty much. I remember the shows we used to have in San Fran, there was a punk club across the street called the Rock on Broadway, and across the street from that was the Stone, where they used to have all the metal shows. And as cliché as it sounds, people just started going across the street to check out the other scene and it just kind of blossomed from there. But I'd say D.R.I., C.O.C., fucking Suicidal. Those are probably my three top bands for that kind of thing.

AU: So what about BYO records?

HO: Oh it's awesome, fucking great people man. It's a little bit too windy today but we're trying to hold down the fucking fort here. But

we're having a great time here so far. I just got to pace myself on the drinking and the herb smoking.

AU: Final words for Canadian Fans?

HO: Sorry we haven't been able to play up there, but due to your strict government regulations we aren't allowed in your country. We'd love to come play up there. Maybe you guys can get a petition going or something. Write your local congressman, is that what they call it up there?

AU: Yeah

HO: I'd like to say hi to Geddy, Neil and Alex for giving me 30 years of the best music ever you, guys rule man. [singing] We are the priest of the temple!

AU: What about the bands that you're playing with today like Stretch Marks, real old school.

HO: Oh yeah awesome, I feel bad they're playing so early. Everyone's still trying to get over their hangovers, man. Also I want to let everyone know I've got a book coming out. I used

to take photos for Metallica and Slayer and all the thrash bands. It's going to be called "I Washed Dishes For Metallica". Going to have all the shit they don't want anyone to fucking know about or hear. It's going to be a tell all. Its going to make the Motley Crue book look like a fucking Dr. Seuss book man. We just had our 28th anniversary three days ago, so here's to 10 more, thanks for listening.

www.dirtyrottenimbeciles.com



D.R.I. interview with vocalist Kurt Brecht

By Ira "Thrash Zone" Hunter

Absolute Underground: How long have you been with D.R.I. ?

Kurt Brecht: Since the get go, 28 years.

AU: I've met your old drummer Felix a few times, he was talking about the possibility of doing a special reunion with all past members?

KB: Well we're just really busy doing our own thing right now. He's got his own band, Blunt force Trauma.

AU: .Was there a plan that you were going to play Dealing With It straight through?

KB: I haven't heard that, but it sounds fun. It's not very long. I think we'd have to add something to that. Like straight through plus something else.

AU: You play 20 or 30 songs in your set right?

KB: At least yeah, more than that.

AU: Tell me about the very beginning, how old were you when you started?

KB: Probably 21.

AU: Who was the youngest member at that time?

KB: My brother he was youngest.

AU: And guitarist Spike is now 100 per cent healthy and everything's a go?

KB: Yes.

AU: Are you going to come up to Canada?

KB: We're not allowed in Canada.

AU: Did you do any bowling?

KB: Not yet, but I'm a bowling maniac, I plan on bowling.

AU: Once all the punks are done?

KB: I'll be bowling tonight maybe after the show.

AU: I'd like to put a bowling ball in the D.R.I. logo, like he's holding a

bowling ball.

KB: [laughter] uhm yeah you can do that.



AU: What kept you guys going this whole time, just the fans really wanting you to play again?

KB: Well we've always been together, we

stopped for a short break so Spike could get healthy and then we went right back on the road again, but it's the fans that keep us going for sure.

AU: Anything in the works, maybe a new album?

KB: That's the plan. Fans want it, record company wants it, we want it. It's just if we have time to do it, we're really busy touring right now.



SUNSET STATION VEGAS PUNK ROCK WEEKEND 2010



Las Vegas, Nevada is a city like no other, well honestly there might be several others like it, and in fact I have this sneaking suspicion that Reno, Nevada which isn't too far away, might be quite similar. But I digress. Besides, I am not going to Reno to do a compare and contrast. It is bad enough that I have been to Las Vegas twice now. I think that the Bouncing Souls probably

describe it best, when they reference it to the work of Joseph Conrad, by calling it, "the heart of darkness", in their song, "Punks in Vegas". But no matter how much contempt you develop for Sin City, you can't deny that the yearly Punk Rock Bowling Tournament in Las Vegas is amazing. They say that what happens in Vegas stays in Vegas, but as one of the bands put it during their

performance this year, not everything has to stay in Vegas, Punk Rock Bowling is worth telling people about.

This year I got to Las Vegas a couple of days ahead of everyone else, I wanted to get a head start on things I suppose, or maybe just take a longer vacation and see more than just the cesspool known as Vegas. So I rented a car and went to find some Mormons! Well, in all actuality I drove to Utah, not to find Mormons, but rather to see Zion National Park. Highlight of that part of the trip? Lizards, real live lizards! Though this lost some of its excitement when I got home and found out that there are lizards that live right here in Victoria, BC. I was also a little bit let down when, the day before I left, I found out that I would not be seeing Sonic Boom Six from England playing in Vegas. Apparently those Brits could not figure out how to start their tour on time. No matter, there were going to be so many bands at Punk Rock Bowling this year that I figured I would probably be sick of live bands by the end of the weekend (yeah, right). This year, my dear friend Alayna decided we should actually try bowling, since, well it is bowling tournament. So she formed a team, The Victown Bowlers, which will be called the Respectable Bowlers next year. This seemed like a hilariously good idea, as we have no way of practicing. Victoria does not have a bowling alley. Competition sure got down to the wire for us, no, wait, looking for a fourth member to make up our team, so we could compete got down to the wire. With three minutes to go before competition began on Saturday morning, we recruited Nick from the California band, Trial by Fury. Then we pretended to bowl, while the guys and gals from the Black Fag team next to us, actually bowled. The three nights of live bands at the Sunset Station Hotel and Casino in Henderson, Nevada (part of Vegas really) got underway on Friday night at 5 o'clock. Starting things off were our good friends from Las Vegas, Guilty By Association. Friday's outdoor extravaganza of punk rock was capped off with a rather belligerent, extremely entertaining and really tight set from NOFX. Other Friday night highlights included sets from, Youth Brigade, and Teenage Bottlerocket. Later on I had the

joy of seeing one of the many side projects from the Swingin' Utters boys, the Filthy Thieving Bastards at a small club inside the hotel. Johnny Bonnel, the singer, even finished off with an impromptu stage dive, which no one really saw coming. Saturday brought more great music to follow the bowling. Ranging from the twang of Old Man Markley, to the intensity of the Riverboat Gamblers. Being a huge Swingin' Utters fan, I actually dragged my old bones up front for their set. I left Flogging Molly's set early to catch a local Descendents cover band, called Vegascendents, playing on the patio of the Hooters, inside Sunset Station. Yes, I just said that I went to see a Descendents cover band playing on a Hooters patio. Only in Las Vegas.

By Sunday people were starting to wear down, whether it be from too much partying, too many bands, too much bowling or a combination of all three. There seemed to be no stopping the amazing lineup of bands however. And in the mid afternoon Canada's own old school punks, The Stretch Marks hit the stage followed by nearly a dozen more bands from the heyday of punk rock. TSOL, the Adolescents, the Dickies, the Crowd, and 7 Seconds were all present. At some point during all this punk rock wonder, and extremely loud noise, I passed out for a while. But I did make it back in time to see D.R.I. headline the outdoor event, before things moved inside. Last but not least was the much-anticipated Me First and the Gimmie Gimmies show at Club Madrid inside Sunset Station. Opening up this event once again was a Canadian band, Saint Alvia, followed by the brilliant Cute Lepers from Seattle. The Gimmie Gimmies bantered back and forth, and drove hard through a series of songs, which had already been made into hits by everyone from R. Kelly to David Bowie. Who knows if I will ever go back to Vegas again, (there have to be better places on earth to vacation, there really does). But I do know two things: that the 12th Annual Punk Rock Bowling Tournament was something we will never forget (well some people might not remember much) and the tap water in Vegas is kind of gross. Stick to the beer.

-Chuck Wurley

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Inter view with Spike Slawson Me First and the Gimmie Gimmies singer, Swingin' Utters/Filthy Thieving Bastards bass player

AU: Who are we talking to?

Spike Slawson: Alfred Slawson, and I am just trying to find a Starbucks.

AU: How many bands are you in that are playing this weekend?

Slawson: Three bands, Me First and the Gimmie Gimmies, Filthy Thieving Bastards, and the Swingin' Utters.

AU: Are you bowling as well?

Slawson: No.

AU: No bowling?

Slawson: No, I can't stand it here.



AU: Too artificial?

Slawson: I hate everything about it. Everything I hate about the West is all concentrated here.

AU: I am from the West Coast of Canada, now you don't group Canada in there too do you?

Slawson: No, I like Vancouver. I don't really like Calgary, but then I hate the plains here too.

AU: So you want to stay in the Green Zones?

Slawson: Mainly. I feel as though my eyes are going to shrivel up, and fall out of my head here.

AU: Anything good to say about bowling?

Slawson: No man, I don't really enjoy it here. I don't bowl, and when I did, I didn't bowl very well.



up. There is urgency to it.

AU: Kind of like your stage presence. It has a manic like urgency.

Bonnel: Thank you. That is what I aim for; the songs really get me going.

AU: You really move to the music, you are always quite caught up in it.

Bonnel: I am a huge fan of all the guys, they work me up. They are talented and creative people. You have to belt it out and shove it down the audience's throats.

AU: Did you ever tour the Filthy Thieving Bastards?

Interview with Johnny Bonnel (lead singer, also the lead singer of the Swingin' Utters)

By Chuck Wurley

AU: How did the Filthy Thieving Bastards come about?

Johnny Bonnel: Darius and I tried to start up a band that was reminiscent of early Pogues. It wasn't really planned out that well, but it came to fruition when we got Randy. He ran Stout Recordings; he was recording mostly bands that were on TKO Records. We didn't know he was a great drummer until we started laying down tracks with him, and he offered to do the drums. Spike was always into doing whatever we wanted. We got those two guys, locked down, and that is how we started. We realized it could be a great outlet that was not just punk rock. We realized why stick to the Pogues style format, let's show our personalities off.

AU: Yeah, you can't just keep doing the same thing.

Bonnel: We are already pigeonholed in the Swingin' Utters as a punk rock band, despite the diversity within the band. Everyone knows and likes the songs that are pretty much punk rock.

AU: And you guys do it well. But it is neat to see the three of you doing something else.

Bonnel: It has a weird manic quality, which is what we strive for. It has to be kind of dysfunctional and fucked

Bonnel: It has always been pretty local. We want to tour, I know it's a little late...

AU: It is not too late if you are still creating good new stuff.

Bonnel: I guess that is true, there is no time line, there is no too old to do it.

AU: There is only a time line if you set one. Bonnel: Yeah, that is good, I guess if you still have the juices flowing and are creating, why not. I guess I am just a little jaded, because I dislike that whole desperate, grasping a hold of your past feeling. I embrace old age, and I like to look like an old man. I bust out the cardigans, and the old man hat, and I shop at thrift stores.

AU: You are accepting the fact that you are aging. Look at Charlie Harper of UK Subs, he is in his 60s and he still has spiky blonde hair!

Bonnel: That guy can live on forever; he has got the youthful card. Not only has he outlived so many of the other punks, but also he has a heart of gold. Guys like that should be around forever. He is very important, and he needs to be recognized.

AU: He is a great role model for people.

Bonnel: Exactly. You know on the back of the old oi records? I thought he looked old back then! He was the old punker dude that hung out with the young skinhead guys. I always liked that.

AU: And now he just looks young for his age!

Bonnel: I think it is a happiness thing. He seems like a happy guy, happiness makes you younger.

Swingin' Utters

Interview with Greg Utter (drummer)

by Chuck Wurley

AU: You haven't had a new album in seven or eight years. What can we expect from the new one?

Utter: Some people are going to love it. And some people, it might take awhile. It is not fast and hard.

AU: But then it is not 1992 anymore.

Utter: There you go! And we are not 22 anymore. It is probably more like the mid tempo stuff, and there is some slower stuff on it. Like, Streets of San Francisco, but not as aggressive. It is still punk rock, but just a bit of a different style.

AU: You have been putting out albums since when, 1989?

Utter: Yeah, Johnny and I started the band in 1988/89.

AU: You did an American tour last year?

Utter: We hadn't been to a lot of those places in seven or eight years. We did some east coast and a little Midwest, and it actually went really well.

AU: I notice that you guys have a bunch of West Coast dates this summer too!

Utter: We are also doing some Canadian dates.

We will be starting in Vancouver.

AU: Very cool! About ten years since you last played in Vancouver?

Utter: Yes, about that, it has been a long time. But as far as touring goes, we have those dates in July, and then we will be doing tours all the way up until December. We are back in the game!

AU: Awesome! It was great finally seeing you play after all these years. Up until the Pogues show in Seattle this past year, I had never seen the Swingin' Utters.

Utter: Those shows were some of the best nights of my life. I have been seeing the Pogues since the 80s, and we befriended Spider Stacey years ago. He ended up doing some stuff with the Filthy Thieving Bastards, and he used to come out and see us play and talk about how we should play with the Pogues.

AU: And you guys played a lot of the old really punk numbers!

Utter: Yeah, we went hard and I couldn't have been more happy with how it turned out! Playing with the Pogues for someone like us, its like playing with the Beatles or Stones.



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The Cute Lepers

Interview with Steve E. Nix
(lead singer/guitarist)

By Chuck Wurley

Absolute Underground: Where did you come from today? Right before you played Punk Rock Bowling?

Steve E. Nix: Seattle, where we live.

AU: So this is the beginning of the tour?

Nix: This is the first date of the tour. Tomorrow we fly to Germany and we are going to spend a month touring, Italy, Germany, Croatia, England, Holland, and Belgium. No France or Spain this time though.

AU: Fairly comprehensive nonetheless. Is this your first time at Punk Rock Bowling?

Nix: Nope. My old band, the Briefs played it twice. It is the first time the Cute Lepers have played though! It is great, the best lineup they have had for sure. I wish I was here for the whole weekend. All my favorite bands from high school played; Adolescents, TSOL, 7 Seconds.

AU: What can you say about the new album?

Nix: We love the new album! That does not always happen. Sometimes you wonder if an album has hit its' potential. But this one seems to be strong;



people seem to like it. We are out there trying as hard as we can to promote it.

AU: It sounded great tonight!

Nix: Thank you.

AU: Anything else you would like to say to people back in Canada?

Nix: I wish we could play in Canada.

AU: Someone can't get across the border?

Nix: Two of us.

AU: I remember the Briefs tried to come up about five years ago, and that didn't end up happening.

Nix: That was because of me, I have an arrest record. But I haven't been arrested in 14 years.

I have been turned away a couple times, and the first time I lied and they didn't like that. I might be able to get in, the Briefs got in a few times, but it is hit or miss. The last time I didn't get in, and the promoter had done all the work, and it just sucked in the end. We are touring with the Swingin' Utters in July and they have two Canadian dates, and we can't do them. It is a bummer, because we would love to play Canada. It is a money thing, if you are a band that starts to do really, really well, where you are drawing 1000 people, all of a sudden the promoter

is willing to help you figure out how to get across the border.

NARDCORE

Absolute Underground: What is this Nardcore? Some people don't know.

Nardcore is the scene from Southern California and the Oxnard area, basically the 805 area code which is from Santa Barbara to the Valley but centers around Oxnard. And we have a strong fucking scene with a lot of good bands. And this album is a compilation of all the bands from that area. It's available on Burning Tree Records.

AU: Now its 30 years later, what are some of the biggest names in the scene?

Actually the first Nardcore album came out 25 years ago, but Waters started the scene back in '79, that's why we call



it 30 years later. We've got some of the originals on it, like Ill Repute, Dr. Know, Bomber from RKL, the last track he recorded before he passed away, it's an awesome track. Rat Pack are one of the originals, and all the other bands are pretty new, current for 2009.

AU: Why did Dr. Know pull a no show?

They've been having troubles with their guitar player. He basically wasn't going to show up today and they didn't want to burn BYO.

AU: Who are the new bands from Oxnard representing Nardcore? It has nothing to do with Nardwar the Human Serviette does it?

No, no, [laughter] Retaliate is huge, they're more on the Hardcore circuit, but they're one of the best bands on this album. Bone Explosion, they're taking off right now. Bloody Cunts, Dog Ends. I can't even choose, they're all great. Nardcore is so coming back, everything else sucks.

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STRETCH MARKS

Interview with bassist Mark Langtry

Absolute Underground: Fill me in on the Stretch Marks.

Mark Langtry: Last time we played was 25 years ago. Last time we came to Vegas we got shut down. There was a riot, Stretch Marks and Channel 3. So we never ever got to play Vegas. It only took us 25 years, but we finally got to play.

AU: So now where do you live?

ML: I'm still living in Winnipeg. Someone has to hold down the original home town. Some guys went out to where the weathers a little nicer.

AU: How's the scene in Winnipeg, still good?

ML: Oh yeah, lots of bands still playing. I'm still playing in a couple of bands.

AU: What set you guys apart when you came out to be so influential on others?

ML: I think we just went out and had as much fun as we could. Put all the energy into the shows, didn't care, kept touring and having fun.

AU: What brings you to the bowling?

ML: Well we found out about it a few years ago. Bill kept bugging us 'we got to get together and go bowling in Vegas'. So finally last year we got

together and went bowling, we were called the Stretch Marks bowling team. And everyone kept asking us 'are you playing this year' and we said no. Then the Sterns asked us 'well why don't you come back next year and you can play'. And well, ended up we did.

AU: Were you on the early BYO Records comps?

ML: Yep, early compilations and our first full length album was on BYO too, "What D'Ya See".

AU: Is it impossible to get any Stretch Marks albums nowadays?

ML: Well we're going to re-release the first single six song EP in the Fall. So that'll be out. www.myspace.com/thestretchmarks



interview with vocalist Kevin Seconds

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

Kevin Seconds: My name's Kevin Seconds. I'm in a band called 7 Seconds, I suppose that's what I'm most famous for, if you want to call it famous.

AU: When did you start?

KS: This is our 30 year anniversary with 7 Seconds. And we're having more fun than ever before. Me, I'm almost 50 and still loving to play punk rock music.

AU: So you've been with BYO Records from the start, did you think they would grow it into something as huge as this bowling event?

KS: They've just put so much work into it over the years it's just crazy that it's blown up like this.

Back in the early days growing up in Reno one of the things we would always do is go bowling.

AU: I think this is BYO's magnum opus, a 3 day music festival with bowling.

KS: Well they get the best because the Stern brothers are legends so everybody wants to be a part of it. So when you get asked you're like 'fuck yeah we're doing it!'

AU: Did you bowl at all this weekend?

KS: No I'm a horrible bowler and I'm only willing to make a fool of myself up to a certain limit. My wife is an amazing bowler, so I won't even bowl with her cause she just schools me hard. So I just watch the drunk people bowl and it's great. I love it.



AU: Any funny drunk stories to share?

KS: Last night I did a solo acoustic set for The Revival tour. I really do think everyone in the room was completely wasted. I wrote about it in my blog that I think I was the only one drinking

DR. Pepper. So it's really a great perspective when you're the only sober person in like a house of 300 people.

AU: Is your acoustic set completely different songs? Or is it 7 Seconds songs slowed down?

KS: I've done 7 Seconds songs, but you know it's hard to slow our songs down and make it sound good. I've tried and it just doesn't work. I write a lot of stuff and I've got a couple records out over the last

10 or 15 years of solo stuff. It's mostly just quiet folkie punk with a little twang. It's definitely different but I love doing it.

AU: Did you come down with your family?

KS: Just my band family. No, we traveled light this time. Decided to keep it low budget.

AU: Hopefully you come back to Canada soon.

KS: Yeah it has been awhile man. We're trying to get touring. It's kind of erratic these days cause everyone has jobs and family and stuff. But we keep getting emails from people in Canada and we would love to come up there and do it.

AU: And this bill with D.R.I. and The Adolescents; are you pretty stoked for this?

KS: Absolutely yeah. Just seeing Channel 3 and we're going to go see The Dickies, it's great. A lot of us played together back in the 80s and toured together. It's just great to see everyone alive and doing well and still loving the music. And it's even great to see younger people come out for this, because a lot of people consider this the dinosaurs of punk rock thing. And fuck man, I hope we're proving them wrong.

www.7seconds.com

www.myspace.com/7seconds

STRETCH MARKS

interview with guitarist Billy Jackson and drummer Kelly Jackson

by Ira Hunter

Sterns, and we kind of connected. They were good guys. BJ: Its cause we could drink as much as them. They were really inspired and aspired to our drinking skills, and still do.

AU: Then you were put on a compilation with SNFU and others, what did that do for you guys as a little band from Canada?

KJ: I didn't really notice it to be honest. It was a



Absolute Underground: Who are we talking to?

Billy Jackson: Billy Jackson Stretch Marks. Kelly Jackson, drums, I'm just about to bowl...

AU: Where did the name come from?

BJ: We're all the Stretch Marks of society.

AU: Tell us about the beginnings of the band

Kelly Jackson: Well Bill and I started the Stretch Marks as a two piece. Played around Winnipeg, wrote all originals. My buddy Dick, started singing. We put an ad in a local record store, and Mark came and saw it, tried out and that's it.

AU: Then BYO records comes through town with a tour and that's how you got discovered?

KJ: Youth Brigade and Social Distortion played and we warmed them up. And we met the

great honour to be on it but I didn't really think of it in terms of being all around the States. We were just playing music. We just wanted to do what we liked to do; that's all that mattered.

AU: Now here you are at Punk Rock Bowling playing this music festival? How long has it been since you performed?

KJ: It has been like 25 years. We are just thrilled. We're going to go and have some fun. Hopefully people enjoy it. We had 2 rehearsals so...

AU: Any plans to play shows back in Canada?

KJ: We're going to probably play in the fall, and a local label is going to put out some of our old Stretch Marks stuff; Transistor 66.

I

www.myspace.com/thestretchmarks

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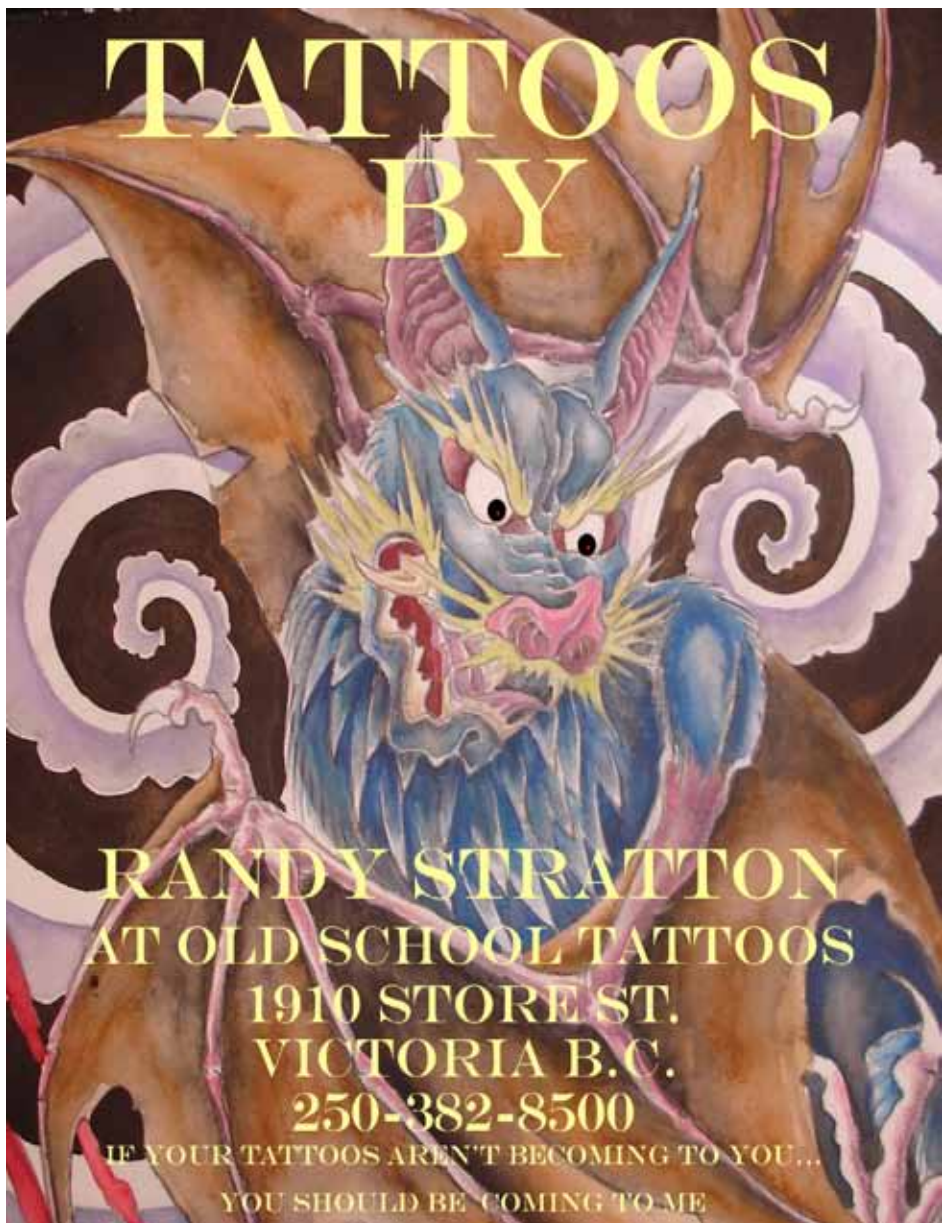
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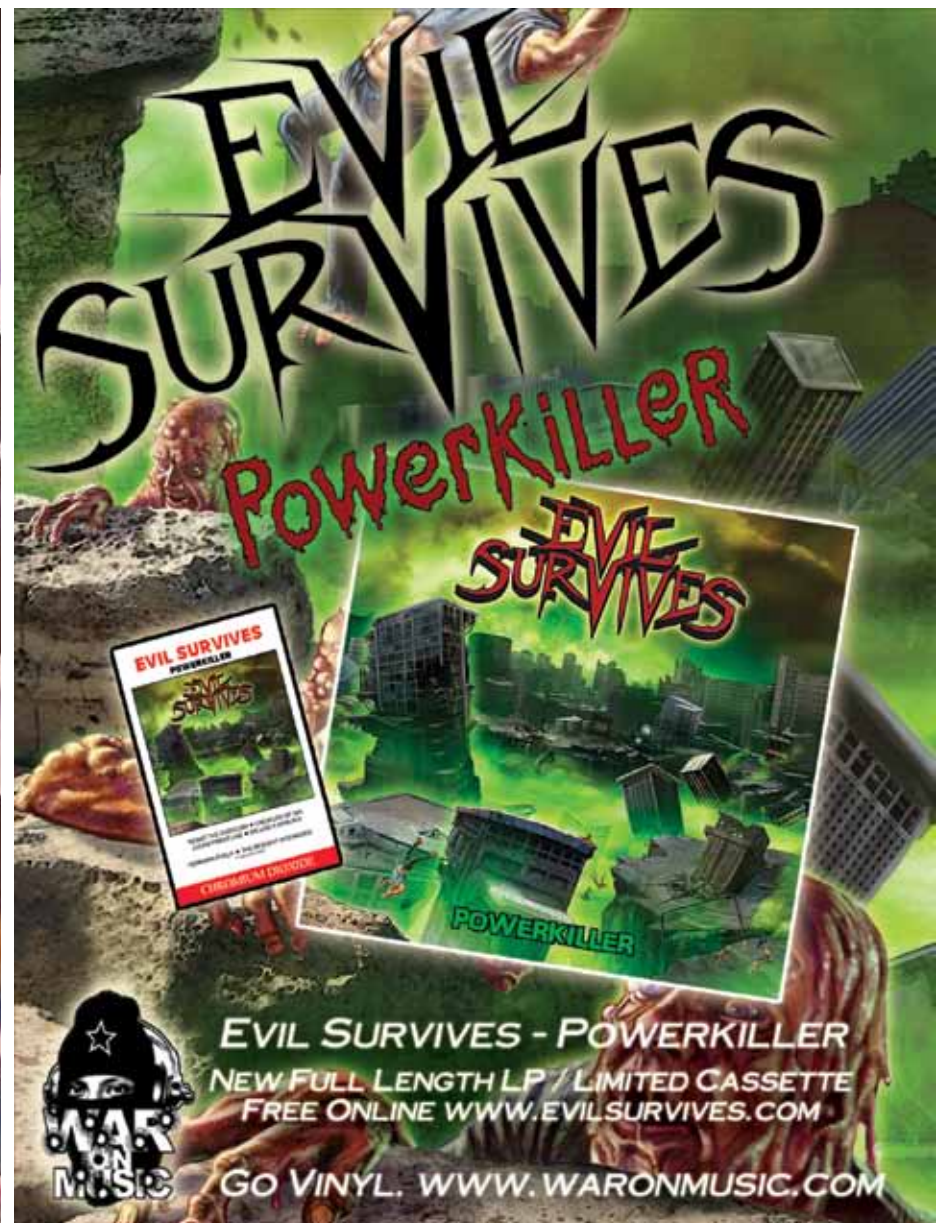
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Flogging Molly

Interview with accordion player Matt Hensley

Absolute Underground: Where are we and who are we talking to?
Matt Hensley: We're in fucking Las Vegas. My name is Matt Hensley, and I'm the accordion player for Flogging Molly.

AU: Now you have a bowling team. How many years have you been bowling?

MH: I've been bowling here and there my whole life like anybody else, once a year or some shit.

AU: So is this a big deal, Flogging Molly playing this year's Punk Rock Bowling music festival?

MH: It's an absolute honour man. Did you see the bill? It's an honour for us to be part of this. I'm fucking stoked.

AU: So the Stern brothers, tell me how they started this.

MH: Well I know it's the 12th year, and not only are we bowling in this fucking thing but we're playing it too, so it's double sweetness.

AU: Craziest Vegas story?

MH: Came to Las Vegas, no money, no way to get anywhere, no ride. Had my accordion, was on the strip. I busked for an hour, made 35 dollars,

walked into the casino, made 200 dollars, got a steak spent the night, and got a fucking train back to San Diego in the morning. For playing the accordion, doesn't get any better than that.



AU: Drop o'clock
MH: I love it!
AU: Tell me about Flogging Molly, for someone in Canada who's been living in an igloo for too long, what do they need to know?

MH: We are a ridiculous mix of different kinds of

people coming from different livelihoods, but at the end of the day we play good timey music for good timey people. I believe we play heartfelt music. It's from the soul. For me it's kind of like Irish punk rock soul music.

AU: When you evaluate the lyrics

AU: What do you love about bowling the best?

MH: It seems like everybody enjoys getting super fucked up, and that's always a blast to watch.

AU: No matter what time you bowl you drink until you drop right?

MH: Exactly, what time is it now?

and delve deeper, they are all kind of sad songs. Where does that come from?

MH: To be honest with you a lot of our songs are melancholy in nature, but with a happy beat to it. I think that's the Irish kind of nature. Even in the middle of massive depression you keep up beat. I think that's Dave's way through all the sadness to bring some happiness to sad subjects.

AU: Even if you're getting bombed, and oppressed by the man, you keep your Irish spirit. What's the best game you ever bowled?

MH: Like a 280 or something.

AU: Holy fuck dude!

MH: I used to bowl every day in Chicago.

AU: You're a fucking ringer dude.

MH: Not today [laughter].
AU: Final words for Canadians?
MH: Blame Canada.
www.floggingmolly.com

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Absolute Album Reviews

Abscess-Dawn of Inhumanity

Abscess has been spewing forth dirty disgusting death metal for the past two decades. This is their sixth full length since they got started alongside Chris Reifert's Autopsy in 1994. The opening riff on the record is instantly reminiscent of the more inspired moments of death metal fury on Severed Survival, which is followed quickly by a ripping d-beat chorus. The production on the album is loose and has a psychedelic feel, giving the songs room to breathe, seeping atmosphere through your stereo and clubbing your head with big dirty riffs. Vocals are drenched in reverb and Chris Reifert sounds possessed by late 80's death metal. The strength of Abscess is their ability to merge opposing styles seamlessly while keeping the bands identity strong. You won't confuse Abscess with any other death metal band (though there are moments on this that sound like they may have landed on the cutting room floor of an Autopsy record). This record is just as (if not more) brutal than any new-school technical death band. The difference is Abscess sound like they mean it.

-Ryan Holmes

Augury- Fragmentary Evidence Sonic Unyon Records

Fucking talent. Really, what more can one say about Augury? The obvious prognostic musicianship takes a side role for me though. I stopped being satisfied with pure instrumental prowess seven years ago. The pleasant surprise with Augury is that they can write and arrangement technical heavy music and keep it interesting. I have seen them live twice and never really got what they were doing. Now that I am listening to their latest disc, I fully appreciate and understand how essential this band is to the genre. Even the cookie monster vocals are good enough to keep me wrapped up in Augury's spell. Lots of classical drama in the slower passages and sensible direction in the rest of it. The recording itself is clear, powerful and open. My compliments to Surgeon Lab Studios for the stellar audio assembly. If you are in awe of this band, go to <http://www.myspace.com/augury> and tell them they are the cat's ass...in a good way.

- Mr. Hell

Barren Earth- Curse of the Red River Review

First off, if you don't dig melodic death metal, this isn't going to be the revelatory album that converts you. These guys make no bones about injecting as much beautiful melody and different instrumentation as possible into the hour long running time. Passages with flute layer upon layer of acoustic guitars are everywhere on this record. Most of it sounds great. The production on this thing is immense and sounds crystal clear, though there are moments when the synthesized piano sound falls flat compared to the rest of the extra instrumentation, like on the track Forlorn Waves. My biggest reference point for this kind of metal is In Flames, who were a favorite in my junior high dungeons and dragons days (now not so much). The guitar riffs have that same epic feel, though at times the songs get weighed down by almost trying to cram too many ideas in all at once. This is also the strength of the album. You can hear years of experience on this record, and it's clear that Barren Earth aren't fucking around; they are professionals. The world of melodic death metal definitely has a new torch bearer though, and this will make great background music for every 15-year-olds next World of Warcraft campaign.

-Ryan Holmes

Black Top Demon - bTD Independent

Dirty, greasy punk rock. More rock than punk at times. The first thing that I like about this CD is the vocalist is doing what the fuck he wants. It gives me a feeling that I used to get when listening to Motorhead back in my teens... not that this is anywhere near Motorhead's league. Like a hooker at the end of a 12 hour shift, there is a sloppy charm to Black Top Demon. At points they barely hold it together which makes it real. The recording is kind of muffled and raw. I couldn't really imagine this any other way though. bTD thrive in a stew of bad EQ, pie plate drums and shitty guitar tone. The guitars being kind of out of tune helps give this album spacious effect that without would render this recording quite flat. Judging by the multiple props, it looks like Black Top Demon are swinging from Rockstar Energy Drink's dried-out, taurined ball sac. Musically, the first comparison that pops into my head is Spiderbait when they rock out full on. I'm sure there are better comparisons I could make, but it's Sunday and I am still woozy from the last two nights. Fuck off.

- Mr. Hell

Brane - The Artificial Picture LGM Records

I put in the disc and instantly my speakers were overloaded with red-lined static. I had to double check that I didn't fuck my equalizer while listening to Brujeria's first album or something. Sure enough everything was in order, this was just mixed by someone(s) with little idea what place dynamics and subtlety have on an album. That kick drum is the main culprit, although the bass gets distorted at times as well. The music itself is played well enough, however it is predictable paint-by-the-numbers radio shlock. Rolling Stone might think this has potential, but this guy (who can appreciate Chevelle and Seether) sees little value in another done-it-before Three Days Grace clone band. Besides the music being played in time and in tune, the other positive I find in this is the vocals are all in key and there are some listenable harmonies created by the vocalist with himself. There is also the odd flash of honest from the gut playing, but those spots are smothered by the earnest begging to be accepted onto generic play-lists around North America. Even turds sometimes have the odd intact corn niblet in them.

- Mr. Hell

The Cute Lepers – Smart Accessories

1,2,3,4 Go! Records

The Cute Lepers have returned with a second album chock full of more mod meets power/pop/punk. Quirky lyrics that tell offbeat tales, upbeat music, two female backup singers, and just the right amount of jangle thrown in, make this album a winner. Smart Accessories stays boisterous and fun throughout. Even the slower tunes such as, "You Don't Have to Belong to the Religious Right", and "Bob Forrest Song" are really amazing. Any band that instantly reminds you of why you first came to like the poppy aesthetics of punk bands such as the Vibrators, and the Buzzcocks, is fine by me. The Cute Lepers know how to get you out of your seat and make you dance. That is because they have a great deal of not only talent, but also style.

-Chuck Wurley

Darkness Dynamite - The Astonishing Fury of Mankind Metal Blade Records

Listening to this album, I like the sound of it. Full and bulky with enough clarity to make it sonically digestible. The drums are a little over-driven at times, but it kind of works on this. Darkness Dynamite treads in between nineties Pissing Razors-type groove metal and a modern metal band that may get lost in the mix of the thousands of faceless bands doing metal well enough to sell 8 shirts at a show. Flashes of Fear Factory circa Demanufacture keep me listening as well as tastefully placed blast beats. Vocalist Junior Rodriguez must be commended for putting forth a diverse vocal performance that blends so well with the music. The whole band is tight and convincing. As the album wore on, I did find myself losing the initial interest I had. After four songs, you know what you are getting from this band. It's solid and heavy, but nothing new. Then again, very few things are new these days. I'd probably throw this onto iTunes and listen to it when it may come up on shuffle, but to sit down and invest 38.3 minutes takes something that blows my brains out the back of my skull.

- Mr. Hell

Deftones - Diamond Eyes

Following up 2006's "Saturday Night Wrist" we knew would be no easy task for these boys, but God damn Lucifers beard if this isn't the bands master work! Things kick off in epic fashion with the title track swirling about with Meshuggah-esque tones, punishing but simple drum work and a stellar vocal performance by Chino Moreno, who I believe, puts in his strongest performance with the band to date. Things don't stop there either, "Royal" and "CMND/CTRL" come crashing out of the speakers with a piss and vinegar youthfulness not seen since their "Around The Fur" days. After this 1,2,3 punch, things slow down with the bluesy swagger of "You've Seen The Butcher" and the heart wrenching "Beauty School" which has a chorus that sent chills through my body the first time I heardit. It's meant to be enjoyed as a greater whole. But then again all the classics are.

-SchrittyMan

Dommin: Love is Gone Roadrunner Records

Kristofer Dommin wears his heart on the sleeve of his leather motorcycle jacket, singing sad love songs with a haunting voice that brings to mind a more radio friendly Glenn Danzig. However, these are big shoes to fill and Dommin don't always pull it off. Fans of Danzig may be disappointed with this album because of the lack of metal crunch; instead the band chooses to experiment with sounds from all over the goth genre. "Dark Holiday" sounds like an outtake from a Murder By Death album, while the tender piano ballad "Remember" is the best song the late Peter Steele never wrote. They have the image down, wearing all black while singing about broken hearts, but at times it crosses the line into parody. Kristofer evokes Johnny Depp's Crybaby with his perfect pompadour and girl obsessed lyrics. Overall, this is a good debut album from a band who is still trying to find their own sound. Like their hearts, Dommin wear their influences on their sleeves. Maybe on their sophomore album they will decide whether they want to sound like AFI or Type O Negative.

Guilty By Association – American Decay

Independent

Punk rock, led by wicked fast guitar is the best way to describe the new Guilty By Association record.

The guitar work on this album far surpasses that of their first effort, Detox. Not that they hired new guitarists or anything, the lead guy has just come to the forefront on this album and it really works. Right from the first couple of seconds of the first song, "Straight To Hell", you hear/feel the lead guitar and the drums kick in. It makes you think that you are going to be going on a heavy metal ride! Instead, American Decay is a fast punk rock album from start to finish with quick clear vocals, the same punishing bass that was the driving force behind their first album, and some crunchy guitar to round out the mix. Some parts metal, some parts hardcore, and all parts punk these guys are on top of their game. They speed through songs such as, "Walk Alone", and bounce through others such as, "Ultimate Crime", a number that features the singer and the lead guitarist harmonizing vocals beautifully as they sing about the wrongs of America.

-Chuck Wurley

Katatonia - The Longest Year

It seems that with Katatonia's recent full length releases, each release is followed by one or more EPs. These EPs usually contain a few songs found on the previous or upcoming full length and at least one new track. Katatonia has a way saving up one must have track for each EP. In this case, the unreleased gem is entitled 'Sold Heart'. This EP also features remixes of 'Day & Then the Shade' and 'Idle Blood' are recordings for the technical listeners. 'Sold Heart' is definitely the highlight of the EP while the remixes are interesting from a technical perspective. I would recommend this to listeners new to Katatonia and to avid Katatonia fans.

-Ryan Primrose

Kings Destroy - EP

Kings Destroy will transport you back in time to when Heavy Metal was King. This band is the perfect band to listen to if you want to hear a Doom band that is heavily influenced by Sabbath. Steve Murphy's vocals are reminiscent of Ozzy in his hey-day while the band grooves out some doomed Heavy metal. This EP is only two songs in length but if 'Old Yeller' and 'Medusa' are only the precursor to more heaviness, Metal is about to get heavier. Highly recommended for good times.

-Ryan Primrose

The Kings of Nuthin' – Old Habits Die Hard

Sailor's Grave Records

The Kings of Nuthin' have a unique sound; best described as 50s R and B meets 70s punk rock. They manage to take punk rock, mix in piano, and saxophone, and make it all somehow work. I don't think there is anyone else out there quite like them. Their singer has a very raspy voice, which works well to deliver the tales of heartache, woe, disaster, and merriment that they sing about. Their third album in eight years, Old Habits Die Hard, sees the Kings more focused than ever on their music. Almost every song on the album, whether fast or slow is beautifully supported by the saxophone and piano combination. Whether it be fast paced rocker, "Dead Set Against" which is introduced by a piece of piano work, or the more jump jiving, "No Responsibility" which combines the two instruments so tightly with the more traditional instruments of the punk genre, to create a piece of music no one could resist cutting a rug to! The topics of the songs range from people that will forget your funeral when you die, "Flake", to the stupidity of scenester/hipster/punker douchebags, "You're Fucked", to American media conglomerate Clear Channel, "The List".

-Chuck Wurley

DVD Release

Open your Mouth and say ... Mr. Chi Pig!

What's found in this documentary is an exploration of the life and times of singer/songwriter Kendall Chinn, the lead singer of the band SNFU. It's his demons that are being explored and this film takes an in-depth look at it. Fans of the band can learn from Chinn's mistakes, but ultimately, find that the road to personal achievement is never easy. It's very hard ... very, damn, hard. From his friends, fellow past and present band members and prominent figures in the music industry (like Jello Biafra of the Dead Kennedys), they weave a long, intimate, story that's heavy with a lot of interviews. And what they reveal is that long, hard, path Chinn went through before deciding to combat his demons. And that's where the pacing of this film gets weak. Breaks are needed in order to follow along, and this film could've been better if it gave breathing room for viewers to digest the information presented before continuing on. At least historians will be thrilled to the look into Canada's early punk scene starting from the early 80's. And amazingly enough, Mr. Chi Pig has survived to become the Doctor Fu Manchu of the punk rock scene.

He's earned it.

*** out of 5

-Ed Sum

Old Wives: See You in Hell Independent

Recent local shows from Screeching Weasel and Bouncing Souls have brought to my attention the fact that I am aging along with the bands I grew up with. Epitaph puts out hip hop and indie music. Fat Mike isn't funny anymore, coming off like one of those washed up clowns off of Celebrity Rehab. I drive my car to work instead of riding my BMX. But when I begin to feel "Old and Moldy," I put in this little gem by Edmonton's Old Wives and I am swept up in a wave of poppy nostalgia. This album successfully captures the groups live energy, like a Canadian MXPX. Their sound is firmly rooted in the 90s; playing short, fast and catchy pop punk songs that would have been a hit with Fat Wreck fans 15 years ago. Anyone longing for a new Millencollin album has just discovered their new favorite band. Dozens of albums into the year, the Old Wives stand out from the crowd with a high quality album that has firmly lodged itself into the deepest recesses of my brain.

PARTYTANK! - Tits Package!

Slippery Slut Records

One forgotten night in Sweden around 1993, Motorhead and Venom were having some pints in a bar and reminiscing about the glorious early 80's. Pints eventually turned to pitchers and soon after a sweet young thing named Entombed strolled up to them and caught their fancy. Before long Motorhead and Venom had Entombed back at their motel on a bistroiserie creating the soup from which greatness would be born. 15 years later, Entombed was in Toronto and finally gave birth to the life form that had been carried for so long. The bundle of joy was named PARTYTANK! and displayed traits of all three parents very strongly. Nourished on a steady diet of beer and partying, PARTYTANK! induce spontaneous keg stands to break out in any room they might be piped into. Nasty elements of dirty rock n' roll, punk and twists of metal come together under a big top of growled and snarled wisdom concerning drinking, playing music and drinking some more.

- Mr. Hell

RATT: Infestation

Roadrunner Records

In junior high, I was engrossed in the early 90s grunge phenomenon, spearheaded by the anti-hero Kurt Cobain. They claimed that Nirvana and their peers killed the 80s hair metal scene. As a know-it-all teen I completely dismissed anything that came out of the decade of excess. Years later, I began to expand my musical horizons, discovering music from the past. While I still think that most of the 80s output had the depth of the latest Lady Gaga hit, I find that there are moments when a good slice of cheese suits my mood just right. There is definitely a market

for big riffs and bigger hair out there. Why else would the dinosaurs in Motley Crue tour through the province once a year? AC/DC are as big as ever right now, jumping on the comic book movie bandwagon. Despite all of residual dislike I have for everything to do with this type of music, I honestly find that I don't mind this album. It follows the formula exactly; guitar solos, catchy choruses and songs about excess. Unfortunately, like the bloated clown Axl Rose, they seem to take themselves seriously and the album suffers for it. This type of music is best taken with a dose of humor. Looking at the group picture in the liner notes, I can't help but laugh. I don't think that they intended for it to be funny though.

Rotten Sound - Napalm

Rotten Sound follow up 2008's "Cycles" with this short but sweet EP consisting of three new songs and three crushing Napalm Death covers. Things kick off with the triple shotgun blast to the face that is "Mindkill", "Dead Remains" and "Brainload". All three new numbers possess blast beats and grooves that are so unforgiving you'll have to hide any weapons in the house to insure you don't go on a murderous rampage following exposure to them. Awesome! The three Napalm Death covers are all quite good to. All in all, this is a worthy stop gap album that has set a high bar for the bands next full length album if the new songs are anything to go off of.

-SchrittyMan

Terror Syndrome - Terror Syndrome Independent

One of Vancouver's grossly underappreciated and overlooked bands from the last 10 years has got to be God Awakens Petrified. Luckily for those who missed that train, vocalist Denton Bramley agreed to join former band mate Ryan Van Poederooyen and other Devin Townsend Band alumni Mike and Dave Young in what I consider to be one of the most genuinely hungry and aggressive bands to come out of Vancouver since SYL. TS base their songs on strong, hooky riffs and drumming that weaves in and out of these pieces of aural candy. But what really puts Terror Syndrome over the top for me are Denton's strong vocal lines mixing proper clean melodic chants with some of the best believable angry growling and screaming since Matt Holt of Nothingface sadly succumbed to the crack pipe. These guys have even thrown in a few odd time riffs to make the musicians jizz in their pants just a little bit. Some notable guest appearances on this include Alex Skolnick, Trevor Dunn and Devy T. himself who also did a fantastic job mixing this. There are a few more guests, but we'll leave that as a surprise as no one really receives enough good surprises throughout their life.

- Mr. Hell

Soulfly/ Prong/ Incite/ Rotting Corpse

March 28, Starlite Room, Edmonton AB

A ton of Soulfly fans—at least half of them being Sepultura die hards—swarmed the Starlight Room to celebrate the awaited return of Brazilian Metal Messiah Max Cavalera and the current lineup of tribal troglodytes known as Soulfly. Although older and arriving with much more experience under their belts, the band came back with a raw energy that is nearly impossible for any band to emanate after over a decade of ever-changing member line ups, unforeseen tragedies, and inspiration from a variety of bleak influences; they had no trouble at all re-molding that mysterious and undeniable magic of the 90's alternative music era into something as fresh and eccentrically enticing as ever. Judging by the amount of sweat-drenched bodies being tossed around on the floor that night, Soulfly did a phenomenal job of keeping the carnage level set at maximum by reviving the remnants of the greatest Brazilian thrash metal band of all time, and putting on a show that gave fans the opportunity to experience the animosity-accented ambience of one of the most unique and esteemed 90s-born 'Alt-Metal' bands. Opening up with "Blood Fire War Hate", the guys wasted no time provoking pure insanity with raised fists, banging heads, and a vivaciously violent circle pit that some weren't even the slightest bit reluctant to plow in to—while others ran for their dear lives and un-mashed bodies from. The show appealed tremendously to both old-school devotees of both Cavalera-fronted bands, as well as new-aged metal fans looking for an escape from the repulsive redundancy of today's metal scene; Their set list covered everything from classic Sepultura covers like "Roots Bloody Roots" and "Refuse/Resist"—to the early works of Soulfly like, "Eye for an Eye" from their debut album, and more commonly recognized tunes like "Back to the Primitive" and "I and I". They also snuck in a cover of Nailbomb's "Wasting Away", as well as incorporating fragments of other timeless metal tunes—including the inevitable track by death metal pioneers Slayer—before wrapping up the set with an EXTREMELY epic encore. Preceding the expected May 2010 release of their latest album Omen, the band's stage presence on tour was an immensely entertaining experience; a fiery reliving of over a decade of anomalous heavy-metal excellence, sure to enlighten the blackened souls of old and new metal fans, alike—and ensuring highly successful album sales come Spring this year.

-Lacey Page

Hank III / ASSJACK and Turley

Easter Sunday - 4 April 2010, Showbox at The Market, Seattle, WA

To Seattle, with a crew, by boat. After a Saturday night in the pubs, Sunday is the Experience Music Project. Through the vast Jimi Hendrix exhibit, band photography, roots music collection- "...the past is the future..." This museum is mandatory to understand the development of American music. And there is no one better than Hank Williams III to make you understand country. After the somewhat forgettable rookie opener Turley, the crowd were enthralled to see Hank III take up the stage. Never have you seen such a diverse crowd: 50-plus tattooed truckers for the acoustic country, 20-something bearded and their rock chicks for the up-tempo country and gutter punks of all ages for the dirty ASSJACK. Moving from traditional raw ballads like "D.Ray White" and "Country Heroes" through aggressives "Trashville" and "I'm Drunk Again" and landing firmly into a Slayer/

Sepultura medley with the furious hardcore ASSJACK- Hank III delivers the weather-beaten goods, and hits a wide fanbase – metal to traditional. He is country music in America today, there is no equal.

-Erik Lindholm

The Dillinger Escape Plan/ Darkest Hour/ Animals As Leaders

April 6, The Republik, Calgary AB

I kept hearing hype about opening band Animals As Leaders before this show took place. Making sure to get there early before they played, I took stance side-stage to check them out. With only three members, including an eight stringed guitar AAL were everything expected and everything past expectations. Guitar virtuoso; AAL is a new group, but in the next year or so you'll hear this word being thrown around when describing songwriter Tosin Abasi. With no lyrics to paper weight any limitations on the music, feverish riffs syncopate with Dragonforce style fretting, creating a mountain of sound comparable to The Devin Townsend Band's longer tracks mixed with Porcupine Tree and Converge. Make sure to catch them on the Summer Slaughter tour this summer. Darkest Hour seemed to have a shorter set time. They were a suitable bridge for the headliner and opener – taking away the progressive elements and spasmodic fretting and going for the throat. Their grip, though, was not as strong as I would have liked, and was juicing for the chaos of The Dillinger Escape Plan. Never having seen the band before, I could only imagine what limitations venues may have with the frenzy of a DEP show. Like a Jenga castle built ten feet high during a tropical storm, the band teetered on the edge of all out chaos as band members constantly threw themselves into the audience, swayed off of rafters and became a human balancing act, where the wire was the thin unraveling audience, who hurled themselves into the music, and musicians. No safety net. All albums were given attention in the one hour plus set, with new content like Ire Works getting the most treatment, though DEP surprised with a few tracks from the Mike Patton sung Irony is a Dead Scene album. Speakers were pushed from the front of the stage and a drunk fan put his head on the unpredictable feet of the band. Everyone begged for one more song after, and the band seemed sincere in wanting to, but the venue would not have it tonight.

-RyAnimator

Amon Amarth/ Eluveite/ Holy Grail

April 12, The Rickshaw Theatre, Vancouver BC

A lot of mediocre NWOBHM and blues inspired bands coming out of California lately. Unlike, say, White Wizard, Holy Grail is not particularly catch or impressive in any regard. Not terrible, but I found the vox to be abrasive and irritating... like a cat being skinned alive. Could be microphone issues, like that it was turned on. Eluveite sounded much better than at the Heathen Fest show. The larger stage likely helped to separate all the instruments. Very interesting band as usual, combining traditional instruments like the Hurdy Gurdy and flutes, with the usual metal standbys. Violins always sound great with effect pedals, but the flutes are hard to amplify. Everyone seemed to enjoy the newer songs, even the parents in the house. Moshing to folk always confuses me, shouldn't they be jiggling or something? Amon Amarth played very much a greatest hits set. For those who think the last three albums are best anyway. There was minimal banter and no awkward viking ceremonials this time around, which was for the better. This being an extension of last years tour,



Amon Amarth

having the exact same stunts twice would have been a drag, so glad to see they used to extra time to play some more songs. Really great and diverse night.

-David Warren

3 Inches of Blood/ Goatwhore/ Evil Survives

April 29, The Republik, Calgary AB, Canada

Spring has sprung in western Canada, and as metal veterans 3 Inches of Blood proved recently at Calgary's newest heavy metal hotspot the Republik, April showers bring the real heavy metal powers. Evil Survives, Goatwhore and 3IOB each brought performances that were consistently hinging on the verge of being out and out tacky. This show possessed elements that had the potential to make the bands seem to be simply a caricature of the stereotypes of metal. However, with such an obvious display of musical talent, and the energy permeating between the crowd and the artists, all three bands made for an enjoyable evening. Yes there were some factors of cheese, but not nearly enough to cause lactose induced overdose. The night started with maybe the most adorable power metal band in Canada, Evil Survives. As Evil Survives took the stage I could hear myself letting out an endearing "awwww" as the band awkwardly adjusted their equipment, as well as their skin tight attire. Once their set began, however, those skeptical stares and my own patronizing motherly comments turned into head bangs of appreciation and shouts of approval. Almost a group of 3IOB "mini-me's", they may look like young inexperienced rock n roll kittens, but these boys were ferocious heavy metal tigers paying homage to music started before they were even in the womb. Next up was Goatwhore, who seem to have become more of a Calgary staple than the white cowboy hat. A little heavier than the other two bands, these boys had their fair share of skeptics in the crowd. Goatwhore easily silenced critics with their most intense Calgary set to date, and quick witted stage banter to boot, including some crafty comments on the unappealing nature of a

Metallica St. Anger shirt one of their complainants was sporting. Finally there was the headlining act, the one and only 3IOB. From start to finish the Vancouver natives proved why they have been able to stay so relevant in the metal scene for so many years. With 3IOB I am always honestly expecting to be somewhat disappointed, feeling that their old school brand of metal has become tiresome, played out and perhaps needs to be pushed away allowing other Canadian metal acts to take more of the spot light. From the minute 3IOB stepped on stage those feelings disappear, as they

Pub, Vancouver BC

I really enjoy Theocide's bass playing – the whole 'second guitar' Primus-esque style. Backup vocals also used to good effect. They had some minor theatrics involving a model of city hall and some fire crackers. Entertaining opener, and my first time seeing them. Will be sure to keep an eye on them in the future. This was Malice Plagued's first show in quite some time – and, coincidentally, the first time I've seen a bit of moshing at Pats.. not even at the Zuckuss show. This three piece keeps it fairly simple with minimal

once again proved why they deserve to play to packed venues time and again. With more Vancouver Canucks jerseys then would ever otherwise be allowed at one time anywhere else in Calgary, watching 3IOB is like watching your home town team defend their title. From Cam Pipes glass shattering vocals, to Shane Clarks pounding riffs, 3IOB did not disappoint, yet again.

-Allison Drinnan

Deadriver Wasteland/ Malice Plagued/ Theocide

May 7, Pat's

vocals or technical jackoffery. Still, they consistently deliver catchy tunes that have a feeling of originality and extrude musical talent. Their encore song 'Fire Away...' was by far the best, though maybe that's just cause its their first song I had heard. You can tell these guys have a lot of passion behind their playing; the energy transfer to the listener is obvious. Deadriver Wasteland destroyed as usual, still my favourite local band. Opening with 'Road Warrior' was awesome, and 'Essence of Annihilation', though a little predictable is still worth coming out for on its own. If you're a diehard head banger you must give these guys a listen. In many ways they're a traditional metal band, but there's something inexplicably attractive about their style as a whole. Great sense you're experiencing something real and true, nothing artificial or fake. But yeah, heavy as hell.

-David Warren

Converge/ Coalesce/ Black Breath/ Touche Amore/ Great Falls

May 13, Neumos, Seattle, Washington

I was lucky enough to catch this juggernaut of a tour during its stopover in Seattle, Washington. Two great definitive hardcore bands from the 90's at one show! Opens Great Falls, Touche Amore (personal favourite!) and Black Breath stirred up the crowd in anticipation for what was to come. As Coalesce took the stage, they brought their very humble working-class approach with them. They tore through songs from their entire discography, with guitarist Jes Steineger crowd surfing intermittently throughout. After witnessing the crowd light up to Coalesce, it was time to see them absolutely explode for Converge. Opening up with the classic chords of "Concubine" the band went through songs off of You Fail Me, Jane Doe, No Heroes and their newest Axe To Fall, a flawless performance and mix of crowd pleasers, keeping sure the crowd was screaming along with every word.

-Nic Gibas

Skullhammer/ Striker/ Horde of Anachron/ Auroch

May 23, The Funky Winkerbeans aka Punky Thrasherbalts, Vancouver BC

Combining their own special blend of thrash and death metal styles, Auroch can be brilliant at times, with racing guitar solos and heavy, almost tribal drumming. However, at other times it starts to fall apart, coming off muddy and confusing. Given some time to refine the process I'm sure they'll be great. The Morbid Angle cover was a treat. Solid vocals and some intense drumming highlight Horde of Anachron. Really on their game with a high energy performance. Too bad the Sunday crowd couldn't reciprocate. Found most of the songs to be pretty catchy, and thought the set was enjoyable overall. Not to be confused with Vancouver's 'Stryker', 'Striker' brings a very similar 80s style - leather pants and hightop shoes intact. With soaring vocals and sweeping tunes these guys deliver a very big sound and a great presence. Really won over the crowd, by the end things had really been cranked up and the night brought to the level it deserved. For a band that was the least like any of the others, they really stole the show. The Aces High encore was very well done. Skullhammer were just as amazing as they always seem to be. Still the best thrash band in BC, the Kreator track sounded better than the last time Kreator played it! They did start a bit slow but got brutal fast. Happy birthday Jennine.

-David Warren



Goatwhore



Molly Hatchet

Interview

By Ira Hunter

Absolute Underground: Who are we talking to?

Bobby Ingram: My name's Bobby Ingram with Molly Hatchet

AU: And you've been in the band since 1985 if I'm not mistaken?

BI: After about 5, 15, 20 years we can't count that high anymore. I've been in the band 25 years; I'm the longest standing member to be in the group non-stop. So I've done this for half my life you know.

AU: And Molly Hatchet started in the 70s, maybe you could give us a brief history of the band?

BI: The bands based out of Jacksonville Florida, and in the mid 70s there was a lot of bands coming in and out with Skynyrd and .38

and Black Crowes and The Allman Brothers. I was a guitar player looking for a singer and this guy would come to the rehearsals and sit on the couch and not say anything. The next week he didn't say anything and then finally he came up to me and said 'can I audition for your band?' And I said 'well sure what do you do?' and he said 'I'm a singer'. And I'll never forget this as long as I live. I said 'well I'm looking for a front man', and he said 'what's that?' [laughter] His name was Danny Joe Brown. On the other side was Dave Hlubek and Steve Holland, they had a band just starting up. We all knew each other; we played in the same rehearsal hall. Danny wanted to pursue music and wanted a chance to get with Molly Hatchet. He got with them and blew them away. Then Danny quit the band. [He] came to my house on a Sunday night real late around 11:30. I hear this knock on the door, and Danny was sitting there all wet. He told me he wanted to start a band together. It was called the Danny Joe Brown band. He gave an awful lot of himself. A lot of people admire him, and he was a role model for a lot of folks. We all miss him.

AU: Now you guys are known for southern rock, but are there any other albums where you delved further into metal or anything like that? Because your imagery really speaks to the metal heads.

BI: You know we're really fortunate to be embraced in that respect. We've always been the hardest rocking of the southern bands; I know that for a fact. We're probably the loudest, that's for sure, pretty aggressive. I've noticed that a lot of markets that were untouched for southern rock we were able to get into because we were harder edged. I guess we're honored to be welcomed in that vein, because we like to rock hard. So we go to Europe and these others places where you wouldn't normally see a southern rock band. We naturally got harder edged and sharpened the blade, we cut pretty deep now.

AU: How did you get Frank Frazetta involved with those great album covers from the early days?

BI: Yeah that's been identified with the group since the first album. You know Frazetta did the

first couple. And then Boris did a couple, and Ezra Tucker. Now Paul McGregor has been doing it for 15 years out of studio 54 in England. He does Lord of the Rings and that. He's a brilliant artist.

AU: So he's drawing them specifically for you?

BI: Yeah he starts from scratch with an oil painting. He sketches it from the concept of the album and comes up with some brilliant work. There's a lot of detail. If you look at the Justice record that's coming out, it's probably one of the most detailed of all the album covers with the band that I've seen.

AU: So there's another album coming out other than Warriors of Rainbow Bridge?

BI: Yeah it's called Justice. It's about the injustice that has been done from the beginning of humanity. I don't think there's a person who hasn't

experienced an injustice in their life and there's been a lot of justice served. This album here was generated from the Summer Thompson incident that happened in Northern Florida, where seven-year-old Summer was abducted and murdered. They live right down the road from the band. About a week later we did a fundraiser and I met Deana Thompson, the mother. We wrote a song; Fly on the

wings of Angels. We did a concert for her, wrote a song, and it's theirs forever. Abby Thompson, the sister, is singing on the start of the song for her. So it's a pretty moving song. There's a foundation that's been started for the family called

summerthompsonfoundation.com.

AU: A lot of weird shit going on in Florida. Like the Gainesville ripper and stuff, scary shit.

BI: Yeah it's been bad and this happened right down the road from us. I've been in the community all my life, in the Jacksonville area. And I felt an obligation not only to the

community but to myself to help this family, and I did.

AU: Back when you were getting started you mentioned all the bands around you like Lynyrd Skynyrd and stuff like that. Is that your only influences or is there some older southern rock that influenced you?

BI: Eric Clapton was an influence of mine, and the Beatles for sure. And Alan Collins, guitar player wise, was a definite influence on me. He played with Skynyrd at the beginning. Now it's pretty much life, the experience of life and the struggles and the goodness that you have bestowed on you that translates to songs and emotions you can pass on to others.

AU: How many albums are there altogether?

BI: I don't know. There's some compilations that aren't official ones. If you go to molly hatchet.com you'll find them all there.

AU: Final words for Canadian Hard music fans?

BI: Yeah Canada, we're brothers you know? No matter where we go southern rock is everywhere. The fingers reach all over the world. We'd love to come there, it's a beautiful country. Between the West coast, and there's this drive that's beautiful. Everybody is so nice, and they all stick by their guns. When they like a group they stick by them, they're not fickle. Our web designer is from Canada. We've got a new record coming out, first concept record coming out June 1st in North America.

www.mollyhatchet.com



JUNE



Wed 2 - Thrill Of Falling, Paper Sail Boat, Acid Jac, Berzerker
 Thurs 3 - Acid Jac, Alkatine, Stinger
 Fri 4 - Chakobsa EP Release Party! feat. Illuminated Minerva, Chron Goblin & Mindkontrolultra!!!
 Sat 5 - All Else Fails, United We Fall & The Otherside
 Wed 9 - The Wrecktals, Minstrel Cycle, Dear Crow, Heroicredible & The Ferrentines
 Thurs 10 - THE BRAINS!!! FLATFOOT 56!!! SCORCHED BANDITOS!!! THE SNEERS!!!
 Fri 11 - Aquila, Enemyus, Hellrazor & Cast in Stone
 Sat 12 - WTF?? A FRIDAY THE 13 HALLOWEEN PARTY?? The Goddamned SOBs! (Misfits Tribute) Darkness Falls! (Turbonegro Tribute) Corrupt Creatures Burlesque! The Rigormorticians! Guinea Pig (Freak Show)!

Wed 16 - Deathspout Radio, Alleycat Blues, Elite Gentlemen Club & Chief Mountain
 Thurs 17 -
 Fri 18 - Truck, Throne of Vengeance, & Lest We Fail
 Sat 19 - NOCTIS IV KICKOFF! TYRANTS BLOOD! SLOUGH FEG! OCTILLIAN! EXIT STRATEGY! CYGNUS! BLOATED PIG!

Wed 23 - Woods of Ypres & guests
 Thurs 24 - Bryce Borden & The Dead Hitchhikers, Stand Down, Kingdom of Few, The Collapse
 Fri 25 - Chaos Theory, Psykkle, Closed Loop, Ivardensphere & DJ Chameleon
 Sat 26 - Necrobiosis, Slither In Exile, Vale of Hinnom, In the Midst of a Murder
 Wed 30 - COUNTDOWN TO CANADA DAY! DAYGLO ABORTIONS! Back Alley Boozers! Brixton Robbers! Fableway, Oh Shit

JULY



SLED ISLAND PRESENTS!
 Thurs 1 - MARIACHI EL BRONX! (yesss!)
 Fri 2 - LES SAVY TAB!
 Sat 3 - THE DUDES! THE MANTS REUNION!
 Thurs 8 - The Epitomees, Rev. Kill & Profits of Doom
 Fri 9 - EXIT STRATEGY CD Release!!!
 Sat 10 - Net Candi! see site for details
 Thurs 15 - The Beatdown, The Resignators
 Fri 16 - The Pissoffs, Subsistance, Jones Bones & Blacked Out
 Sat 17 - Guinea Pig (Freak Show!) Junkies Rush & Slither In Exile!
 Sun 18 - The Fly presents (see site)
 Thurs 22 - Order of Chaos, Without Mercy, Dead Ranch & Unholy Truth
 Fri 23 - The Final Fuck! THE TURRETTES LAST SHOW EVER!!! feat. BDFM & Attack Addict!
 Sat 24 - BDFMarks B-day! Oh Shit! Primitive Screwheads! Back Alley Boozers! Bitch Kryptonite!
 Thurs 29 - Behold The Burning Sky, Calista
 Fri 30 - Slates, Kids on Fire, & Mossleigh

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Absolute DVD Reviews

Demonic Toys 2

Full Moon Pictures

I had not seen Demonic Toys, but did get to experience Dollman vs Demonic Toys after finding it in a dollar bin at the local pawn shop. It's hard to properly describe the void you feel in watching it. Wasted opportunities, wasted puppetry and makeup effects. I felt like I was on death row. So now we have Demonic Toys 2 – a film that legions of fans from around the world were tripping over their shoelaces to get to once it got to their favorite retail outlet. Not Quite. There's violence but it isn't too gruesome. There's sensuality but no sex. There are funny bits but nothing to make you spew out your cola. But someone has to like them, or they would just stop making them, right?

-Charles Lee Ray

Do You Like Hitchcock?

Anchor Bay

Recent Argento films are the definition of hit and miss. His recent direct to DVD contributions have been more of a piss shade of yellow than that of the pages of giallo books. Do You Like Hitchcock? goes back to Argento's roots, mimicking more of a Bird With The Crystal Plumage murder mystery type of plot than say Suspiria. Though this film is simply riddled with Hitchcock winks and nods. From the title, to the main character's obsession with the films, to the Rear Window and Strangers on a Train plot devices used throughout. Some of the actresses are more interesting to look at than the murders here - which when talking about an Argento film, is nearly insulting. Maybe if Do You Like Argento comes out in another 20 years, this film will seem more relevant.

-Dyerbolique

Evil Toons: 20th Anniversary Edition

Like many other kids, thanks to Who Framed Roger Rabbit I was into sexy cartoon characters. Before that horny little kid in you who fantasized about Jessica Rabbit gets all excited, you need to know that there is about five minutes total of cartoon footage in this movie, if that, and it looks like shit. The flick opens with top billed David Carradine walking into a basement holding the book of the dead, where he hangs himself. Hilarious for all the wrong reasons. Fast forward an undetermined amount of time and four sexy young college girls are getting dropped off at the same spooky house by their boss Burt (Dick Miller). David Carradine pops out of nowhere via some shitty early 90s effects and delivers the book to the four ladies. They get the smart chick to read some passage out of it and it awakens some cartoon wolf demon guy, who sneakily attacks the slutty chick. There's your cartoon bit, a shitty looking wolf demon guy sort of feels up this girl, and bites her. Then for the rest of the movie the girls parade their tits in front of the camera as much as they can, while the cartoon demon has transformed itself into a likeness of the first girl

it killed. Skip this one, unless you like playing drinking games with shitty movies, or want to see David Carradine put his head in a noose.

-Ryan Holmes

The Gateway Meat

Like a hardcore porno box that shows the inner cavities of a loosened vagina, The Gateway Meat preferred to skip the crummy detail of "story" and get to the hot beef injections. There is a story though, in a loose, August Underground sort of way. A family that slays together... with "the gateway meat" being child size slabs made up for the young daughter who is being groomed for a life of slaughter by her loving homicidal father. The journey to get there is not without blisters, as there are some extreme, albeit very spontaneous scenes of torture and violence throughout. One that tickled my fancy was when a couple of fundamentalists come a knocking at the door after a hard day of slaughter in order to sell the holy spirit. They are quickly disposed of in the bath tub and a subsequent hanky panky sequence is performed amongst their holy carcasses. The Gateway Meat is good fun if you're used to, and can handle such madness.

-The Gimp

It Waits

Anchor Bay

It waits, and waits, and waits, and waits, and waits. AND!.....waits. It Waits, recently released on Blu-Ray format by Anchor Bay, looks really good in trailers. Edited in a spastic way, there's a fucked up looking demon stalking two handsome looking Native Americans in the lush outdoors. It makes it seem both action packed and frightening. Truly an original piece! When I put the goddamned thing into the player and pushed play, and waited, and waited, and waited, for any of this to take place, I just had to laugh at the irony of the film's title. What It Waits really is, is an extended love story in the wood with a miniscule amount of monster action at the bitter end. It felt like going to a strip club and getting a phone number from the tightest looking one in there, and then going on about 10 dates with her without getting any action. I refuse to wait any longer.

-Victor Creed

Melvin

531 Productions

So Melvin hasn't broken through the independent glass ceiling like similar Canadian horror comedies such as Fido, but don't count the geek out because of it. In a Night of the Living Dorks sort of way, the nerds get the last laugh in Melvin after an accident leaves the title character a little worse for wear. Awkward nerdisms follow our socially awkward hero(s) as zombification begins, and maybe true love? The film looks great. Bright but not clinical, the understated zombie makeup is a great contrast to a set that usually looks like the inside of a glass of milk. Throw in a couple of well

thought out gore shots – a few of which homage both Braindead and The Toxic Avenger, and you have a mini Canadian cult classic – that is, if anybody is lucky enough to find it.

-Ryan Coke

Night Of The Living Dead: Reanimated

Wild Eye

Having to sit through NOTLD: 3D was one of the worst experiences I have ever had. That, and Day of the Dead 2 – Contagium make me wish Romero was already dead so he wouldn't have to know about them. Actually, I almost wish he didn't have to see Survival of the Dead either. What they did here was take the original 1968 version and keep all of the audio intact, so the only changes come from the imagery, which, as the title hints to, are a few dozen interpretations of the story from various animators. The styles of animation vary from CGI, to hand-drawn animation, illustration, acrylics, claymation and even sock puppets. I may just put this on as often as the original, as it is a great companion piece and warrants repeated viewings.

-RyAnimator

Run Bitch Run

Breaking Glass Pictures

A couple of bible selling schoolgirls are beaten and raped, and one comes back with a vengeance to neuter those who wronged her. The storyline follows very close to 70s rape/revenge flicks so if you've seen I Spit On Your Grave or similar films more than a few times, you won't be shocked at much of the proceedings. The soundtrack was a little irritating, as a very Planet Terror, Rodriguez styled tune continues to pop up. I kept wondering when Rose McGowen would too. Then I would.

-Ryan Coke

The Shortcut

Anchor Bay

Yes, the cover is a dull looking photo of a few twenty somethings standing around looking sullen with an ugly sepia tone covering their faces like they've just been pissed on by a black bear, and the title is far from an original, awe inspiring, interest building proclamation about the film it is trying to advertise, but listen! The film does look innocent on the outside – perhaps moreso for the fact that the executive producer role goes to Adam Sandler under his Happy Madison company, but get through the seemingly cliché story of people going missing in the woods and a creepy old man who may be up to it, and there are some greatly rewarding twists once the final act gets under way. Anchor Bay has just released this on Blu-Ray, so there's some high-def backwoods carnage to bear witness to. Don't short cut your way out of not seeing this.

-Da Bad Guy

Someone's Knocking at the Door

Breaking Glass Pictures

A mondo-bizzaro mind-boggling

piece from start to finish, Someone's Knocking at the Door is a cinematic collage of psychologically-damaging drug-induced curiosities conceived by the DMT affected minds of some twisted medical student fucks. The film opens up to a twenty-something year old junkie having his trip to comatoseville so rudely interrupted by a knock at the door. He opens the door to find a completely naked crack-head lookin' lady who pounces on him and, within a matter of milliseconds, undergoes an outlandish transformation into a skinny, redneck crack head dude with a colossal cock. The fate of our dearest junkie friend is established immediately and barbarously. Upon finding out that their friend has been savagely raped and murdered, the unfortunate fucktard's group of med school buddies proceed to mourn via substance abuse at its finest, and further investigate the mysterious unidentified drug found in his room—which we later learn is an "extraterrestrial" relative of the tryptamine family called DMT. Stupefyingly surreal scenarios—many of which were shot "flash sequence" style—and sound bits that had me seriously believing there was something wrong with my television are only a few of the amphetamines director Chad Ferrin is dealing out in this one. I wouldn't recommend trying too hard to make sense of this film, as the real fun lies in how much of a total mind-fuck it is.

-Laceration Lacey

Smash Cut

Shriek Show

Unrated and unabashed, what's amusing about Smash Cut is that it succeeds as a classic 70's exploitation film with enough funky bass to get the groove on. It's more comedy and satire than anything else, but even then, the end result is uneven. When Able Whitman (David Hess) can't make a decent horror film, he finds he has to go to extremes to get audiences to enjoy his work. But when most of his film takes place in a single studio, one has to wonder where the rest of that movie within a movie is taking place. What this film requires is a chainsaw to cut out some unnecessary elements. Ultimately, this movie

does live up to what director Lee Demarbre intended, and that's to pay homage to the B-movie horror genre. That's easy to do when there isn't a huge budget to work from.

-Ed Sum

Suburbia: Roger Cormans Cult Classic Special Edition

The film opens infamously with a dog mauling a cute toddler while his mom stands by watching in horror. This sets the dark tone for the rest of the movie, no one's getting out alive. The movie follows Evan Johnson's escape from a shitty home life into the punk squat house T.R. They live in their own filth, steal what they eat, and go to gigs around town, all the while pissing off everyone around them. This special edition, re-released under the Roger Corman's Cult Classics banner is a welcome reissue. Both commentaries are a real chore to get through, dragging on with long stretches of silence as the director sits watching the movie and sporadically laughing at the more shocking bits, and the other commentary isn't really anymore interesting. Dismal special features aside, this is a great movie that every self respecting punk rocker ought to at least rent. Check this shit out!

-Ryan Holmes

Survival of the Dead

Magnolia Home Entertainment

The film takes place shortly after the events of the agonizingly bad Diary of the Dead and follows the exploits of a small group of soldiers who split off from the army to try to ride out the apocalypse on their own terms. Along the way they get tangled up with a family feud taking place on an island off the east coast of the United States, which has naturally been exacerbated by their dead relatives refusing to stay dead. One family are led by the white haired, Irish as Guinness, Patrick O'Flynn who has a zero tolerance policy when it comes to keeping the living dead around. On the other side of the river, old man Muldoon has different ideas about how to deal with what the movie's characters start calling 'deadheads'. Soon enough O'Flynn is overpowered and cast away from the island. Three weeks later the

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PAIGE REYNOLDS



ARTIST PROFILE

Absolute Underground: Who are you, and what are you most famous for?

Paige Reynolds: I'm a visual artist and I'm known for my creepy, dark artwork.

AU: Where do you call home, what's the art scene like there?

PR: My home is in Toronto, Ontario. I love it and there's a great art scene here. I've met and worked with a lot of like-minded talented artists and it's always fun and inspiring being around insanely creative people.

AU: What got you started as an artist?

PR: I've been doing art for as long as I remember. When I was a little kid I loved Halloween (still do) and I used to do all kinds of spooky arts and crafts at all times of the year. Art class was always my favourite and I started drawing and painting in all my spare time.

AU: Do you have any formal training?

PR: I studied fine arts at Sheridan College in Ontario. I also just recently completed a 3d modeling and visual effects production program at Humber College also in Ontario.

AU: What are your influences?

PR: I'm heavily influenced by horror, fear and the macabre. When I paint I'm usually either watching a horror movie or listening to industrial or metal music. I'm also influenced by the people I'm with and the world that surrounds me. There are many other artists I admire as well as musicians and film makers that have had a large influence on my art.

AU: What are your strengths as an artist?

PR: I have a huge imagination so I can usually come up with more ideas than I have time for. I also have a talent for transforming anything average or "normal" into a surreal nightmare.

AU: What projects are you currently working on?

PR: I'm currently working on digital matte paintings and photorealistic backgrounds for a nightmare sequence in a short horror film entitled "Roachfar", you can check it out and become a fan on facebook here: <http://www.facebook.com/pages/Roachfar/338597489924>.

facebook.com/pages/Roachfar/338597489924. I'm also working on new pieces for a group art show in the fall and of course my own personal artwork which is a never-ending project.

AU: Does your work lean towards the side of good or evil?

PR: Anyone who has seen my work would definitely say evil. Personally, I think the majority of my art does lean more towards evil but there is also a good vs evil theme going on in a few of my pieces.

AU: What are some of the things you've done as a starving artist to pay the rent?

PR: I've had some pretty terrible jobs in the past; babysitting, waitressing, and fast food restaurants. Everyone has to go through it to eventually end up doing what you want.

AU: Do you ever design gig posters as well?

PR: I've done artwork for bands in the past and my art has been used in album art and on gig posters but I've never actually done the graphic design for a gig poster. I'm definitely open to it though!

AU: Future plans?

PR: I just hope to live my life as an artist and keep doing the kind of art that I love. I hope to do many art shows and I also hope to use my artwork and my new 3D computer skills in the entertainment industry.

AU: Are you available for freelance work? If so how do people get a hold of you?

PR: I am available for freelance work. Just send me an email with your ideas! theartist@paigereynoldsart.com

AU: Any websites to plug?

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

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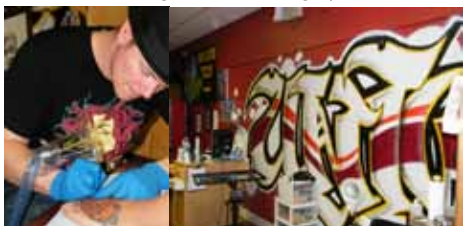
By Ira Hunter

Absolute Underground: Tell me about Union Tattoo, how did this place get started here in Odeon alley?

Leroy Valentine: Basically three of us felt we didn't want to work for anybody and wanted to work when we wanted, so we set this place up and figured we would do it the way we wanted to do it. Not the way it always seems to be done.

AU: Where did these three different artists come from before?

LV: One came from Calgary, another one was a local artist here from Langford, and he had tons of clientele and tons of buddies so we just brought him into another local shop that we were all working at. And my step brother in law we brought out from Calgary and we all



just kind of clicked and decided to do it on our own.

AU: You worked before at Universal Tattoos?

LV: Yeah I've worked at Universal Tattoos, Pair o dice Tattoos and then I spent a lot of years in Calgary. I started tattooing back in '94. And I just kind of putzed around on my own and then I took on a couple of buddies and got an apprenticeship going. It was a long hassle trying to get it to happen but it started happening and everything went good from

that point. And then I moved out here cause it's just better out here.

AU: What are your artistic influences?

LV: Everything man. I'll sit there and look at everything I can and find influence in everything. Really the main influence is my day to day life; my wife at home, my dog, my son. As far as like art styles go, anywhere from Guy Aitchison to Robert Hernandez to Jon Clue, James Tex in Calgary and



a lot of local artists in town here. People that I've worked with in the past that have inspired me to make sure that I'm trying to do the best tattoo that I can all the time.

AU: Who did you officially apprentice under?

LV: I don't want to name drop so I'll just say a good buddy from Calgary. I brought him in as a partner with my tattoo shop in Calgary, and all went well. And I can't really say I officially apprenticed under him but we worked together and pretty much most of the stuff that I learned in the beginning I learned directly through him. In fact if I wasn't for him I would be in a different place today

AU: So what sets this shop apart from the other shops in town?

LV: It's not so much a business per se. It's more of a nice relaxed atmosphere where you can come and hang out. It's kind of like getting tattooed in our house, but cleaner. We just don't like the heavy rush in traffic that you find at some other shops, which is awesome but not really what we were going for with regular clientele and friends.

AU: And what are some of the different artists and their specialties?

LV: Greg Murphy comes from a graffiti background. He has a very illustrative background. He draws some crazy stuff, awesome pin-ups and all kinds of crazy scene work. I tattoo whatever I do, basically. I try not to specialize in anything else because it kind of keeps it live for me. So one year I'll be really into Japanese work, and the next year I'll be really into soft realism, black and grey or just simple illustrated stuff. I try not to stick to too many direct styles, that way every day is a new day.

AU: And what's Leigh Moore's thing?

LV: Leigh's kind of an old schooler. He's got the old school traditional, new school traditional thing going on. And he loves it; he's an amazing artist, a crazy reproduction artist. The guy can take any picture you can imagine and reproduce it easily. So I think he's going to end up going down that road of really traditional, clean old school look for tattoos. Hands down the 2 coolest mofos a guy could work with.

AU: What kind of tunes do you rock when you're down here?



LV: I like the funk myself. Wefunk.com is my favorite. I do the internet radio, which you just click on a shout cast or something and just rock out. I love the blues a lot. It just depends who I'm tattooing and what I'm tattooing. Anything from gangster rap to old George Carlton or even just get into some old, old Robert Johnson.

AU: The scene here in Victoria is full of places,

INK SLINGERS

but everyone has a different little niche thing. So can you narrow it down to one thing that people should come here for?

LV: Most of the shops in town do awesome tattoos with good service. We do as well but I find we care about the client just a little extra, and we're friendly; we're not just going to tattoo something stupid on you just because you want it. We'll maybe pass that off to somebody who might be into that tattoo. So you're going to find that pretty much all the tattoos that we do are tattoos that we want to do. Or that we even think that it's going to be complimentary on you. If you come in we're not just taking your dollar. Many days I'll pass up the buck because I think somebody maybe isn't quite ready to get the tattoo that they're going for. And I'm not the one to judge, or tell a person what they should get but I do have the right to choose what I tattoo and what I don't.

AU: I noticed that when someone asked here about a certain style of portraiture you mentioned someone from another shop and said honestly I'm not the best at this but maybe go to this shop and ask this person, so that is honest.

LV: Yeah, I have a responsibility as a tattoo artist, permanently marking somebody's body for the rest of their life. That you should be able to get the best tattoo from the person that's going to be into it the most. And I think that if I had to do a portrait I'm sure it would go fine. It's just not really my style of art; I'm not really into it. So I'd rather send you off to one of my buddies in town that's going to do an awesome job and you're going to be a lot happier in the end. I think this year is one of the first years that you're really seeing a solid unity in Victoria were a lot of shops are really getting the groove together and there's lots of artistic interactions from shop to shop. And there's some awesome work being put out by pretty much all the shops that are in Victoria. The day of the bad tattoo has kind of fallen out the window.

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METAL N' BUDZ

DJ Splif interviews Olavi Mikkonen from Amon Amarth

Stereo playing: The enemy has come for you; hear the pounding thunder hooves, there's no time to run or hide, draw the weapon from your side. Lyrics from "Where is your God?" filled my ears with head-banging desires when I got the call. To my amazement it was Olavi, one of Amon Amarth's wicked guitarists. Before we started, I told Olavi that I had done my homework and wouldn't ask the same questions other interviewers have asked since their infiltration into the metal world.

Absolute Underground: Who are your Scandinavian metal influences? Before influencing the world with your 90's Viking sounds.

Olavi Mikkonen: To be honest there was none, we we're mostly into the New Wave of British Heavy metal "NWOBHM", but black metal was a major influence.

AU: Which Canadian bands do you know?

OM: We have shared the stage once with Kataklysm. However, I'm not familiar with all Canadian bands. (To my amazement he did not know Cryptopsy, or Quo Vadis, he agreed that would be a smokin' line up)

AU: Which all girl bands have you shared the stage with?

OM: Not really, there are some Norwegian bands that have girls, no all girl bands.

AU: Which Norse God do you believe in?

OM: I'm a Thor guy myself.

AU: What is your weapon of choice?

OM: My weapon of choice would be the hammer.

AU: Any battle wounds from previous gigs?

OM: We suffer more wounds at home than on tour. lol

AU: In which parts of the world are you guys not accepted?

OM: Good question, I'm really not sure, I guess all the places we haven't been to.

AU: When women flock around you like gifts for the Gods, do they throw things at you on stage?

OM: Not that I know of, unless the



staff keeps picking them up before I trip.

AU: They say that there are more girls at your concerts than any other black metal band, any idea why?

OM: I haven't really noticed it must be the music; it's not our looks, nor our presence, so it has to be the music.

AU: What do you think about medicinal cannabis?

OM: Well, I believe its ok. We are not into pot, not something common in this band. We are proud Viking

Drinkers... I prefer a nice, dry Red wine.

AU: What saying would you leave on rune stones for the fans?

OM: I had Odin on my side.

AU: Any Viking predictions for 2010?

OM: More natural disasters, deaths & chaos.

AU: Any new albums coming up for 2010?

OM: No, we will be working on the new album once we get home.

AU: Which was the most challenging album for you as a guitarist?

OM: Out of all the albums, Twilight of the Thunder God was the hardest.

AU: For almost two decades, you have toured with many big names; have any influenced your playing?

OM: When you tour with bands and you hear their set 30 to 40 times in a short time. Some have influenced my playing, but not too much. You can hear a little of other bands influence in our album Versus the World (2003).

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Absolute Horror

Lee Demarbre

Smash Cut Interview

By Ira Hunter

Absolute Underground: So you started with Jesus Christ Vampire Hunter, and now this film. Tell us about it for people who haven't heard about it.

LD: It's my love letter to Herschel Gordon Lewis. It's a film about a filmmaker who makes horrible movies, well he doesn't think so, and I don't think that of Herschel by the way [laughter]. So after the release of his new movie he decides to go get drunk, picks up a stripper, takes her home, unfortunately he's drinking and driving and crashes into a tree, killing her. He stuffs her body in the trunk. He's on set the next day making his movie, sees the horrible effects on set, thinks about the reviews, clears the set, gets the body out of the trunk and set dresses his new movie. All of a sudden the investors are loving what they see in the dailies.

AU: It reminds me of Bucket of Blood, which is the one where the guy starts incorporating real people into his artwork.

LD: That's right. But really it came from the mind of Herschel Gordon Lewis. It's one part Color me Blood Red, one part Gore Gore Girls, and the rest is from the Herschel Gordon Lewis canon. I realized even my documentary in one way or another Herschel was affecting how I make movies. So we decided 'let's do something for Herschel', because he never believed what he did was an art form. I think he did make art, and if he didn't then how does he explain my movies? [laughter]. In a way this proves he made art, by saying look you've affected us. And only art does that commerce, you know what I'm saying?

AU: Yeah any director that wants more blood and gore, they are being influenced by his early stuff. He really pushed the envelope back in the day.

LD: Oh yeah, he changed everything. He invented

our genres like the moonshine epic and the wife swapping movies. He pioneered the nudie cutie. If it wasn't for him there probably wouldn't be porn. He just did so much. And then retired in 1972 and became a millionaire with his marketing genius, and thankfully has returned to movies with two good movies.

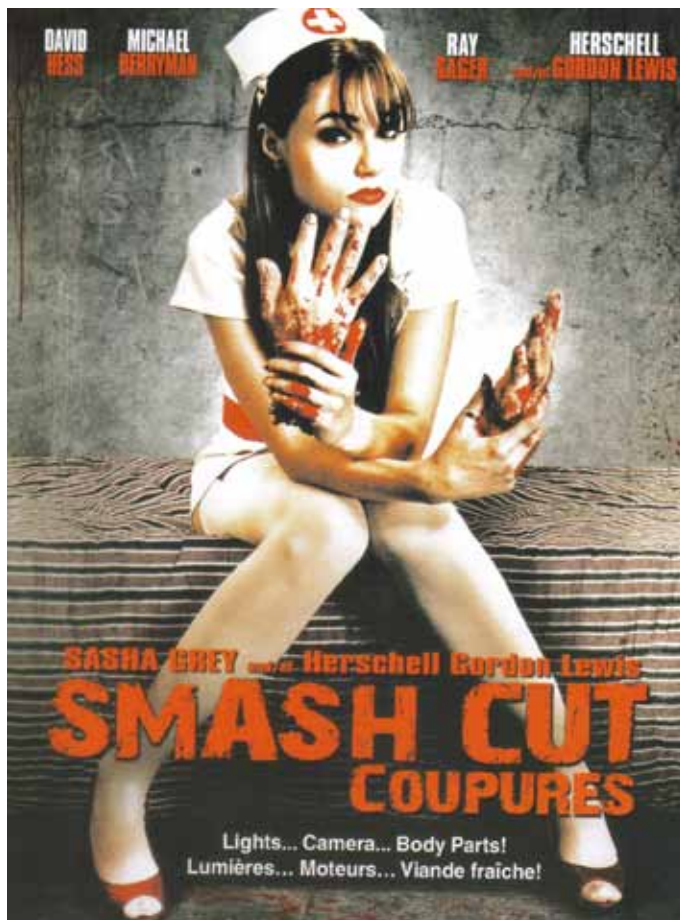
AU: He makes a cameo in your film, if I'm not mistaken.

LD: That's right. Originally he invited me to his house a few times back in the day when I first talked about this project six years ago. We recorded some of the radio announcer's dialogue for the movie and I thought 'well you can be the radio announcer in the movie'. I never thought I'd have the budget to fly him out to Ottawa; eventually we did. He has three parts in the movie. He plays himself at the beginning introducing the movie. He plays a television producer and he's also the radio announcer. So we used our Herschel Gordon Lewis cameo to the max.

AU: So you made the entire film in Canada?

LD: Yeah, it's in Ottawa, Canada, and Herschel came up with the title for the movie. The producers and investors were arguing about a good title for the film. And I said 'hold on guys, Herschel is a marketing genius'. So he came up with 15 titles for the movie and they were all great. We had a hard time picking which one. All the other titles he suggested, we made movie posters and turned them into part of the set decoration. So if you watch the movie, all the posters in the background are all the other titles of the movies that Herschel didn't get a chance to make in his career

AU: And there's also a sort of infamous actress in the film as well...



LD: Yes, porn star Sasha Grey. She was the first person I approached seriously to be in the movie. I saw her second film and thought I'd look her up on face book. We met in LA and she had so many notes [on the script]. She was on board for a long time, even when she got the Soderbergh gig she still wanted to do this which I was thankful for. And we're working on another film now.

AU: Will there be a sequel to Jesus Christ Vampire Hunter?

LD: I have a few different sequel ideas for Jesus, but none of them have been realized yet. I keep

getting approached by producers to remake it, so that might happen some day. These sequel ideas, no ones really bit on yet, so I might have to produce that. I think Sasha Grey's more into my Harry Knuckles movies.

AU: Tell me about Harry Knuckles.

LD: Harry Knuckles is sort of a Canadian version of James Bond. He's a super sleuth, banana eating, back pack wearing, crusty super spy from Canada. They're really funny kung-fu flicks. They're inept in there charming ways. But Sasha saw those and that's why she did Smash Cut. She was a big fan. I think Troma put out Harry Knuckles and the Treasure of the Aztec Mummy on DVD once or twice. They're out there and they're fun.

AU: What about the Mexican wrestling movie?

LD: Yeah I made one called The Dead Sleep Easy. We were shooting for 30 days in Mexico, making this crazy gangster wrestling movie. It was really fun, and I did a documentary about Mexican wrestling too, called Vampiro: Angel Devil Hero which I'm really happy with.

AU: Final words for Canadian horror fans, and I'll let you get back to driving through the drive-thru there.

LD: [laughter] Yeah I am driving and it is illegal to drive like this right now, but fuck'em, fuck the fuzz. This is what Burt Reynolds would do, if they made a

modern day Smokey and the Bandit; he'd be on the cell phone too. But if you like movies and you want to make movies I think Smash Cut might be right up your alley. If you like adult cinema, we've got the best girl in the business in the film too. But it's a real open letter to Herschel Gordon Lewis, so if you love Hersch you should definitely check it out.

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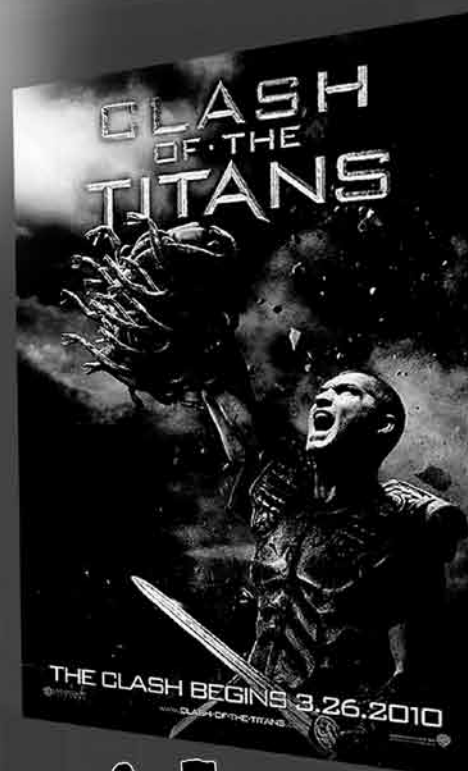
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1) JFA-Beach Blanket Bongout

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2) Suicidal Tendencies- Possessed to Skate

Awesome blast from these Venice Beach hoodlums, the video to this was fuckin' killer too, with Cab blasting sick corner airs. From the 1986 Join the Army album.

3) Beyond Possession-Skater's Life

Shredding Canadian speed thrash in a genre completely their own, this one from the first ep, another version was recorded for Thrasher Skate Rock 3, but this one is way more raw.

4) Dayglo Abortions-Shred Central.

Excellent tune named after Dork Jak's ill-fated east end skate shop. Taken from the "Guano" LP, you know

you're gonna get, like 9 solos....

Impaler Anus Impaler Cretin Anus Cretin you remember that shit??

5) Aggression-Intense Energy

Rocking classic Oxnard beachpunk from Cali, definitely one of the stand outs from the "Someone Got Their Head Kicked In" comp. This track is from the "Dont Be Mistaken" album from 1983

5) Adolescents-Skate Babylon

The second album did not come close to the classic debut but it did have a few stand out tracks, this being one of them.

6) US BOMBS-JAK'S

I heard Duane once licked up his own puke off of Lockfield Jak's porch down in Frisco, Tommy Bonehead told me. Duane is in a fuckin league of his own. This is a tune about the moronic skate crew he is a member of.

7) Token Entry-I Just Wanna Skate

When Verbal Abuse toured east in

the mid eighties, Chavez Jak threw these cats on the team creating some of the first of the east coast Jak's div's. Awesome tune from the "Jaybird" LP, they would later turn into "Black Train Jak"

8) S.T.R.E.E.T.S.-Too Fast To Powerslide

Fuck do I miss this band, shredding Lizzy style speed metal blitz from the "BoBo Gnar Gnar" album.

These guys can now be found in Bison, Pride Tiger and The Children. Definitely on of Van City's finest

9) US BOMBS-Skater Dater

Excellent recap of skate history, but how does Duane remember any of this shit? Taken off of "The World" LP

10) Meatloaf-Thrashin

Daggers, Hook, Monk, Ramp Locals, Gay haircuts, Daggers, Val Jerks, Cory Webster - none of these are mentioned in a song so shitty its fun. Meatloaf should stick to the Bats out of Hell or grow some tits again like in fuckin' fightclub

HOROSCOPES

JUNE & JULY 2010

ARIES

The first part of June is very busy and you connect to new and interesting people. You experience a boost of energy and ingenuity. Yet, keep the progress of your life in low gear, because you are heading into a summer of big changes. The energy that you are putting into your family and domestic environment and your career is disrupting the status quo. Hang on to your job, because that may be the only thing that remains stable for these 2 months. Later in June you feel motivated and creative. Will your close relationships survive the new you?



Taurus

Change is generally hard for you, because you work to create stability in your life. Yet, you are one of the signs that are better able to adapt to the big changes this summer. That is in part, because you are feeling a strong impetus to change yourself and your thinking. It is a bit uncharacteristic of you to be getting all philosophical and spiritual, but you are getting backed into that corner. The Lunar Eclipse June 28th hones your mental clarity such that you may better see your own and others' hidden motives. This comes in handy when you find opportunities for flirtation from mid-July into August.



GEMINI

With the Sun in your sign for your birthday, you attract more attention, and feel more in control of your life. This enhanced sense of personal power is useful, because you have some big decisions coming up. Geminis don't mind being decisive providing they have a "fallback" position if things go wrong. But, in later June and early July the eclipses say your bridges are burning and you have to make financial decisions for which there will be no going back. New social contacts are expanding your sphere of influence and creative impact, but how reliable are they? Time will tell.



CANCER

There ain't no free ride, but these first couple weeks of April are good for enhancing your career and increasing your income. Social life is perking up through this entire 2 month period. A secret romance may tempt you around the Full Moon April 28th. Open your mind to new political and spiritual concepts. You are connecting to new people and ideas, which reignite your enthusiasm for living. Your beliefs are changing. This may sound airy-fairy, but the attitudinal changes you undergo in 2010 are going to change many aspects of your life.



LEO

For the first couple weeks of June you are in demand socially. From June 14th this amplifies into romantic attention. The Sun is in Cancer June 21 to July 21 is your reflect, recharge, & renew time. This aids you in seeing your life as a cohesive whole and provides insight into how you want to create the change that you desire. The Lunar Eclipse June 26th challenges you to integrate what you believe and what you know into your daily life. Part of this is a healthier life style. Your busy summer starts in late July.



VIRGO

Beware of deception at work or a misdiagnosis in health the beginning of June. From June 7th Mars is in Virgo giving you energy, vitality, and a restless drive, which will take mental strength to focus. There is an emphasis upon career through to the Solstice June 21st. Make a push to improve your position just after the New Moon June 12th. The Eclipses, which bring in this summer, emphasize your social activities and political/cultural involvement. You have something to say and you are finding your voice. Trust that you have connected to your own secret power and energy reserves.



LIBRA

The first few days of June plant some creative ideas amongst friends & associates. These will bear fruit by August. You are looking for channels for the expression of your ideas. People who can aid you are coming into your life. Some are new and some have been there all along. The New Moon June 12th brings a fresh approach to goals and dreams into focus. The Full Moon June 26th and the New Moon July 11th are eclipses that impact your career. In late June you wonder, "How can I keep up?" Into July new directions are running smoothly.



SCORPIO

Apply abundant energy and focus to self refinement. That may entail effectiveness at work, improving health & vitality, and moving beyond negative habits. Through the first three weeks of June you are assessing your power, potential, and credit rating. It is very beneficial to have someone in whom to confide with honesty. Bouncing your ideas off an ally will give you better focus. This focus you carry into the eclipses June 26th and July 11th. They have you setting new goals. Whether it is the trip, the production, or the published ideas; latch on to the path that ignites your enthusiasm.



SAGITTARIUS

Close relationships and your general attitude towards others continue to be the focus through much of June. You are bringing more fun, flirtatiousness, and exuberance into your self expression. Yet, all is not fun and folic. You are upping the ante, as you expect more substantial returns. This is potentially a transformative summer. You are moving from the fancy-free fun-loving Sagi, to an optimistic, far-reaching, and purposeful Sagittarian. The Eclipse June 26th is prime time to get a handle on finances and debt. Through July pouring effort into your career brings recognition and reward.



CAPRICORN

June begins with a continuing emphasis upon self refinement, work effectiveness, and enhancing health. At the same time you are drawn to look within at your own deep motivations. This may sound a bit boring, but it is heavy, fascinating, and essential for your personal development. Augment this process with some personal archaeology: looking through writing, art, and keepsakes from your youth. As you see your life as a cohesive whole, your next direction becomes clear. You are going to want to feel together and stable as the eclipses of June 26th and July 11th shake up your relationships and family life.



AQUARIUS

The New Moon June 11th provides a boost of creativity and you feel an urge spread your ideas. This enthusiasm for the significance of your ideas continues all summer, but by late June you are getting a little self critical. The eclipse June 26th brings some kind of shake up to your work or health. You are being pushed into giving serious consideration to the current pop psychology of "you create your own reality". Do your thoughts control you or do you control your thoughts? Some effort in this regard will have a quick pay-off, as the eclipse July 11th encourages you to get a handle on your finances and moods.



PISCES

In early June you are getting organized and planning your summer. Have a family meeting. At the same time new opportunities to increase your income are showing up. Keep holiday plans flexible, because when money calls it behoves you to respond. The eclipse June 26th indicates big changes for your creative directions and/or the lives of your children. An element of your social life is falling way. Don't be concerned. There is a flash of clarity, which is helping you rise beyond what is holding you back. The next eclipse July 11th brings you new people with whom you can work.



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BODY PIERCING/TATTOOS

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Sex Column XXX

Dear Dr. Jezebel
My boyfriend was drunk and asked me to put a finger in his bum, but I didn't know what to do with it... Please enlighten me as I have not been taught the ways of anal for a man.

Angry Midget

Well Angry, or if you prefer, Mrs. Midget, the first thing you need to do is grease up your boyfriend's asshole like you're smearing it with too much banana boat on a hot day at the beach.

Applying gradual pressure, but not too hard, massage the outside of your



boyfriend's ass until you feel it become soft and pliable and less resistant to your touch. With your other hand, grease up and massage his balls, one at a time, and then both at the same time. Then slowly slide your finger about an

inch inside his ass. It's tight, eh? That's your boyfriend's sphincter. Start slowly, and start to pump his cock and finger fuck his ass (not too deep yet) until he starts to make those creepy cat noises you told me about. The softer it gets up there, the more he likes it, the more fingers you can use, or try a circular grinding motion

on the g-spot, dildos, butt plugs, vibrators, rubber sheep, whatever. If you're

feeling really creative, you can fuck him reverse cowgirl style and do this with one hand at the same time as you use your other hand to play with your clit. Fun for everyone!!

Dear Dr. Jezebel,
My boyfriend sometimes makes creepy cat noises during sex. I don't want to hurt his feelings, but how do I get him to just shut the fuck up?

Signed... Anonymous.

Dear anonymous,
May I suggest a ball gag. If you don't have one on hand, try gagging him with a scarf, a pair of socks, duct tape, your fishnets, or if it's REALLY pissing you off, try showing his own underwear in his mouth. If you can still hear him yowling, get on top, shove

a pillow in his face and apply the weight of your boobs to keep him on his back. If you can STILL hear him, apply the age old skill of inflicting pain on him. He may come up with a different kind of sound, maybe refreshing to your ears, maybe not. If it still doesn't work, blast some metal as loud as it comes and git'er done. When you're all satisfied, give him a little snuggle, try telling him lovingly how you feel, and I'm sure he will consciously try to stop once he is aware of how you feel. When you feel better about the situation, take the underwear out of his mouth and the scuba man figurine out of his ass. Remember, every loving relationship is based on trust, open communication and mutual respect.

Kisses, Dr.J

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