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Vol. 6 - #5 - Issue 35 - August/September 2010

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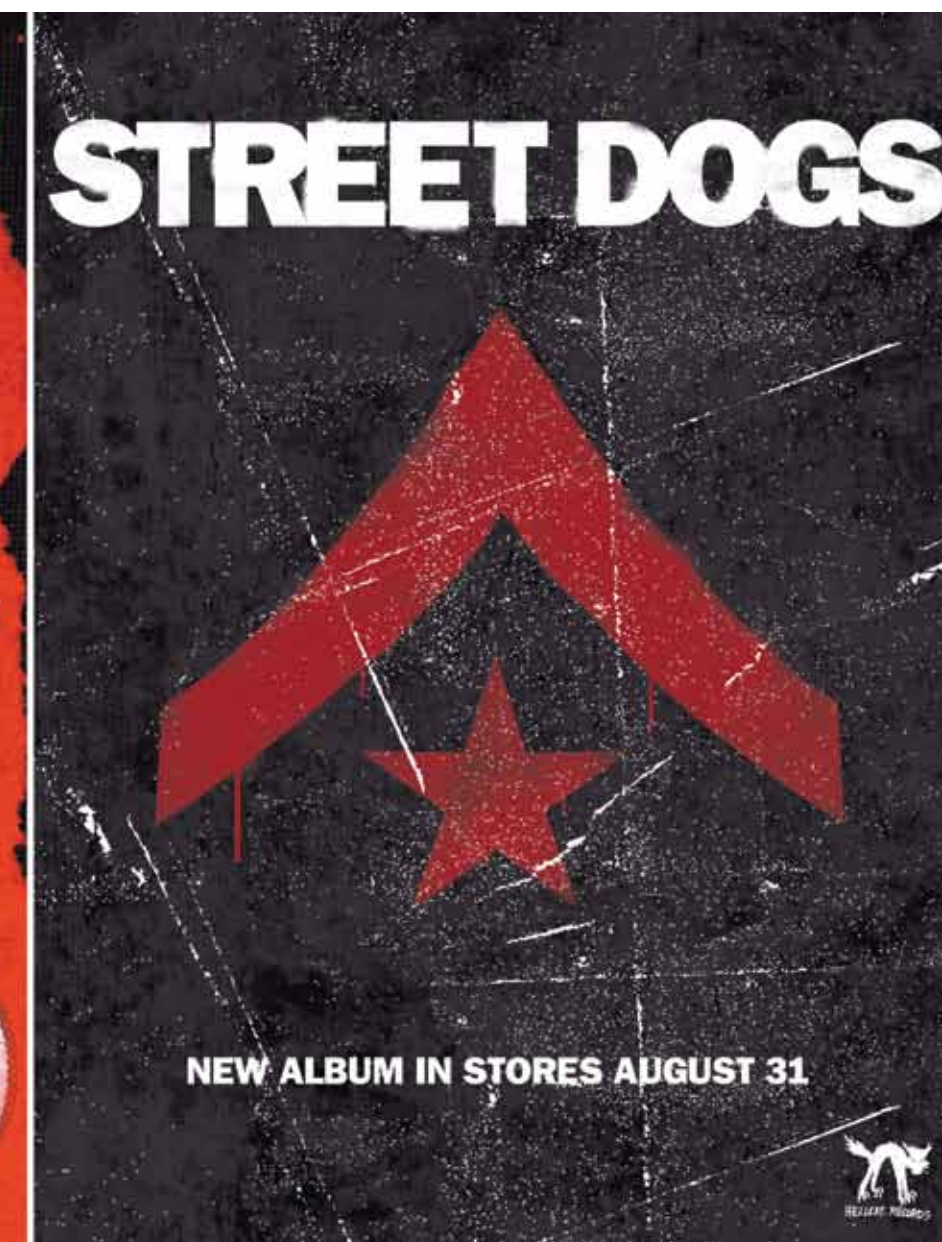
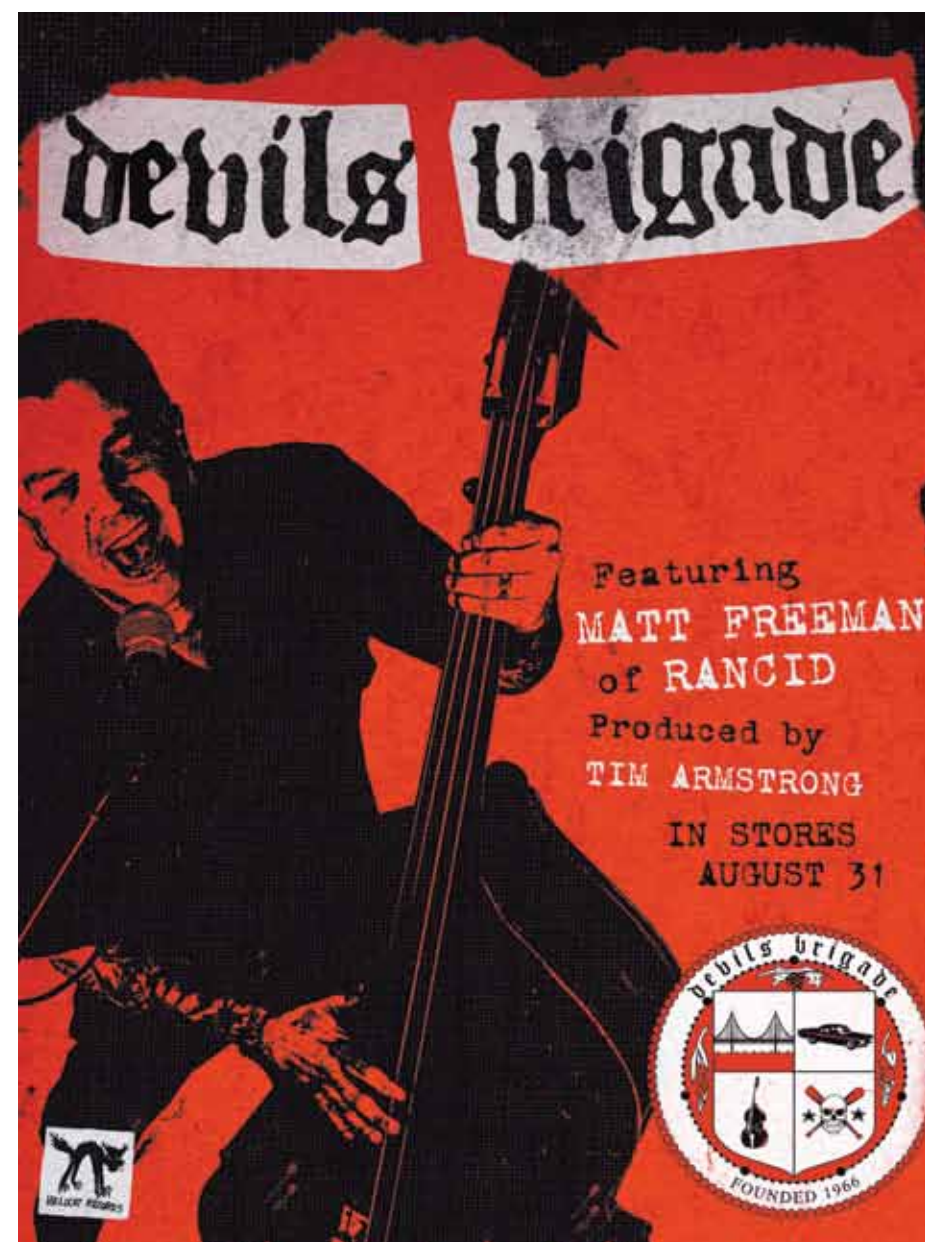
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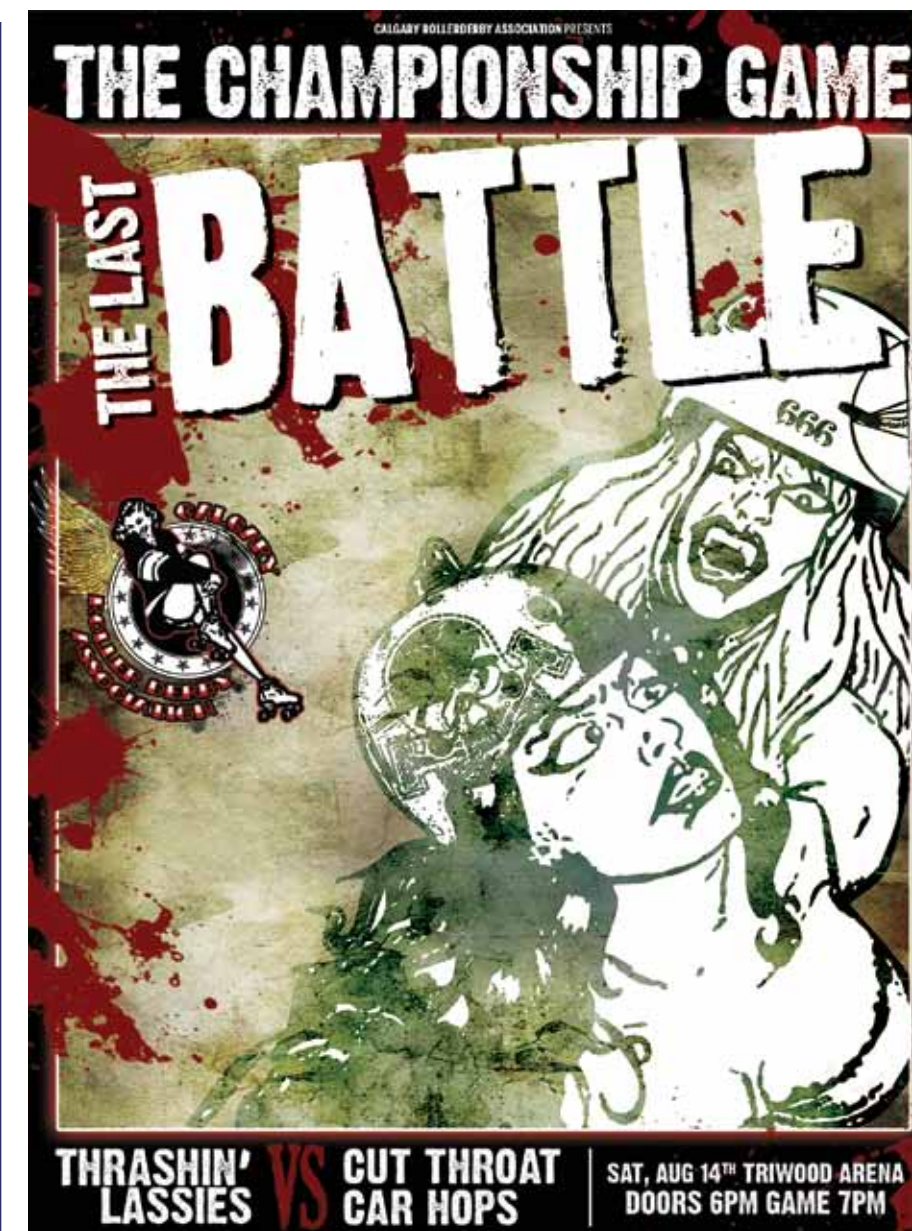


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PROUDLY INDULGING YOUR WEAKNESSES SINCE 1997

Vancouver Vengeance hits the road with Blacked Out and Jones Bones.

By: Chops Pabish

The Vancouver heat was getting to me when I was asked to accompany Jones Bones and Blacked Out on a trip to Alberta. I was promised lots of booze, loud music, hard floors and a sore ass from sitting in a van hours upon hours. Wait, free booze? I'm there. It was only three shows, how sore could my ass really get? It was roadie time!

Show # 1 took place in Calgary @ The Distillery but things went awry for Blacked Out before they even arrived when running out of gas on the highway. Luckily they used to reside in Banff before relocating to Vancouver and a quick phone call had a friend running a few jerry cans out to the van. But not before some old guy could call the cops. Dicker (drums) was playing with his new slingshot that he bought for himself as a birthday present before he left. "Yeah the RCMP showed

up, but luckily he was one of the few cool cops I have encountered in my years. He just made sure we weren't drinking and then wished us luck on our travels." Morgan the singer/guitarist from Blacked Out told me.

Jones Bones was finishing up their set as Blacked Out arrived and they jumped straight on stage. The crowd got rowdier as the night went along, and by the time the hometown heroes The Pissoffs played everyone was singing along and spilling beer. The show landed on the last weekend of the



Calgary Stampede and this hurt the turnout, "All the punks stay inside during the Stampede to avoid getting into fights." Steev Beez singer of The Pissoffs explained to me. "That's why we left town and went on tour, it's basically a fuck the Stampede tour." The Pissoffs had just returned

home after eight shows and the other band on the bill Substinence were in the middle of 21 shows in 27 days. Show # 2 took place in Edmonton @ DV8. When I bumped into Blacked Out they were looking worse for wear. "It was Dicker's 30th birthday last night and we drank until the next day. Wade slapped the nicest door guy in any punk venue

I've ever met and Dicker slept face down on top of all the gear in the back of the van." Morgan filled me in as we headed inside DV8 to check it out. "This venue is way more our style," Denny from Jones Bones said as we looked around. "It's a



VANCOUVER VENGEANCE

total shithole, and those are my favorite places to play. A smaller venue means a bigger show, the beer is dirt cheap and nobody stops the crowd from getting rowdy and having a good time." And this was exactly what happened. Blacked Out was on first and a pit instantly started. The rowdy crowd bounced from the bar to the front of the stage and back again.

Later in the evening Wade (bassist of Blacked Out) leaned over to me and drunkenly yelled in my ear, "It's so rad to tour with such awesome bands!" Substinence was busy killing it on stage, followed again by The Pissoffs, both bands full of piss and vinegar. At the end of the night goodbyes were said and departures made. The next and last show of the trip would feature only Jones Bones and Blacked Out.



Show # 3 was @ The Devil's Gap in Banff. "When we played here three years ago the stage was over there," Denny said into the mic pointing to the opposite corner of the room. The new stage placement opened up the room nicely and was surrounded by a railing. Dusty (bassist of JB) clambered all over it while still playing and Denny flung himself over the railing head first, crashing onto a monitor below. This got the crowd's attention, a crowd that would later buy him all kinds of drinks. "Dude, I've had more girls buy me drinks than guys tonight!" Denny yelled. "Where are we?" He jokingly asked as he wiped Jagermeister off of his chin with his denim vest.

By the time Blacked Out hit the stage the place was packed and floor slick with spilled booze. Shots were being slammed and anticipation was buzzing through the bar. Blacked Out did not disappoint their fans, playing older songs to keep the fists pumping and newer ones to show everyone they still got it. When a tray of shots was brought on stage they toasted the crowd and urged them to get more fucked up. I'm sure more than a few stories from that night ended with

being blacked out drunk. I know that after stumbling around the streets of Banff trying to find my room I ended up blacking out on the small love seat that was left for me to crash on. If I wasn't awoken two hours later for departure it may have been considered my best nights sleep of the trip, but it was already time to head home. However not before I spilled my guts beside the van.

www.myspace.com/banffblackedout
www.myspace.com/jonesbonesbc

The Role Models

By Chuck Wurley

AU: When did you start the Role Models?

Role Models: Late summer of 2009.

Luc Goodson: We took four songs that Virgil and I had sitting around, got a jam spot, and started playing as loud as we could.

AU: And it has just been the three of you?

Virgil Belknap: There has been some talk of bringing in a second guitarist.

Goodson: But it is just easier this way, we are all friends, we all party together.

Belknap: I love it as a three piece. It is everything we need, and nothing that we don't.

AU: You two used to be in D.I.Y. is that correct?

Belknap: We are not talking about that, you promised that you wouldn't bring that up.

AU: Ok, so you guys played in D.I.Y. Braydan did you ever play in another band?

Braydan Mynott: I played in a couple of bands in Manitoba, the Naked Midgets, and Silicosis.

Belknap: Silicosis?

Mynott: Yeah, we were a metalish band, and the Naked Midgets were a punk band.

Belknap: He shared the stage with Propagandhi. Didn't you?

Mynott: Yeah, we did.

Goodson: I would like to say that Braydan is literally the guy that keeps Virgil and I sane.

Belknap: We would kill each other.

Goodson: The one levelheaded person.

AU: The calming influence. Plus he is twice

your size.

Belknap: Pillar of sanity.

AU: Collectively what are your biggest influences?

Goodson: For me it is music, all over the map, I grew up listening to it and playing it, my dad also plays. Everything from Motorhead to Bob Dylan.

Belknap: I actually came from probably a different background, I didn't get into punk rock until I was about 15. I played a Ramones record, and it kind of changed my life, but before that, and still, I have to say

my favorite band is the Beatles.

Believe it or not. Just from listening to my mom's record collection when I was about seven. Plus I like to think I can inject some McCartney into our music.

Goodson: You add so much character to this band!

Mynott:

Unfortunately I grew up listening to shitty new country music. Garth Brooks, Alan Jackson, my parents loved that stuff.

Belknap: We can pretty much all agree to disagree on a lot of things. I will probably never get Luc to listen to the Fifth Movement by Beethoven.

Goodson: You did get me listening to the Dwarves!

Belknap: Yeah, but you should have been tuned into that years ago. But, as a band we come together from our different backgrounds, and it all just works. Everything else melts away and the music takes over.

AU: What are your songs about?

Goodson: We wrote a theme song about us, and Virgil wrote a great song called, "The Knife's Edge".

Belknap: It is about how precarious everything is, we like to think that we have a sense of control, but when it comes right down to it, the whole of life itself could blow away in the blink of an eye. We write about our experiences of life.

Goodson: We write about being in a moment and what happens in that moment. It isn't any one topic or one great thing; it is about experience and feeling. Whether it is anger or just pondering thoughts.

Mynott: I play the drums; I am only allowed to play one drumbeat, which is all I get to do. I don't write songs.

AU: You seem intelligent, yet content; therefore I question it.

Belknap: So do I. I actually wonder how much longer we can hang onto this guy. On another note, we are hoping to put out an album by the end of the summer. Scott Henderson, formerly Sea of Shit Recordings, now Lap of Luxury Recordings will be doing it.

www.myspace.com/therolemodels

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PHANTOM LIMB

Interview with Greg Musgrave

By Dog Fashion Dyer

Absolute Underground: I guess the first question must relate to the name of the band – what is experiencing a Phantom Limb and how does it relate to this music?

Greg Musgrave: A Phantom Limb is defined as “The sensation that an amputated limb is still attached, often associated with painful paresthesia”. As far as it’s association to this music, there isn’t much of a relation other than there often does sound like there are more than 3 people playing the music given some of the complexity of the parts. Really though, I just thought it was a cool fucking band name as did Terry & Adam.

AU: What can you say about the musical direction of Phantom Limb compared to Caveat or Exit Strategy? Different gear?

GM: I definitely had a specific sound & style in mind when I was writing the material for Phantom Limb which was to make it structured more in movements rather than the typical verse/chorus/verse/chorus sort of typical song writing. So in turn very seldom do parts repeat. This was the kind of music that I’ve have had in mind to write for a while, but didn’t fit into the same style as Caveat developed over a long period of time, which was one of the reasons that I shut down Caveat in order to have a fresh start with a new sound & writing style. On the same token, it also doesn’t fit into the cold & visceral style of Exit Strategy which is much more mechanical sounding than Phantom Limb. As for gear, it hasn’t really changed other than we do have some songs that incorporate an 8 string guitar so that certainly gives the music a different dynamic.

AU: Would you say that this is the more progressive side of Musgrave? I hear lots of Patton/math metal influences in it.

GM: Most definitely. I’m a huge Mike Patton fan with Mr. Bungle & Fantomas being two of my

all time favourite bands, & while Phantom Limb doesn’t sound anything like either of them, the approach in which the material was written is very similar. I just really enjoy music that takes the listener to different places & feels within the context of a single piece of music. More of a musical journey than a predictable formula.

AU: Animality & For the Damned – how close to completion is it and is there a release date set?

GM: The upcoming full length album which is tentatively titled Mors Ontologica is about half recorded at this point, with the drums completed & the guitars currently being tracked. I would think the album should be completed by mid May with June or July planned June or July release.

AU: The first show many saw Phantom Limb at was Cattle Decapitation. Recently you have played with Divinity. It seems Phantom Limb can fit into any type of concert, regardless of style. Where do you feel the band fits at this moment?

GM: It’s funny because we don’t really fit into any specific category of style, which is how we like it. It certainly isn’t music for your typical

metal head, but more for those who like to be challenged by the what they hear rather than just banging their head to a steady rhythm. We’ve played death metal shows, tech/prog shows & even a couple punk shows & they’ve all been

CALGARY CARNAGE

good shows.

AU: Any plans for extensive tours or any big shows coming locally? Will PL be on Noctis this year?

GM: We are playing with Divinity & Passado at Radio Park on May 27, after which our next show will more than likely be our CD release party. We



have some out of town stuff planned for later this year, but right now we are concentrating on finishing the album & will concentrate on pushing the album abroad once we have it completed. As for Phantom Limb playing Noctis, they haven’t announced the local bands on the bill, but here is hoping!

AU: Anything else you’d like to add about your other projects or other member’s projects?

GM: Right now Terry is just in Phantom Limb, Adam has another project called Igloo which I believe is

planning on recording later this year. My other band Exit Strategy just finished the recording of our 2nd album called The Iconoclast which will be released this summer around the same time as the Phantom Limb album comes out.

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EYEHATEGOD

EYEHATEGOD – Gary Mader and his plan

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By ERIK LINDHOLM

AU: So where are you at right now?

Gary Mader: At my backyard in house, in New Orleans. I live just outside the French Quarter.

AU: For us not from New Orleans, can you recommend some bars?

Mader: Definitely! "Molly's at the Market" on Decatur Street is popular, and most any of the punky bars on the strip on Decatur are worth a stop. There is the "Abbey" or "Tiki". Or even "Checkpoint Charlie". And right down the street is Frenchman Street, they've got reggae and jazz and blues – there is no genre that is not covered on this street.

AU: Have you always played jazz? There is a famous mix in the city of musical genres.

Mader: All the music around you influences you, whether you actively seek it out or not. I started guitar lessons in high school. I was into

punk and hardcore and my instructor was confused why I wanted to learn something so noisy! [laughs] After that, I started playing in jazz bands at my high school for a couple of years. It didn't hurt to get into jazz and blues. Take on some John Lee Hooker man. I own every recording he's got.

AU: You get a chance to see him live?



Mader: No... but my wife used to live in California and worked at this cafe he would come to. He asked her to one of his concerts one day, and she was in the metal scene, and she turned him down!

AU: Oh man! It's like BB King asks you over for some barbeque and you tell him you're not hungry.

Mader: [laughs] "I'm watching my weight BB!"

AU: How did Katrina unfold for you, how has that played into your music since then?

Mader: It was an impossible time to be a band. Our singer Mike got arrested. We didn't have rehearsal space. People were stealing and there were armed guards walking around shooting. We had to jam in Jimmy Bower's living room. Where me and my wife live, there is a bar underneath, and it was under 9 feet of water. Before the

hurricane, we had tons of riffs and ideas and were four-trackin' in my living room. It all got soaked out when the hurricane hit. It took 6 months for to return to the city. We are writing this record for the end of this year. We are five songs in. In February we aim to record.

AU: Are there some natural disaster themed lyrics in there? Are you anti-weather?

Mader: I'm anti- BP! [laughs] Along the coastline there are all these people which for generations have made their livelihood from fishing. And now they are completely out of business. They are recruiting fishermen to do the cleanup, and they have them sign a contract so they can't sue. In the hurricane, the Corps of Engineers was responsible for the levy breaking and it had the potential for a class action suit. It never happened. So this time

they are tricking the fishermen with the contractual fine print. It's a shame that people at the top are still numb to their situation and think it's business as usual.

AU: You guys did a gig with Pig Destroyer in New York on a boat...

Mader: It was a cruise ship that was docked in Manhattan; we sailed around the Statue Of Liberty. It sold out with 500 people, it was insane! There was no stage or security and it sounded fucked

up because everyone was bashing into us. But hey, the more chaos the better, you can always buy new gear.

AU: Can you recommend a record?

Mader: Landmine Marathon out of Arizona is smokin'! Blood Of The Sun too. A Southern rock flavour, with guys from Saint Vitus.

AU: Thoughts for the Canucks?

Mader: Thanks to those that like our music. See you around.

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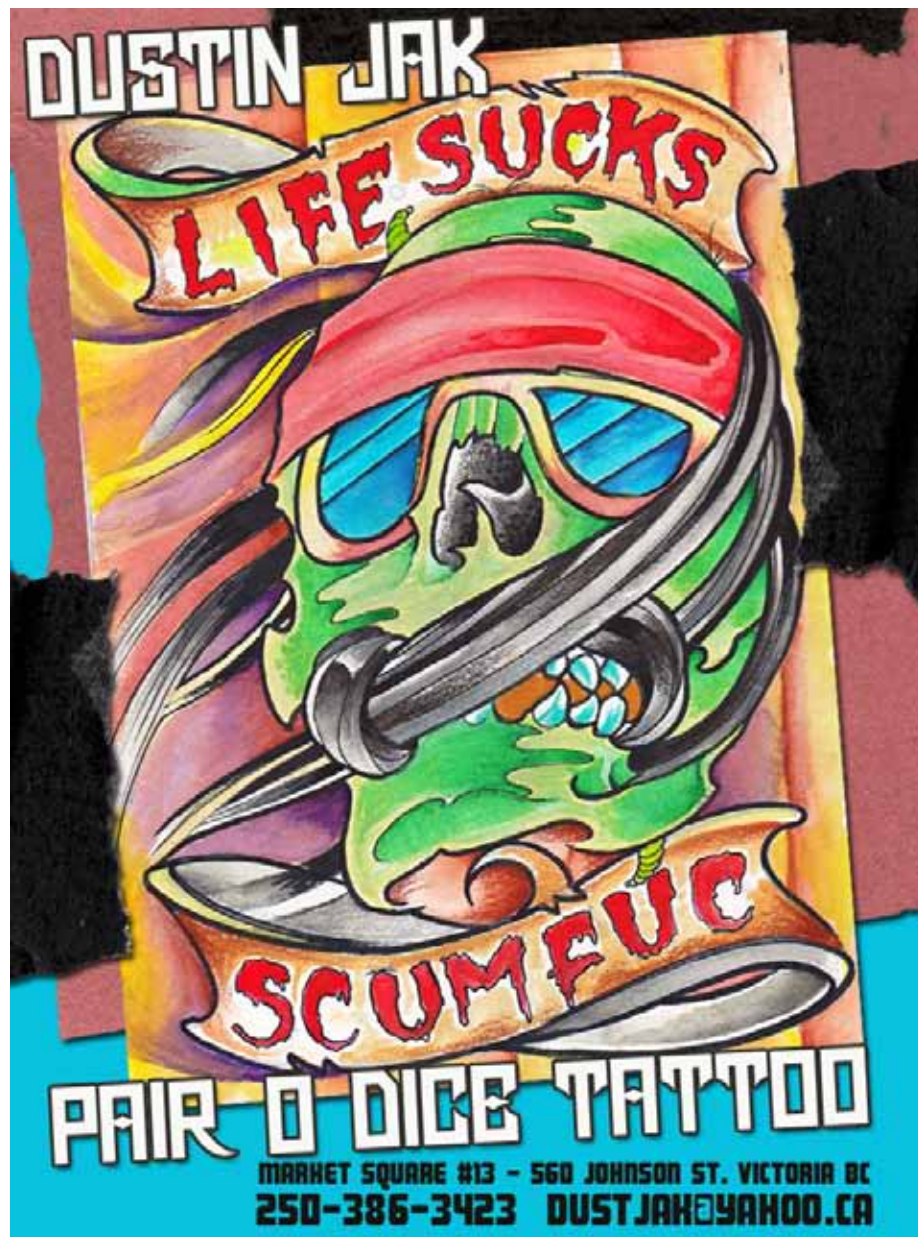
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- DEMONAZ RISES, ALL SHALL FALL

Since '89 Immortal, black metal, Norway and founding member/guitarist and now manager/lyricist Demonaz have been synonymous. Taking hiatus from '03 to '06 gave the band a chance to recharge and re-imagine their persona. That now sees '09's "All Shall Fall" being released and a series of supporting North American club and European festival dates for the summer. With a self-titled solo record and tour approaching, Demonaz is in fine humour and ready for the next challenge.

-ERIK LINDHOLM & CHRIS FINCH
AU: Where are you finding yourself now? What's on the go?

DEMONAZ: At my sisters house, in Bergen, Norway. We've been editing the Wacken DVD, and doing studio vocals work with my solo project. Yesterday, we re-edited the synths for the "Blaslyrhk" track for using it live, putting it in D tuning instead of E.

AU: You're touring through the summer with Immortal, what's your feeling?

DEMONAZ: We have Wacken, Hellfest,

Metalcamp, Graspop and Russia... we have a lot to think about. It's great. We have to focus on our own direction.

AU: You playing with a wide range of metal bands at Hellfest, from KISS to Nile. How do you feel sharing the stage with them?

DEMONAZ: I don't think much about it, we've done it before. I don't look at the bill and see who plays. We don't hang around much. We have to tour, and keep moving.

AU: You want to get in and get out, do you want to talk to local bands?

DEMONAZ: We don't talk to anybody. [laughs] We always meet people. I don't always seek it. I don't plan it that way. Immortal is the priority; making it the best show possible. If KISS is there or not, does not change that.

AU: Are you getting some strong feedback from "All Shall Fall" from the international press?

DEMONAZ: It's been much

more that I can believe. We are seeing 9 of 10 stars; not 2 of 10 stars. I am glad we did not get 6 or 10 stars, the album would not be good then. I think it is a sad time for music; the scene is too open, the mystique is gone. Everyone can stream your music on the internet, you can see studio reports. What the fuck is that, "studio reports" Who wants to see a fucking studio report? I don't want to see a report like that of bands I listen to. I want the record, I want the vinyl on my player and go "this is awesome!" I don't need to see the band talk in the studio about how great it will be, before it is even done. That didn't happen when I was young. I know we have myspace and the internet... it is a very dark time for music.

AU: It's not the best use of the technology.

DEMONAZ: We didn't want to make a promo CD on "All Shall Fall". I wanted the whole package. We live in desperate times... there is no mystique in it. Metal has become pop.

AU: To read the lyrics on "All Shall Fall"... they focus on conflict and war, overcoming challenge. Are you fascinated with particular periods of history and warfare? How do you find the inspiration to write these lyrics?

DEMONAZ: It's about how you feel, yourself. You will feel inspired. If you are healthy and walk in the mountains, if you walk two hours every day - I feel great about it. The inspiration is always



means just that- longevity. You don't want to break up and destroy yourself.

DEMONAZ: We are finding the balance, life is about balance. That is what everyone is seeking. We rejected the metal awards in Norway, the Spellemann [Norwegian Grammys -ed.]. We are not a pop band. This has nothing to do for us.

AU: They want to call you onstage in a tuxedo and give you corporate recognition.

DEMONAZ: We don't want that. We are outcast. We are outside that media focus. The thing I am proud of most with Immortal, is that we have the underground credibility and that is the most important thing to maintain. I don't want to make the record the whole world loves; I want to make the record I love and, if the fans love it too, that is fucking great.

AU: That honesty is what has kept people with you for years.

DEMONAZ: We say no to many offers. Big magazines will call up and say "lets do a black metal special with you" and we don't want to do it. If you don't want to make an interview with Immortal, don't call me. We got a call from MOJO, a big magazine. And they just want to talk about the Norwegian scene, not the new album.

AU: Do you find there is tension in the Norwegian black metal scene today, a divorce between the bands?

DEMONAZ: The media sees it in a different way. All bands are individual; I never felt part of the scene, they speak for themselves, we speak for ourselves. The world puts it together more than we do.

AU: All the bands are lumped together because of geography, not the relationships.

DEMONAZ: We are ourselves, we don't co-operate with bands in any way. We are in our own practice and rehearsal space. From the outside, the Norwegian black metal scene is pushed together. There is a link in the style, but we all have our own signature sound.

AU: This is something you touched on earlier, bands losing originality. Immortal is distinctive.

DEMONAZ: We don't get inspired by other things. Music is in the blood. We have the same taste, we always agreed on a good sounding record. The meanings and views are the same. Sometimes it's really strange, other people can notice that. It's like a three-headed beast.

AU: The next path for the band?

DEMONAZ: We are working on a new album, we have three songs finished. We will be half-way through the record when we hit August.

AU: Do you see making it out to Western Canada? You're coming through Montreal in the future.

DEMONAZ: Yeah, why not. If the right offer is there, we'll do it. We have to bring people for lights and production. We don't travel like a punk band. It will destroy your band. You will get bored about it, and feel like a bum. Do the jobs you want to do. If we don't have the money to do the show we want, we won't do it. If I get less money for it, I don't care.

http://www.myspace.com/demonaz

Deconstructing the Myth!



We'll be right there Marge! The kids are just finishing up a game of Earth, they're almost at 2012. We'll be there by 10:30. Bye!



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alive. I read history, but really nature and extreme weather is my fascination. Weapons and nature and animals and history; you have to keep alive all these things to have inspiration, the more books and documentaries you experience, the more you can mix them together and create. I don't have a schedule. Music and lyrics are from scratch. We keep the spirit of the band alive. We don't plan, we follow instincts. We never think of the album title, or the fans or anything. We make it with no plan, no bullshit. We never will.

AU: This is phenomenal. To make music for the sake of music.

DEMONAZ: This is why we have short tours. We don't want to be on the road for two months. We want to do good spectacular shows. If we make less money, who cares. I want the band to last. If you want to keep the spirit alive, do great jobs and take time off. We don't do Immortal for a living, it is a living!

AU: As well, the title of the band, from so many years ago: "Immortal"

more that I can believe. We are seeing 9 of 10 stars; not 2 of 10 stars. I am glad we did not get 6 or 10 stars, the album would not be good then. I think it is a sad time for music; the scene is too open, the mystique is gone. Everyone can stream your music on the internet, you can see studio reports. What the fuck is that, "studio reports" Who wants to see a fucking studio report? I don't want to see a report like that of bands I listen to. I want the record, I want the vinyl on my player and go "this is awesome!" I don't need to see the band talk in the studio about how great it will be, before it is even done. That didn't happen when I was young. I know we have myspace and the internet... it is a very dark time for music.

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Ensiferum

By Erik Lindholm and Ira Hunter

AU: Today you're playing Hellfest, what other festivals do you have lined up in the area?

Germany, Holland. Throughout the summer we will play Germany, Finland and a couple of other countries which are in Europe that I don't remember right now

AU: Do you have a stronger response in countries to your particular brand of metal?

Yeah, Germany has been great for our type of music. Russia has been great, but Canada has been really fucking unbelievable. It's been really wild

AU: Do you think you could put a finger on why they react to it?

I don't know! You're from Canada, you should know

AU: I think we like drinking beer and dancing! I think it's because we have a close European background. Could you tell us a wild story from this year or any year from the viewpoint of looking down into a crowd?

There was this guy who was wearing a Borat swimsuit. He was also stagediving. There was another one who was totally naked. Who was also stage diving. I'd just love to be in the front row as some naked guy stage dives, with some balls on your face. There was this girl who walked across the stage to get a piece of pizza! No respect.

AU: Why you're from Finland, are you also Scottish? And, is it "au natural"?

Maybe. "chuckle?" We started wearing kilts because we didn't want to be like other bands wearing black, leather pants where after a couple of weeks of shows they can stand on their own. With playing, the shows get hot and you'll be sweating out your asshole, so the kilts can keep that down. Today



on the stage there was a fucking hard wind! We were almost getting cold because the wind was very hard.

AU: You're sharing the stage with so many bands, so many genres. Who are you looking forward to most.

Well we missed Slash, which would have been nice to see. Last night we checked Alice Cooper, who was really fucking good.

AU: What a stage show. Dying, coming back to life, dying, coming back to life

Devin Townsend just played, he was really good. Exodus, Slayer. Kiss - I've never seen them live before. They're setting up tonight, so I'll be there.

AU: Where's your keyboard player?

She's in Finland because her mother is celebrating her 50th birthday, today or yesterday. So we did some keyboard recordings for the live show. The only bad thing about playing these is that catering sucks. You get these tokens so you can get a beer. We got two tokens for one big beer. It ain't that much. They provide us with a six pack of Hell Fest beer, which is 6.66%, which is cool, but it isn't that good. So we have to go to the store, but none of us actually take any fucking cash!

AU: You can't use credit or something?

I don't even know if you can pay with credit. I found some fucking coins last night when I was buying this little box of beer. You can always find a way.

AU: Gotta buy the tokens and THEN the booze

First you get the cash and then the tokens and then the beer, but that actually quickens the process because they don't take their time giving people their change. In the end it's not bad but it feels fucking stupid

AU: Do you spend the money you made on the show buying your beer back?

I think we may have yesterday! (laughter) I like this kind of festival where there are very big bands playing. Devin Townsend, KISS, Slayer and whatever. And then you have little beer parties in Germany. There's us and then little bands you've never heard before. It's like "who is

this drunk?" The last kind of festival we did at the end of April, the local crew, the security was all piss drunk in the fucking photo pit! They were supposed to be looking the other way but they were all looking up at us! (laughter)

Behemoth

Behemoth

By Ira Hunter
AU: Where are we and who are we talking to?

Orion: I am Orion from Behemoth and we are in Belgium in Graspop

AU: You also played Hellfest

Orion: Yes we just played in Spain and Italy, now were going to Austria tomorrow

AU: What are the differences you've found between Hellfest and Graspop

Orion: Well I've always liked Graspop more. I have friends here, maybe that's why. There's something I like more about French bands than Belgium ones. They seem to be more spoiled. They're pretty much the same. The weather is killing us in both places!

AU: With the outfits and make up

Orion: We're getting used to that

AU: What do the alters symbolize on stage

Orion: They're just elements we used from the last album. All the graphics that are in there. The sun and moon. There's some lyrics on it. We never try to explain it straightforward. It's good if they can keep asking questions.

AU: It looks like you could have fire burning in there too

Orion: The only place we can do fire is in Poland, which is unfortunate because it is something that we'd like to do everywhere

AU: Are there any bands on this that you respect from the black metal scene?

Orion: I'm not sure if there are any black metal bands here. But Kiss is playing and they're legends. Hatebreed is playing who are great friends with us. Just a lot of friends

AU: What does Behemoth represent?

Orion: All about the strength within the human being, as in the human being God himself



AU: Where is Behemoth from?

Orion: Poland, we're all from different parts of Poland

AU: Vader is from there too

Orion: Yes, yes. They're friends too. Great band

AU: Are there many metal bars in Poland?

Orion: No, it's a European union so there's a lot of shows there, but not a lot of festivals compared to other parts of Europe.

AU: Do you drink wine in France or beer in Belgium?

Orion: Wine in France, I'm not a beer person

AU: They were all peeing in the vineyard there in Hellfest

Orion: Well! I was there, and watching the bands where they were staying, so..

AU: Do you think Kiss, putting on makeup. Does it have a root in black metal?

Orion: Not at all, it's a different thing. A little goofy, a little scary. Black metal corpse paint comes from war paint

AU: From warriors?

Orion: From lots of cultures. I think Norway was the first to use the corpse paint

AU: What do you remember about Canada?

Orion: It's always been good for us, either 24 or 26 shows. The country has treated us well. From shit-hole bars from 50-60 people until now and they appreciate where we've been.

AU: So what are you doing now?

Orion: We're still touring our last album. It'll be a little bit before we write the next one, but we have a DVD coming out, and then a book about the band.

AU: What festivals are next?

Orion: One in Slovenia, or Slovakia; I always forget. We played a show there before and we played three songs before security took us off stage, because of this storm. It was a huge stage, but the rain was falling on the back drop and the amps were burning

AU: Sonisphere with the Big Four

Orion: Yeah we played the first one. We were the only band opening

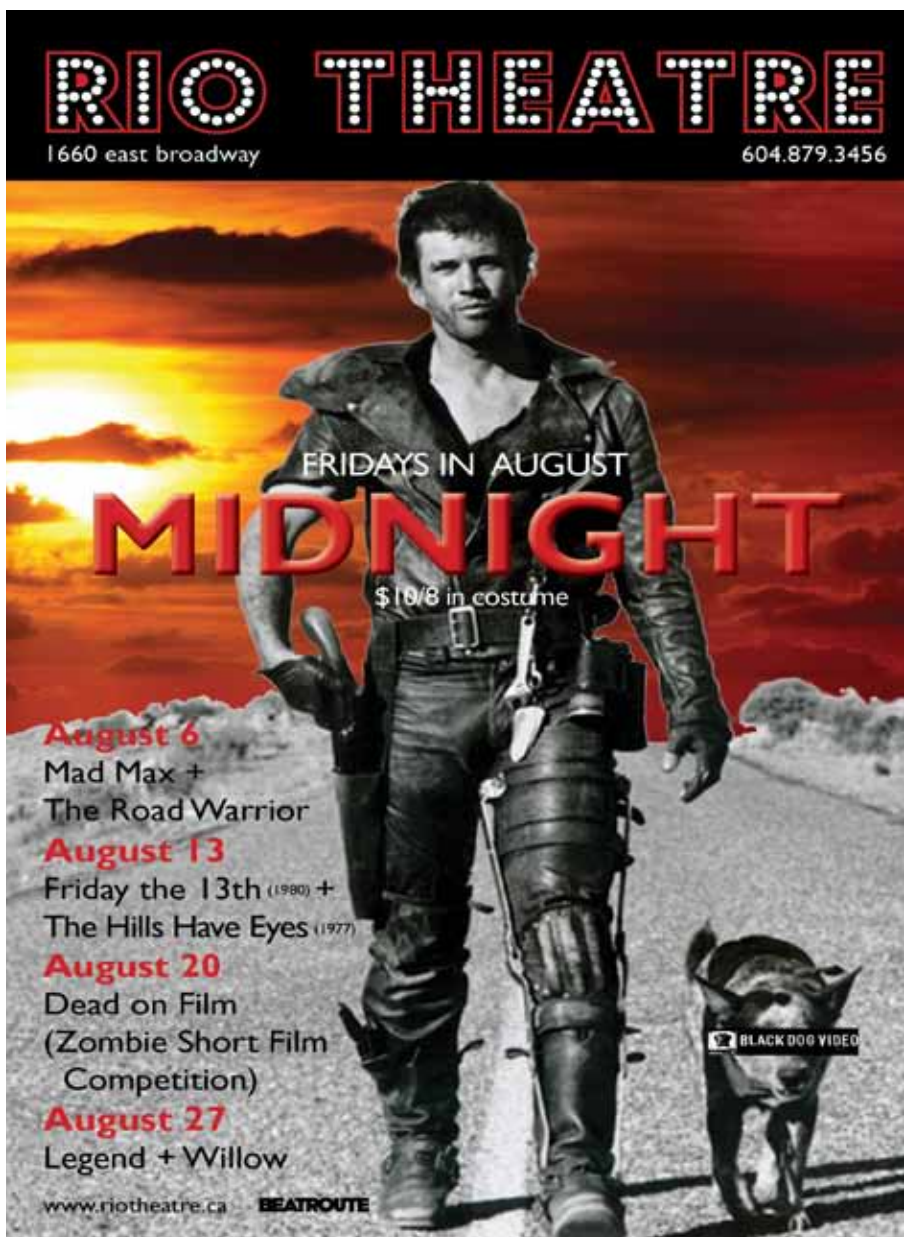
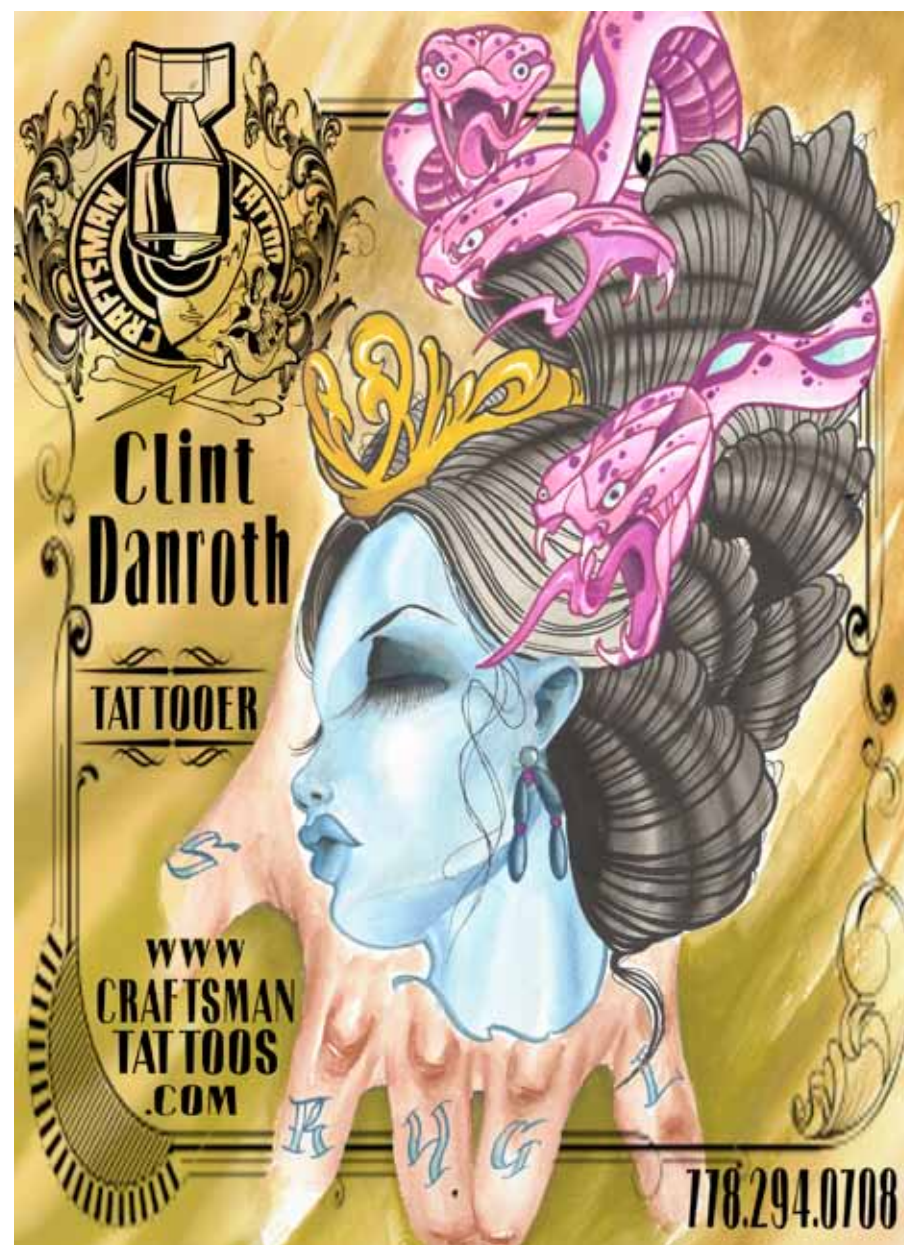
AU: The Big Five! (laughter)

Orion: Yes it was an honour

AU: Any last words?

Orion: Hopefully we'll see you at these festivals next year

AU: Canadians, get your ass to the festivals!



Baggage

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Necrophobic

By Ira Hunter

AU: Who are you and what band are you in?

Johan: Johan Bergeback in Necrophobic, I play rhythm guitar

Alex: I am Alex and I play bass

AU: What is the basis of the band?

Johan: We are a really old Swedish band from Stockholm that formed in 89 and we have a few members still around from that time, so we are a very old school band

AU: What do you like best about this festival?

Johan: This is the first night for us here and the organization has been awesome.

Alex: Even though it's large it's a great festival

Johan: We've done a lot of shows, but compared to Waken this is ten times better

AU: What are your songs about?

Johan: Like I told you before, we are very old school. Like Entombed, Grave and Dismember. We are not Christians and we will tell everyone through many different kinds of ways. You should see it

AU: Is there a battle between Norway and Sweden for who is more evil?

Johan: I wouldn't say that anymore. In the early 90s there were situations, but now we are very good friends

Alex: I guess the Swedish bands are sort of against the other bands of the world that are trying to do black metal but don't have the Norwegian touch. In the states they do sort of a grind core style but they're wearing shorts. I believe the best type of black metal bands are coming from Scandinavia.

AU: Do you guys wear corpsepaint or breathe fire?

Johan: Sometimes

AU: In America you can't breathe fire anymore because Great White and now they don't let you breathe fire, so the black metal bands don't like that

Johan: For us, to me, with black metal, it stands for going over the top. We won't hesitate to cross any boarders at all.

Alex: And also a major fuck off to the masses built upon laws and Christian ethics. We don't follow those laws. Fuck off

AU: I've noticed that they really try to push the religion on you in Norway, whereas the people would prefer to worship the old gods, is that true?

Johan: You could call it like a scene. A lot of people



like the old mythology. For me, it's all about taking care of yourself, and then you can care about other people. Strength from within

AU: If you were playing a local show, who would you be playing with? When I was there I couldn't find any black metal shows

Johan: For every 20 shows we'll play around Europe, we'll only play one in Sweden. There are only a few good venues in Sweden.

AU: What do you feel about the concept of "Zombie Jesus"? He comes back from off the cross and starts eating people

Johan: For me, that's comics. We are totally dead serious and we want people to believe that. The people who are into us know that.

Alex: That's right. The people that laugh at us are going to eat shit.

AU: You're also very technical

Johan: It's straightforward, basic tones but complex melodies. Not really technical but not super easy.

AU: Well you've gotta come play where I live, the Satanic capital of Canada. Any final words?

Johan: Prepare for mayhem when we visit your country

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Robin Dave

Lovecraft's Birthday in the Pacific Northwest

By Ed Sum
In a sleepy sea-side town located in the tip of a jagged island, something dark and eldritch will arrive in festive form. On August 20th, it's H.P. Lovecraft's birthday and the idea to host a party was an instant idea for author and former radio host, Scott Jones.
In Saskatoon, he hosted a late night spoken word show called *Weird Tales*. It was rated as the top insomnia's program on CFR 98.5 FM when it aired. And with him now based in Victoria, he's looking for new projects to tackle. Taking place at the Solstice Café, this show promises to be huge. "It's a Friday night and it's his 120th birthday," says Jones.
Since moving to Victoria, Jones have come in contact with a number of performers, improv people, musicians and comedians who are huge fans of Lovecraft's works. When he approached

them about putting on a show, they were thrilled. Lovecraft's influence in culture is huge. In music, film and print, he has left an indelible stamp amongst society in ways. In his own muddled language: It's euclidean. It's sandwiched into our psyche in such an indignant way but seething to our consciousness.
"I love the themes of cosmic xenophobia and things that man was not meant to know in his works," says Jones.
In his own writing, he loves the way Lovecraft wrote. "But I've gravitated from that style now. I still continue to love the themes he explores," adds Jones.
He believes these are the concepts that actually speak to the masses.
"After you read some of his works, you may think it's not that great. It's that spirit inside of him, the spirit inside the story that's wonderful," says Jones. And he's going to channel that spirit in a birthday bash that's rarely seen.
While the focus is going to be with poetry

DEFEST 2010 (Aug 19 - 21)

It's almost that time again fright fiends: Hellberta's only horror film festival will be rising from the dead once again—only this time around these local dead heads will be surfacing a little earlier than usual, and they will be haunting the halls of the Meyers theater at the U of A campus. (Last year a horde of flesh eating zombies flooded the glorious gathering, completely annihilating the Metro and leaving it in ruins, so management was forced to shut the theater down for renovations.) August 19 will mark the official re-animation of Deadmont— and in honor of the 25th Anniversary of Stuart Gordon's *Lovecraft* inspired piece of maniacal-medical-movie-madness, a special screening of *Re-Animator* has been scheduled.
If you expect to see more bands and burlesque as the previous year's festivals have offered, you may be slightly disappointed. However, 2010 marks the first year that DEFest will be strictly about the movies. "We're a film festival, and most importantly we want to show our love for and support of the genre that we're celebrating," our devious director/host Derek



Clayton states, "essentially we want the time between features to be spent talking about the films. We want the audience to interact with one another and discuss the stuff that we're showing."
Opening night will kick off with screenings of shorts by local filmmakers, including Kris Krol's zombie pandemic picture, *H1Z1*. As a special treat for the sexy sickos who will be in attendance, DEFest has decided to 'kink' it up a notch this year with a little 'ass-to-mouth' action in Tom Six's *The Human Centipede: First Sequence*. Deadmont horror fans will also get a chance to revisit the rabid-human infested residence where an amateur news reporter met her terrifying, tragic demise in *Jaume Belaguero & Paco Plaza's* follow up to their infectiously creepy 2007 'faux footage' feature, *REC*.
Single night passes go for 20 bones or you can purchase a full 3-day pass for 50, available at The Lobby DVD shop on Whyte Ave (10815 - 82 Ave). As per annual DEFest tradition, there will be beer, blood & bodies aplenty; this year's festival will be bigger and crazier than ever before. Special thanks go out to those who support our local scream fest and have done their part in making monthly movie screenings at The Metro Theater happen this year: Mars & Venus, Filthy McNasties, The Edmonton Film Commission, and everyone else who has leant a severed hand along the way.
-Laceration Lacey

readings and stage performances, people shouldn't forget there's more to Lovecraft than just the written word. He's inspired many generations of musicians from Gwar to Metallica and this event has an exclusive screening of David Prior's award-winning film *AM 1200*.
"The thing about H.P. Lovecraft is that he infects the culture. If you know him, you can see his effect on it."
With stars like Eric Lange (*Entourage*), Ray Wise (*Twin Peaks*) and John Billingsley (*Out of Time*) in

this film, the tale of terror told here is genuinely creepy. It's very Lovecraftian in its own unique way.
According to Jones, it's done right minus all the cheesy, occult or gothic references found in some older films. With various contests and prizes to win at this event too, let's hope the only thing gained is one's sanity.

FROM ONE MAN 2 ANOTHER

FROM RUSS FOXX TO THE ENIGMA

AU: You and Serena are touring all over the place. What is the funniest situation you've encountered while on the road together?
Enigma - When I get asked to remove "my mask" in a store...laughs.
AU: You're an accomplished musician. Do you have any new music projects on the go?
Enigma - I'm working on a new album and I hope everyone likes ¾ time ... cause Serena and I are doing an Electric Acid Acoustic Set ... everyone's gonna love it!
AU: Rumors that your horns are made of coral are circulating. What material are your horns actually made from? Do you plan to eventually go bigger with them?
Enigma - They're still made of the Teflon ... the non-stick cooking horn that you've heard about...As for bigger... possibly ...it's still up in the air right now.
AU: You've collected a lot of different types of mods through your life. Do you have any future plans for other visible mods?
Enigma - I don't have any plans on the books right now...keep your eyes on Show Devil.com
AU: How do you feel about the government regulating the practice of alternative heavier mods like horn implants?
Enigma - I think when amendments get made... the only people that it only harms...are people

that are doing things legitimately. ... You have to accept the responsible of your actions... the reasons these mods are few and far between is because of the fact they're risky.
AU: Do you see yourself ever retiring from sideshow? If so, what would you want to be doing with your time?
Enigma - I'd make more videos with Serena... her fashion sense is fantastic and she designs clothes... I do music with her... she and I are quite the team...if I wasn't on a stage I'd be in everyone's DVD player...laughs.
AU: Have you worked any blue or white-collar jobs since modifying your appearance so drastically?
Enigma - White Color Jobs...?? ...nope been on the road since 92...haven't stopped.
AU: You've toured through Canada quite a bit in the past. Do you have any funny memories from your past tours through Canada?
Enigma - Yeah the craziest times have been in Canada...forsure...! ...also it's just the friendliness and the enthusiasm of the audiences... I think is really the most amazing thing...Canada is one of my favorite places to be.
AU: We've seen that you have mastered the art of sword swallowing. What's the biggest thing you've swallowed?
Enigma - I think the Neon...that I swallow... the

electrified gasses and the fragile glass ... its quite mouthful for sure...don't know a lot of people that can do that!
AU: Do you have any new up-and-coming feats that you plan to unleash in the near future?
Enigma - Actually we've been working with some other power tools...just kind of sporadically cause there's only so much room in the van...but we going to try and cram some more gardening tools and such in here the best we can...probably next year.



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Sights & Sounds / Comeback Kid

"Through the Noise"

Interview with: Andrew Neufeld

By: Pauly Hardcore

Absolute Underground: Hey Andrew, the voice in the wilderness!

Andrew Neufeld: Haha yeah man, sorry it took me so long playin' phone tag with you, I've been all over the place, wrapped up a European tour with Sights & Sounds and I just got out of the studio after two weeks or recording the new Comeback Kid record!

AU: No problem man, so how did Europe treat S&S?

AN: Oh man, it was great for us dude! We started in Portugal and went through Spain, Italy, Holland, Scandinavia up in Finland and stuff so it was rad – tonnes of people came out as we were on tour with Billy Talent so it was pretty legit and created a lot of good exposure for us.

AU: So is there anywhere in Europe you haven't toured with in either of your bands?

AN: Um, not really – hmmm good question, I guess there are a few places, like Eastern Europe for the most part that we haven't been but not a whole lot.

AU: So where did the origin of the name Sights & Sounds come from?

AN: Well there was a venue in Long Island NY that always caught my eye, something something Sights & Sounds and the name just kind of always rang with me. The vision of the band has always been to kind of keep growing our live set & kind of create this atmosphere that wasn't just sonic but visual as well, we use our own lights and have

a lot of elements going on and when budget permits we have projection screens to really get the visual aspect of the band rolling as we see music as a very cinematic experience, at least it can be.

AU: What was the process like writing/recording your latest album, Monolith?

AN: Well writing it went over the span of two years, we had an EP we were touring on, then I was on tour with Comeback Kid so it was constantly just being able to have a week here and there to jam out some new songs and we wound up going into the studio finally, and took a few songs from our EP and came out with a full length and we're able to add a lot of extra fun stuff to the mixes, what we like to call "candy" haha you know, fun little stuff that we got to add to the songs, just building the atmosphere.

AU: Last year I caught you on a package tour with Misery Signals & Architects, this year you're out with Billy Talent & now you're about to go off on a tour with Living with Lions – how do you feel you are able to bridge the gaps between so many genres?

AN: Well we don't really feel like we fit in anywhere, we just have friends and bands that we like to go on tour with. You know we've never really been able to fit comfortably in any kind of scene. I come from maybe a more hardcore background so I know a lot of people in that kind of scene, maybe the heavier more metal-core type stuff, then on the other end of the spectrum you have BT, who is more radio friendly rock & we don't really fit in with

them there either, we've also played with Burnt by the Sun and we're gearing up to go on tour with Circa Survive next year, who in turn are so different.

AU: How do you find balancing between two heavily touring bands?

AN: I'm not gonna lie, it's fuckin crazy man! I

have all my stuff in a storage unit and I kind of rent places as I go.

I'll like rent a place for three weeks and then like today, I just moved into a new place where I'll be "staying" over the summer but for the most part I won't even be here, I might be here four weeks out of three months ya know, and then after that I'm gone for four months on tour so I'll put everything in storage again. It'd be nice to finally have like, a permanent place and I've had that before but these days it just doesn't make sense financially.

AU: What's the difference between going out on a Euro tour as compared to a North American tour?

AN: We get treated really well, and I'm not talking about us specifically, just any band seems to. The promoters and venues tend to treat bands really well with like food and making us feel comfortable and generally just a little more receptive and accommodating to the bands. I'm kind of tired of the mundaneness of touring the states, I've just done it for so many years – and I



WRETCHED WINNIPEG

mean Canada as well, I love it but it's great to go somewhere where you're not sure what to expect and I'm really interested in playing a lot of International places, not just Europe. It really gets my uh... hahah mojo goin. I was gonna make a little sexual innuendo there but figured it'd be a little, hmmm, awkward?

AU: Allright then! Haha nothin' gets censored in here, ya know, Canada is pretty lenient on that type of thing, very, uh...tolerant?

AN: Isn't that the truth!

AU: Last words for the rabid fans?

AN: Well thanks so much for the interview, great to talk to you man – check out our tunes online our websites are on mspace. Catch Comeback Kid w/ living with lions & more @ the Victoria Events Center – September 9th – ALL AGES! Brought to you by the VIH Society myspace.com/sightsandsounds myspace.com/comebackkid

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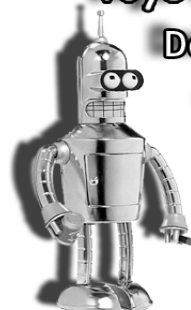
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AUGURY

Interview with vocalists, guitarist & school teacher Patrick Loisel by Ira "Habman" Hunter
Please read the following in a Quebecois accent...

Patrick Loisel: My name is Patrick Loisel of Montreal Metal band Augury.

Absolute Underground: What does Augury mean?

Patrick: Premier meaning everyone knows is predicting the future from sign in nature. Main meaning comes from a book from the Salem witch trials. Simply people accused of witchcraft. Law texts from that era was called the "Felony of Augury". Problem is any people with bizarre knowledge, whether it be physics, science, botanics. So ignorant people accuse you of being a witch, and so you were an Augury. So in that case Augury becomes synonymous with forbidden knowledge and hence what we are writing about. Let's say the ruins under the water building that tries to cover up the shadow government.

AU: What are you talking about... Atlantis?

Patrick: Atlantis can be very mundane because it's been long since people found the ruins in the location around the Azores, off shore the Canary Islands. But that something bigger and older

the early 80's; they kind of really opened the door for everybody. We had Oblivion, and Cryptopsy. Each one of them brought something new to the shows. It's kinda hard for Montreal musicians to go and put something out very ordinary and mundane.

AU: Tell us about the Nuclear Blast Records: Monsters Of Death Tour you are on.

Patrick: We have nine weeks of tour. What is good is the people that you meet on tour; they are extremely enthusiastic and kind with us. We are very satisfied with Nuclear Blast because they do good promotion, they do good distribution, and they are respectful of the vision of the band.

AU: What do you listen to at home?

Patrick: I'm a teacher. I run a business, so music auditory it's pretty occasional for me.

AU: I hear you're into spiders?

Patrick: I am a tarantula breeder. I'm most into tarantulas, some of them are in the ten inch leg span. I feed them lizards, mice, birds once a month. That's the kind of animal I can leave and go for weeks and they won't die, and they won't miss me.

AU: Are you a hockey fan?

Patrick: No, I'm into fly fishing. I once caught a seven pound trout which fed the whole band.

AU: Final words for Canadian Metal fans.

Patrick: Keep supporting your metal scene and all the great bands all over Canada. We have Strapping Young Lad in Vancouver, in this area you have Unleash the Archers, Three Inches of Blood, Divinity out of Calgary, Into Eternity. In Quebecois province there are so many bands. Thank you so much for supporting all of us and see you later on the road. Crank it up!

www.augurymetal.com
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shown in 1995 they found ruins near Okinawa; they found pyramids under the sea. And the steps are for like 16 foot tall people, bigger like for tall giant people and along those regular stairways for our size people.

AU: So the giant aliens were living with the people?

Patrick: I don't necessarily say that they are aliens. They were another breed of human. There were many species of human, sadly only ours is left. it's the law of evolution. I think the battle between David and Goliath in the bible is just a metaphor to say that around that time, our size of human being better adapted to a higher gravity and lesser food resource; we took over. In my opinion the giants simply regressed and they became what we call Yeti, Big Foot or Sasquatch. Very hairy, bizarre shit going on.

AU: You're blowing my mind! Let's talk about the Montreal Metal scene.

Patrick: It's something that I'm very proud of, it was something that was started long ago with local hard rock bands and then VoiVod came in

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Sonic Boom Six Musical Mashups

By Chuck Wurley

What do you think of when you think of Manchester, England? Football most likely, as it is home to two major teams, Manchester United, and Manchester City. However, in terms of music alone, it has given birth to the Smiths, the Fall, Joy Division, and the Buzzcocks among others. More recently, with a growing UK ska-punk scene, Manchester has given us the multi genre Sonic Boom Six. A band that successfully mixes punk, ska, hip hop, and a bit of electronic music together in an incredibly upbeat and seamless fashion. The interview that follows is with guitarist Barney Boom, who helps run the band's label Rebel Alliance Records, and participates in the incredible ska, punk, dub music collective Suicide Bid.

AU: How would you describe the sound of Sonic Boom Six?
Barney Boom: We look at ourselves as a punk band. That's always been the point, we include styles and sounds which we think work with the punk ideology. We know a lot of kids who agree with our vision of punk; a punk band shouldn't necessarily be a band that simply plays punk rock. We learnt this from the Clash and the Specials, and bands like Senser and King Prawn who followed and played a uniquely UK type of punk rock. The Clash were a punk band, but they included other influences, and sounds from the street. We just see ourselves as



does Sonic Boom Six have?

Boom: We have three studio albums, one collection of our early EPs and demos, and a double-CD remix album/rarities collection. So there are five full-length CDs but only three actual albums.

AU: Do you know if there will be another Suicide Bid album?

Boom: Yes there will. It's coming along slowly but

surely. Laila and I are going to be on it, and it is sounding great.

AU: Any exciting new releases on your record label, Rebel Alliance?

Boom: The Skints debut album is a must hear. We're currently putting out the debut album by Dirty Revolution from Cardiff who are awesome. They are modern enough to stand up next to the other artists on Rebel Alliance, but they have a nice retro edge, which harks back to the Selector and the Slits. What I love about Rebel Alliance at the moment is that every band is truly different.

AU: There are a lot of great ska, punk and reggae bands coming out of the UK right now. The King Blues, The Skints, Inner Terrestrials, Suicide Bid, 241ers, and the Babylon Whackers. Any others?

Boom: Laila's favourite UK band at the moment is Gecko, a Bedouin Soundclash-esque singer/songwriter group from Bristol. My favourite is a hardcore punk band from Liverpool called Chief. Other bands you need to hear are: Clayton Blizzard, Babar Luck, Beat the Red Light, Stand

That was the scene we came from so there were lots of bands influenced by those bands. Adequate 7, Howards Alias and No Comply are examples. As well as those bands, there were bands that were touchstones when we were originally writing and figuring out how to do things to make us a little different. UK pop rapper the Streets was hugely important lyrically, the Fugees were important in terms of how we structured conceptual focus. There were also a million garage, drum n' bass, and hip-hop tunes that we got ideas from.

AU: How many albums

TOXIC TOAST

Out Riot, Blag, The Hijacks, Clay Pigeon, A War Against Sound, Jimmy the Squirrel, The Junk and JB Conspiracy, Random Hand, Mouthwash and Dirty Revolution.

AU: How many times have Sonic Boom Six come to North America?

Boom: Three times. Once with The Flaming Tsunamis, once on our own, and once with Big D. But across those tours we've also done shows with the Toasters, Voodoo Glow Skulls, Public Access, Tip the Van, as well as a mini-tour with the Piffers and Bomb the Music Industry!

AU: Have any of these tours included Canada?

Boom: None unfortunately. I love Bedouin Soundclash, the Flatliners and the Planet Smashers so we'd love to check out the scene in Canada!

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"Infiltrate the Great White North"

Interview with Freddy "Madball" Cricien

By: Pauly Hardcore

Originating within the NYHC scene in the late 80's and still carrying the torch today, MADBALL are on the verge of releasing their 10th album. Coming off a hectic summer filled with European festivals and an upcoming package tour that unites the old and new school, harmonizing ideologies etched out 20 years ago and still just as relevant today. It was a pleasure to have a chat with the notorious front-man while on a break in touring.

AU: So first things first, how did you get your nickname?

Freddy Madball: From the legendary Vinnie Stigma. He christened me Madball when I was about 11-12 years old. I was an angry ball of rage and he watches a lot of TV...so do the math. I hated the nickname to be honest, but it stuck obviously. I am a firm believer in that you can't give yourself a nickname. It has to be given to you, so there it is.

AU: When Madball first started it was basically

you fronting Agnostic Front, your older bros band - how rad was that and fondest memory of those days?

FM: Madball was a side project and off shoot of sorts of AF. The band behind me were the guys from AF(my bro Roger on bass). They put MB together to get me involved and it was a lot of fun! So many fond memories. The actual recording of the "Ball of Destruction" album was done in 1 take...those were the days! Thank god for technology though. Who would have thought that it would blossom into what it is now. Guess it was in the cards. I owe a lot to my Bro Roger and Vinnie. They really pushed me in this direction.

AU: Then it evolved with a lot of member rotation, what was the NYHC scene like?

FM: Yes, it eventually evolved into a more serious thing. That happened when Matt Henderson(who was also in AF) and Hoya joined up. Those guys along with Will Shepler (AF) and Stigma(AF) were the catalyst for what MB would become. The NYHC scene in those days (early 90's) was struggling a bit in my opinion. I'd like to think that we were a part of a group of bands who were injecting "new blood" into the scene then. Shows back then were scarce but eventually picked up by the mid-nineties. Those times were cool though in general. The 80s was a whole other story that would take too long to answer in one sitting. I was a kid then, but learned a lot roaming through the L.e.s with the founders of the scene. It was an honour. Crazy but good!

AU: Any thoughts on Rick ta Life's (scourge on the NYHC scene) questionable personal politics?

FM: Oh that guy... I don't really have any funny stories or thoughts about him. I did hear he lost his mind, sucks for him.

AU: You're obviously into rap/hip hop (involvement in Hazen St. and your own solo record) Do you see parallels between these contrasting styles?

FM: Definitely. They are both genres/sub cultures that were born in the streets. Born out of necessity and desperation. They are very different

musically speaking, but there are some similarities as far as the attitude goes. Nowadays some hip hop has become crazy commercialized, but the old school stuff and more underground stuff has quite a few things in common with HC believe or not. I'd like to be one of the guys that helps bridge the gap between genres. Either way, I will represent both genres to the best of my ability.

AU: Tell us a bit about the Madball lineup today and the new record, Empire - how did you approach writing it?

FM: The new line up is the same it has been for the last 9 years or so. The only new addition is our Drummer Jay Weinberg. He's the new kid...the young blood. He killed it on the record and will be touring with us, etc. Everyone brings their ideas into a room and we make songs out of them... Then I take that and do my thing with it, lyrically/vocal wise. Hopefully people will appreciate the hard work! I know I'm proud of it. The guys are well! This record is up to date but a throwback at the same time, if that makes any sense? It's more stripped down than the last one, which was intentional. We were trying to musically and lyrically bring it back to the "essence"... but still have some progression.

AU: Speaking of Europe, you've been running the festival gauntlet over there...

FM: Europe is a second home for us. It would be extremely hard to pin point one show or moment over the years. Maybe our best moment is yet to come? The festivals, the club shows, all of it is a good time. Don't get me wrong there are some shitty times as well. For the most part though, the support we get over there is great. Respect.

AU: How has the information age affected the HC scene for better or for worse?

HARDCORE ALLEY



FM: I think exposure wise it can only help HC and music in general. The global awareness is crazy these days...amazing! The only down side is you get these "internet tough guys" who get to act out through that medium. They get to pretend to be who they want, who they're not...that's lame. I like authenticity in any and all forms.

AU: What's the wildest scenario you've been in during your career?

FM: Wildest scenario... haha I won't mention it because I may incriminate myself, do you forget who you're interviewing?

AU: NYHC, still mean the same today as in 95?

FM: It means more to me now than ever before. 95 was a great year... but 2010 is even better. either way, I appreciate the people that support our band...old school to the new!

AU: Last words for those in the pit?

FM: DUCK!
Catch Madball on tour across Canada this fall, September 10th in Vancouver @ the Rickshaw Theatre w/ Comeback Kid & more.
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The Mentors are coming back to Canada!

By Mr. Plow

AU: Who are you and what do you do in the band?

Heathen Scum: I'm Dr. Heathen Scum, bassist, founding member of this, the worlds greatest band ever on the planet

Marc: I'm Marc "Mad Dog" Duce... I am the singer/drummer and I also Give Golden Showers/Yell/Fart/Puke & Rock the Porno Drums for the greatest band of all times, THE MENTORS! YEASH!

AU: Marc, are you really the son of El Duce?

Heathen Scum: We have to do a DNA test to see on this for sure, Marc claims he isn't but not proven yet

Marc: No, I lived at a strip club in Hollywood with him, He showed me how to play the drums and He also lived at my house when I was a kid. I also booked shows for the Mentors as a kid.

AU: Who coined the phrase "The Kings of Sleaze?"

Heathen Scum: Wally George a conservative TV show guy in southern California did when he tried to get us locked up in a mental institution - you can see the clip on youtube

Marc: I think it was Freddie Mercury in the song "Death on Two Legs" off the L.P. The Night of The Opera "Like a dog with disease you're the king of the sleaze" But if El Duce were alive he would have told you he did it.

AU: Have you ever written a clean, non offensive song?

Heathen Scum: All of our songs are non offensive and clean. Offensive is dumb stuff like death metal. That is offensive.

Marc: What might be clean to some may not be clean to me. I think the song "Bedroom Eyes" off the new CD "Ducefixion" is as clean as it will ever get.

AU: Has it really been 20 years since you last came to Canada and what happened in Winnipeg, if you remember?

Heathen Scum: We better not go in to details on that. We don't want to deal with the Canadian Mounties again.

Marc: I was not there.

AU: What has the response been to The Mentors since El Duce's passing?

Heathen Scum: Of course there are some that cannot accept the

band without duce, but these are few and far between. Duce came to me in a dream after he died and told me to keep rocking, and that's what we are doing.

Marc: All Hails and Praises from the fans! The music is at 100%! In the history of the band you have never herd The Mighty Mentors this tight and we play more songs live then ever.

AU: What is the difference between The Mantors and The Mentors?

Marc: The Mantors is a more metal off shoot with members from the Mentors other popular bands. It's songs i wrote and recorded. I love both Mantors CD's and so will you. Look for them on I Tunes.

AU: Would you rather get pissed on or bled on?

Heathen Scum: Hmm neither. That is for Marc Duce to enjoy.

Marc: Warm piss from a young hot slut can be very nice at times. But, I like to do all the pissing. But if I'm eating some ripe, 18 year old Poon Tang and it starts to bleed Well, lets go for it baby!

AU: What can Canadians expect from The Mentors and what can The Mentors expect from Canadians?

Heathen Scum: 100% over the top rape rock baby.

Marc: Canadians can expect, lots of under age pregnancies and a full on rock assault from the masters! The Mentors can expect Young Fresh Tight Sweet Canadian Sluts Begging for my Nice Tan Cock from Sunny California!

AU: Shamelessly promote your projects!

Heathen Scum: Well I have tons of solo CD's check em out, and shortly will have a new release from El Duce, called El Duce - God

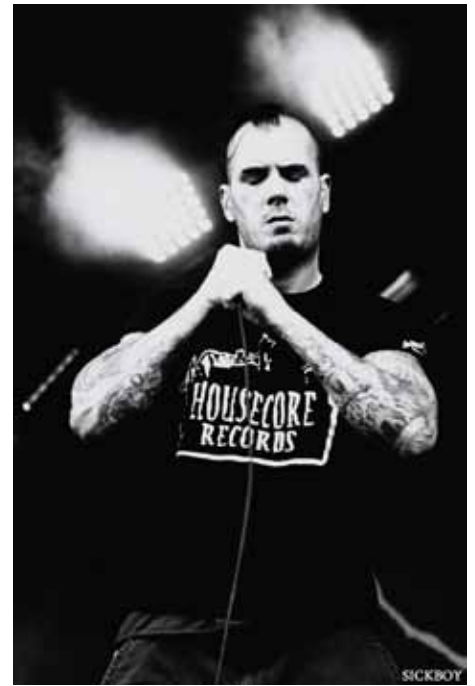
Marc: BUY the New Mentors CD "Ducefixion" and all other Mentors and Mentors on I-Tunes, CD Baby, and Amazon.com



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Check out the Mentors on their Western Canadian mini tour Sept 4th-10th



Phil Anselmo "not so fucking hostile"

Interview by Pauly Hardcore

Absolute Underground: Well hello there Mr. Anselmo

Phil Anselmo: What's goin on man?

AU: Chillin like a villian at work. Big day for you today, two new releases coming out on your label House Core records!

PA: Yeeeahhhhh man, bring it oooon! I feel great man, how do you feel?

AU: So when did you start HC Recs?

PA: Well after a couple false starts and whatnot I guess you could say the first release came out in Like 2006 or 07, so the first legit release would be the Arson Anthem album, so a couple years anyway.

AU: Did you initially start it for the myriad of side projects you found yourself involved in?

PA: Originally yeah I started in that vein, but like, I'm a fan of music ya know and like, there's a whole lotta people out there that wanna hear every bit of music that I make and uh, I think they deserve it man. For a long time I was with Pantera and I couldn't get that stuff out and now with the crazy distribution that I have from being around so many talented musicians throughout my crazy career, I can finally get that crap out for the fans. And also for bands that are coming up that I think are good enough I can get their music and product out, ya know?

AU: So you've also delved into being a producer?

PA: Yeah man, I produced the WARBEAST record which is out today; I did the Haarp record which is coming out in the late summer/fall. I did the newest Arson Anthem & you know, all these records are total opposites sound wise from one another so that's always fun in the studio.

AU: So how did you assemble such an eclectic roster for HC Recs?

PA: Well that's the whole point of it man, first and foremost I'm doing this to turn people on to a new format of music man, music is vast - people are doing all kinds of experimental shit right now man. If it's different to me when I hear a band, I immediately want to spread the word. Like Haarp, they're a slow band but it's not fair to label them just that and the Sursiks, man they are as extreme as it gets without distorted guitars & double kicks. I have found bands through association, bands have submitted stuff to me like Cavalcade out of Michigan I think they are really different, so I come across these things, and I must share 'em! If I can't work with a band

immediately I at least let em know, like, keep doin what you're doin man and we'll work together down the fuckin road. Extreme music has been so good to me all these fuckin years man, whether its influences or it just blows my fuckin mind, it's all very empowering ya know?

AU: You planning on releasing any of the stuff you have laying around that you did with Christ Inversion or maybe Viking Crown?

PA: Viking Crown has been dead in the water for some time now but we put out the 1994 Christ Inversion album out already and we did another recording in 96 I'm working on, that is 13th century Luciferian Rights and that is definitely coming out sometime next year.

AU: Can't wait! So how did Arson Anthem come about, that being Mike Williams from Eyehategod, Hank Williams III, Collin Yeo and yourself playing stripped down old school hardcore?

PA: Fuckin Cabin Fever and lunacy to tell you the truth. Hurricane Katrina had us out of the house for months & when we got back, Mike had lost his place to a fire during the riots following Katrina so I got him to move on down to the compound with me and had him up in the apartment above my jam room & he's been livin there for... well since Katrina so like five years haha Jesus. Well everyone was callin' and I hadn't made any music and I had just gone through extensive back surgery so I had clamps around my leg and my waist and I just hated it, so I was all aggro so I called Hank and Collin and I just 4 tracked a bunch of riffs that I had in my head man, mailed 'em out and then they all came in to town and we cut that motherfucker in three days man and it sounded like it, but that was the point. When I sat down to mix it two years later I wanted that motherfucker and put it this way, if it popped up on your ipod shuffle I wanted it to Explode! So then the second AA release, well it's a whole different animal and to tell you the truth, makes the first one look like child's play. It's more involved, still short songs but it's a lot of information in a minute forty or whatever a song is. I gotta give props to Hank the fucking Third on the drums, he's a bad motherfucker! I remember meeting him when he was 15 years old, drumming in a band ya know, that's how he started. So as much grief as he gives me when he comes down, cryin about how he hasn't played drums in six months, I just tell him the shut the fuck up and play and he nails it and I'm really happy with how this Arson Anthem turned out man, it's bad ass!

AU: We can't wait to hear it! So are we gonna see the name Anton Crowley surfacing up in any bands?

PA: Haha! Nah I don't have to use pseudonyms anymore man, Anton is retired

AU: So you've gone through numerous surgeries, how you feelin' buddy?

PA: I'm alright man, shit! I did find out a couple weeks ago there's some tightness in my chest and I was thinking the fuckin worst man, like fuck, here we go but I can now add a new bone to my collection, I'm catching up to Mr. Evil Knievel haha but I got a broken Zyphoid which is...actually it's pulverized and if you've ever seen Pantera or anything else I've done I have pounded that microphone into my sternum or my head so goddamn hard and frequently that it all made sense to me when I was in the doctor's office and I was like, Motherfucker - no wonder! So I'm dealin with that, knee surgery went good, I'm feelin great there. My back is fine man, it's a little painful but that's just a fuckin reminder of how fuckin hard ya work man!

AU: Yeah Rex just had surgery as well, is it time to work on some more DOWN shit?

PA: Yeah man Rex had to take care of his health, cuz

without it, there's no Rex - and I just can't fuckin have that man he's too valuable, he's too great of a friend. He just had major surgery and I am a fuckin Vet when it comes to that, we speak often, usually once a week.

AU: So Down are playing some European festivals this summer?

PA: Yeah man we have a few, one in Switzerland in a few weeks and one in July in the UK then I guess I'll say by the end of the year we'll be working together on writing and recording a new fuckin record. We've already got some material that I'd say is about 90% there

AU: Caught you guys out in Vancouver a few times last year, how did you like it?

PA: Canada man, fuckin Canada is like Europe, from a fans perspective anyway, as far as coming out, being there and remembering, they know man, they fuckin know and they fuckin love metal bands. If you were big in 88 those fuckers remember man, and because of that shit it makes Canadian audiences some of the fuckin best to play to - for me, American fans, a lot of em anyway, are really fuckin fickle - I fuckin love Canada man, it's fuckin beautiful there too!

AU: Well can't wait to have you back!

PA: Yeah man, as far as grinding out a tour, don't hold your breath but if the right opportunity presents itself, fuck yeah man.

AU: So speaking of '88, Pantera's Cowboys From Hell is 20 years old this year! Did you envision this back then, or rather can you believe where you're at right now?

PA: Haha I was gonna fake you out and say "of course I fuckin knew we'd be the biggest fuckin band man" but no man, I had no fuckin idea what I was in store for. As far as how I feel about it, well that's a crazy

sounding RAW man, loud loud loud and on your ipod shuffle I wanted it to Explode! So then the second AA release, well it's a whole different animal and to tell you the truth, makes the first one look like child's play. It's more involved, still short songs but it's a lot of information in a minute forty or whatever a song is. I gotta give props to Hank the fucking Third on the drums, he's a bad motherfucker! I remember meeting him when he was 15 years old, drumming in a band ya know, that's how he started. So as much grief as he gives me when he comes down, cryin about how he hasn't played drums in six months, I just tell him the shut the fuck up and play and he nails it and I'm really happy with how this Arson Anthem turned out man, it's bad ass!

AU: Definitely and then Vulgar Display of Power came out...

PA: ...and solidified things! Ya know we had that energy, that fucking metallic rhythmic blast and those honestly and I do mean honestly, angry vocals, yes, yes yes yes - we knew it, we felt it, we were immersed in a scene where playing fast was considered extreme and we found power without having to go a million miles an hour. If you take a song like Use My Third Arm, those rhythmic blasting songs, they contain that up tempo feel that any type of fast song has, without being fucking fast. That's Vince's talent right there, he found that groove that is just...he would come up with drum patterns that were just so ahead of his time and Dimebag and Rex would fall into and from there on out it was really high energy stuff man, very unique.

AU: Fucking A man, so you're in the midst of writing an autobiography I hear? No shortage of source material to write about I'd imagine haha

PA: Ya know man, it's almost too much! It's very hard man, it's a very fuckin hard project. What do I want to reveal? What is my point? How many little tiny different stories do I wanna tell? Is one story suited for a different book or does it pertain to this fucking book? I am not neck deep, but fucking DROWNING right now in all of these crazy ideas and trying to

make the most poignant structural foundation for this story that I wanna tell. It's gonna be special, it's gonna be great - it's gonna be a great adventure doing the book and hopefully it turns out worthy of people's time.

AU: Are you writing some new solo stuff I hear...

PA: I got a little something something cooking, nothing I'm trying to even let my friends know about though. Every week it gets a little closer, I'm demoin about nine tracks right now, just music right now, lyrical ideas are coming to me every day. It's fuckin aggressive man, like all the shit I've done, but I can take a lot of pride in saying that none of my side projects sound alike. So again, yeah my new stuff I'm working on is aggressive, it's hysterical, not funny, but hysterical in content and like rhythmic and raw and like...hmmmm damn it's hard to describe, and see, that's what I'm fuckin goin for! I can't explain it, ya feel me? I'm sitting here stumbling over my own words, I just cannot place it!

AU: Awesome! Just Awesome! So are you gonna whip those Eyehategod boys into shape and get us a new album out soon?

PA: Well Pauly, Mike just got home and we had this very conversation. I have not spoken with Jimmy yet, but he's the guy with all this motherfuckin time on his goddamn hands to write this record that he fuckin swears he is gonna write that big fat bearded yellow bastard! YES! I'm calling that motherfucker out! All you people out there who end up reading this motherfucking diatribe, understand, jump on Bower man, I need all the motherfucking help I can get. I'm with ya man, I am with ya 1000%

AU: So are you still an avid pot smoker? Still believe in the healing powers of the herb?

PA: Yeah man I smoke weed proudly! It's funny man I get asked that question and I think to myself, we have two states that have legalized the stuff. Is that progress? Well fuck yeah that's progress, but here I live in the south, where the politics are so uptight and still playin ball with the legal game about marijuana and how it destroys lives...well alright, okay, whatever - you got kids smokin that shit you buy in stores at head shops, that fuckin fake weed shit, it was alternate type of weed, well they've outlawed that now too. I've been very frustrated, very very frustrated with this war on marijuana - the government war on drugs is retarded, it doesn't even make sense, it's not a legal problem it's a medical problem - if people wanna go die on drugs, let them, it is their right, it is their life!

AU: Any new tattoo work?

PA: Paul Booth has done the bulk of my work man; Randy Adams did my first tattoo over in Fort Worth. I'm due for a tattoo! It goes right on my leg where I've had my fleurs de lis for so long, it's gonna say 2009-2010 NFC champ New Orleans Saints and below it 2009-2010 world fucking champions Superbowl 44 fucking new Orleans saints. Drew Brees, our quarterback, how many touchdown passes did he throw last year, regular and postseason combined? 44! There are so many magical things about that; I could keep talkin about my New Orleans saints for about an hour! The whole franchise is 1 year older than me and we've been waiting since its inception for this so by the time I was 3 or 4 years old, one of the first words you learn in New Orleans is "saints" we don't have any other sports man!

AU: I'm sure I could talk to you for another hour about football and other such things but I should probably get back to work haha, last words for the Canadian fans?

PA: I love all of you motherfuckers man, I really really do. I love the support man! I am not a wiz at computers or anything but when people forward me interviews I've done and i read the comments below, well it just floors me, you fuckers are so goddamn fantastic and supportive. All I can say is I would be zero, I would be nothing, without all these fans, period! Now get back to work big daddy!

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Sled Island Music Festival
June 30-July 4th, Calgary, AB

By Live and Let Dyer

I'm not sure how to begin this documentation of the Sled Island festival so I think I'll just jump into it. With so many bands playing around the city at the exact same time, ala Warped Tour, but during a four day tenure, I have always wondered just how the curator makes it to half of what he's booked and wants to see. Luckily for me, there are only a handful of bands that really excited me, namely **The Melvins**, **Big Business**, and **Bison B.C.** so daily planning became pretty easy when just working around when those bands played. Day one started with plenty of sound problems from local grind-industrial act Jesus. A heavy way to start things out and I intended to keep it that way. Next was this year's Slayer, in that they performed as not a part of Sled Island but should have, The Dayglo Abortions. Strongest set I've seen from them thus far. Day two started off late because of a raging Dayglo hangover. Off to the Palomino for mid-day math metal mayhem with **Goose** from Edmonton and then, in an uncharacteristic move, went to Central United Church to catch Southeast Engine. Interesting venue and a very classy band. Day two would end at the Ship and Anchor, with Toronto's hard rockin' **The Johnny's** playing before the mighty **Bison B.C.** who had to stop the fans from literally tearing the place down. This being around my sixth or seventh time seeing them, I can say that this show really creamed the fuckin' corn.



Day three and the main stage is now open at Olympic Plaza. **Fucked Up** plays at around 4:30, with the singer getting naked and showering himself in the free Dr. Peppers they were giving away. Hint for next year's patrons: bring baby bottles of liquor to mix with the Dr. Pepper, you'll save a lot of money on booze! From then on it was the long, slow wait until the trio of **C'Mon**, **Big Business** and **The Melvins** at the Republik. With a limited capacity at the venue, it was safe to get there hours early in case they denied entry. Well, it was packed to the brim and probably the best show this city has seen in years. Dale Krover joined **Big Business** on guitar for the second half of their set, and with **The Melvins**, both **Big Business** members also joined for a "big band" experience. Buzzo seamlessly integrated select songs, ("Anaconda", "Sacrifice", "AMAZON") from his back catalogue into the updated set list to keep the diehards happy and as he turned the illuminated **Melvins** sign around to read "Thank You", the two skinsmen duelled a 10 minute drum solo. Ear pussies were fucked.

Day four and more Olympic Plaza shows. **The Bronx**, **NoMeansNo**, **Big Business** and **The Melvins** once again. Same set list for both bands minus a few **Melvins** songs and the drum solo at the end. Like reliving a great orgasm in the exact same fashion, without blowing it on a face at the end. Off to Verns to check out **Kobra and the Lotus**. Not a fan of Iron Maiden style metal but I dig their spunk. And the tight leather pants. Back to Olympic Plaza for **Dinosaur Jr.**, who have always bored me. Day four, and Sled Island ended off at the Legion with **No Age**, **The GZA** and **Fucked Up**, again. Mostly excited for **The GZA** here, as I really needed some laid back beats and a joint right about then. Danced with some homies, and that was that.

Day five, **Nomeansno** playing a pig roast at the Republik. At this point people were here that you have seen at shows all over town during the previous four days. You could see that the hardcores made it out, not only for a more intimate **NMN** gig but for the free pulled pork.

NMN played a similar set to Oly Plaza but still managed a few tricks that we were treated to. Looking at the leathery old (not **NMN**) pig head, Chi Pig immediately came to mind with his fascination of snout.

Another Sled Island in the bank. Calgary festivals keep getting better. See you at Noctis!

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Graspop Metal Meeting 2010
Dessel, Belgium

By Andrea Chirulescu
The sun seems to have enjoyed the music and considered showing up for the entire weekend, making it almost unbearable in the small tents. Speaking of small tents, the amount of famous names playing here is so high that names like Sepultura and Nile only got a space in the smallest of the 3 tents. Organisation is even better than in 2010 in my opinion, but it's probably demanded by an increased number of attendees. On the list of annoying things comes the huge amount of dust given

the fact that the grass is not the highest nor the greenest. Hence, we called the festival Dustpop among ourselves. Devin Townsend called it Graspop.
www.graspop.be/2010/en/extra/bandsdb.php

DAY 1 - Revamp

The project of Floor Jansen, the former After Forever singer, together with keyboardist Joost van den Broek and guitarist Waldemar Sorychta, was the opener of the festival on the main stage. Floor showed us what a good voice she has and most of all how excited she was to be on stage with her new colleagues. They had a short show, but since they only have a self-titled album, they didn't need more.

Billy Talent - Next up on the main stage we saw the Canadians from Billy Talent. They play since 1993 and they have four albums, called Watoosh!, Billy Talent, Billy Talent II and Billy Talent III. Depending on how one defines talent, you can agree or not with the band's name, but all in all it was an enjoyable alternative/punk sound. It started quite intense and heavy but after a while it got more mellow, making me lose interest.

Anathema - In the Marquee I tent, the British musicians from Anathema got 50 minutes for their show, so besides regular songs like Empty, Fragile Dreams or Universal, they opened with a Led Zeppelin cover of Kashmir. It suits their style but I would have rather heard more Anathema songs. I was once again nicely impressed by the female voice and their guitars.

Slayer - Same old good Slayer sound was delivered from the speakers on the main stage. It drove the crowd really crazy leading to moshpits in front of the stage. Yet, the bright daylight sort of ruined their show for me since it was rather weird to see the sun reflecting Kerry King's skull. But despite the intense music, I ran to the Marquee I tent to catch a place in front for the next band, so I missed the ending with Raining Blood.

Therion - With a new line up that started performing together only few weeks ago, they delivered a set made of a mix of old and newer tunes. I can say they have four

front vocalists now so there was so much to watch on stage because each and every one of them was fooling around and making their own mini show. I am glad to see them in such a good mood for shows and looking forward for their album to come in September and the shows afterward.

Stone Temple Pilots

- We took a break for some food while listening to their mellow music on the background, enough to hear the singer dedicating one of the songs to Paul Grey, his friend with whom he shared the same room at rehab when fighting heroin addiction. Also the singer refused to take the pants off, as one of the signs in the crowd was demanding.

Tarja

- I saw her live before in a big hall and was impressed by her voice. Here, in one of the tents at Graspop, one can tell she has a very melodic voice but there was really no power in it. The songs I heard were some of the new ones and really not convincing nor impressive in any way. The cool parts were when the cello came in.

Doro

- I ran quickly to the other tent where there was another female performer, this time Doro. And there was also a powerful voice that was knocking down the small tent. It was completely packed so I only got to enjoy the audio without seeing anything on stage.

Motörhead

- Due an interview I took during their show, I managed to catch the last 3 songs, including their 'Ace of Spades' that set the crowd on fire. The show had nothing impressive except the British trio performing the music with accuracy.

My Dying Bride

- I was curious to see what their show would be like. I am not a big fan of their style of music. The show was a dramatic one, at least for the singer whose outfit matched the drama and he continuously raised his arms into the air, slowly lowering them, bending himself down to the floor, all to add up to the drama in their lyrics. Still, I don't quite think their show is suitable for a small tent at a festival.

Aerosmith

- The headliner of the day were the legends from Aerosmith led by a Steven Tyler with an awesome voice and a Joe Perry who did magic with his guitar. Before the concert, we listened to 'Ring of fire' by Johnny Cash and it was fun to hear most of the crowd singing along. And right before the concert, the song played had lyrics like 'everybody wants to get stoned'. I got goose bumps on many of their ballads due the impressive singing skills. They didn't miss the blues songs that resembled more a jam session where everyone was putting out the craziest solos with their instruments.

DAY 2

Sabatón

- The Swedes whose main theme in the lyrics is historical wars opened the day for me on the main stage. They keep jumping around during their very energetic show and it's quite a good wake up music. The show ended literally on fire on the rhythm of Primo Victoria.

Dark Funeral

- To wake up completely, I went to the Marquee I tent to check out more Swedes, this time on the black metal side. They came on stage with their faces painted, almost on the edge of silliness and with big pentagrams on their clothes. I think most of their songs are dedicated to one form or another of Satan or anything anti Christian. Good blasting from the drummer.

Bullet for my Valentine

- A quick stop by the main stage brought me in front of this band and their heavy/metalcore music. It was full of fans of quite young ages and with weird outfits and many spiked haircuts and who did a lot of crowdsurfing and some pits in front of the stage.

Cannibal Corpse

- I changed the musical style to Death Metal when going back to Marquee I tent. I felt like listening to a more brutal version of Six Feet Under but without the dynamic of their show. Actually, Cannibal Corpse had one of the most static shows I've seen.

Walls of Jericho

- In the other smaller Marquee tent, I could only resist for few songs since it was very crowded and hot. Candace Kucsulain's voice was really powerful and

she kept on using swear words when talking to the crowd. She invited the people to make the biggest circle pit and I can't imagine how crazy that was in front of the small stage.

Carcass

- The British death metal band was a last minute replacement for Mastodon. They hardly tour these days since all members are busy with other projects, so the fans got really lucky to get the chance to see them live. They didn't bring up all their projections but the crowd seemed happy with the songs performed and the quality of the music.

Slash

- With a recently launched self titled album, the ex Guns'n'roses guitarist came on stage with his classical tall black hat and awesome guitar handling. His touring band is fronted by

Alter Bridge

vocalist Myles Kennedy, who, conveniently enough sounds like Axl (and even better according to some) and together with other members they delivered a cheesy playlist with a lot of old Guns' songs. But they also felt fresh due the new musicians.

Paradise Lost

- Once a big headliner for this festival, they only got a place in Marquee I this time and the tent was surprisingly empty. The singer admitted that their hit 'As I die' is an old song that they stole.

Eluveitie

- Before the concert, I went in the middle of the crowd while holding my camera and a nice guy there asked me 'Are you sure you wanna stay here with this camera?'. I was explained it would get wild and I moved. And right he was. The folk metal band from Switzerland made the Metal Dome tent seem even smaller than it was. They had a big whitish screen behind the drums that made the lights seem weird altogether. I really loved the sounds of the flutes, hurdy gurdy and violins and the folk rhythm totally made me understand why the crowd would go mad in front of the stage.

Airbourne

- I complained that the tents were too small for many of the bands I saw there. But for Airbourne, 10 tents wouldn't have been enough. For their hard rock tunes. Besides continuous movements, jumping, acting on stage, the singer did his classic stage climbing and played a small solo on top of the stage. For one of the songs, he said he wanted to see the biggest number of people on others' shoulders. So the crowd got taller on average.

Soulfly

- Second headliner of the festival had nothing of the glam of the other two headliners. Yet, they came up with their fast, heavy grooves all spiced with South American rhythms. Cavaleira's voice sounded as good and harsh as I was used to and he played most of the times with his guitar having the Brazilian flag on it. The crowd was invited to make two walls of death on each side of the stage and the amount of crowdsurfers and participants at pits was insane.



DAY 3

Atreyu - The American metalcore band whose name is inspired by the character in the fantasy movie 'The Neverending Story' opened the last day on the main stage. While the members got on stage they had a Queen's song on the background. The music is quite intense, with lots of screaming and the guitar solo almost resemble power/speed metal.

Jon Oliva's Pain

- A band that's getting heavier and heavier yet, the voice stays as pleasant as many years ago. Jon Oliva came on stage with his piano and while getting soaked in the really hot sun, he performed most of their biggest hits, getting the crowd of all ages to sing along and cheer. He dedicated the song 'Believe' to Dio because he was a big hero and support for him as he toured with Dio for the first time.

Bloodbath

- The death metal delivered by the Swedes (a mix of Opeth and Katatonia members) was of excellent quality, but most of the show was made by Mikael Åkerfeldt and his long minutes of talking to the crowd. He told us that he was drunk, that the band

Evergrey

- This is a band that I have recently discovered and fell in love with. And another personal interest in watching them was to see how the ex Therion bassist, Johan Niemann integrated into the progressive band. They had a good performance, but I think the sun must have been a killer for each of them since it was shining right above the stage.

Mucky Pup

- The lyrics of the band are extremely funny and after the song 'Little pigs', the singer joked that his mum never believed him when he said

this song is going to be famous outside Europe. But now she's going to believe it when she sees the recording they made. This concert gets the title of the funniest of the festival.

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Korpiklaani - For a new portion of folk metal, again, in the small Metal Dome. The Finns started the show with the tune 'Vodka' and set the mood for another of the most awesome moments of the festival. They had horns decorating most of the stage and the microphone. The violin was filling the air with good mood and joy.

KISS

- I knew they are a band with incredible show, but what I got to see there on Sunday evening was way above my expectations. They came on stage from above, they fired a bazooka, flew over the crowd, fired their guitars, smashed a guitar. And many more others. The scene was packed with smaller or bigger monitors, each showing different images. The clothing were exactly as we see in all KISS photos, the makeup as well and the tongue of Gene Simmons performed its own show. The drums went up in the air a couple few times, lifted by steam. I saw other musicians and of course, people in the crowd, with their faces painted. And it was really funny to take a trip at the toilet

KISS

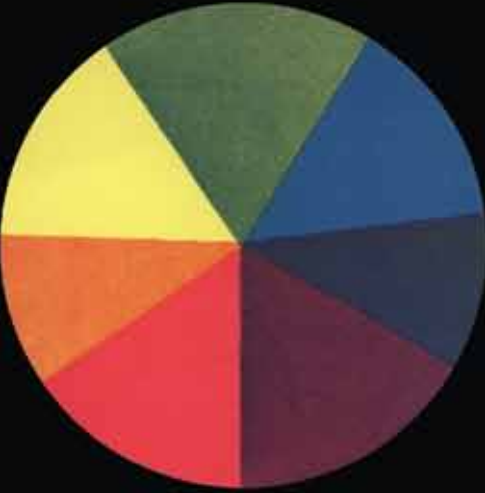
and hear at least two guys singing as high pitched as possible along with the band. It was a mad concert and definitely the number 1 one show of all the concerts I've ever been to. Perfect end for a great festival.



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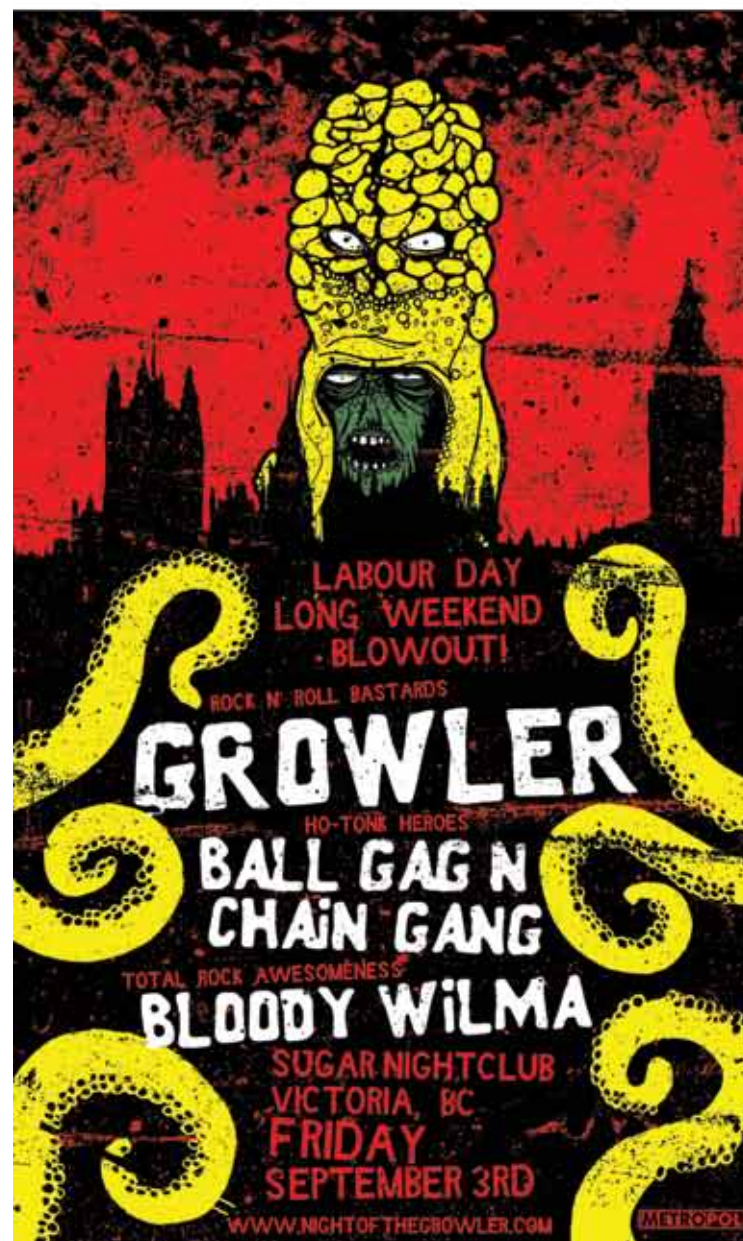


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Gary Holt – EXODUS! MOSHPIT OF THE PEOPLE

By Erik Lindholm

An undeniable metal force, guitarist Gary Holt has been running strong with Exodus since the band's formation in 1980. With the onset of the ninth studio album, Exhibit B: The Human Condition, Holt proves that a thrash opus can exist in 2010. And with the meanest guitar tone in the business coupled with a grinning sense of humour, there is plenty more to come from Bay Area's finest.

AU: Good day Gary, how are you? Let's talk about the new studio record from Exodus! What's the latest news?

Gary Holt: Just sitting here waiting for it to come out! The feedback has been overwhelmingly killer, we are so excited.

AU: It's dropping in May, what do you have planned for the release?

Holt: In June we're playing San Francisco and Los Angeles. And then to Europe for a festival run and then into North America for August.

AU: We saw you on Wacken '08 and the second time in Victoria with Kreator; on the one hand you're playing to 80,000 and the other 300 – how does it feel to switch the crowds up?

Holt: Wherever there is an audience, and they go nuts and return the favour to us, when we are putting all our energy out – from 80,000 to 300 as long as people are responding and giving it their all, so will we!

AU: You've just come off a tour with Megadeth and Testament, can you tell us some of the responses that came out of the tour and how that came about.

Holt: Dave Mustaine phoned us up and asked if we wanted to do the tour. And when we heard Testament were in, so were we. We hadn't intended to tour, we were going to lay low until the album release. It's a thrash metal fans wet dream so we did it. The tour was sold out except for two shows which had 3600 of 4000 seats filled – pretty damn amazing.

AU: You get along well with Megadeth and the rest of the bands?

Holt: Absolutely, we've known them since the eighties and its good to share a stage and talk about the old days. We see Testament all the time, we go way back.

AU: This is something amazing with Exodus and yourself – this is now the ninth album. You haven't fell into the techno stage or the goth stage. How do you keep fueling your records, and what do you want to touch on with the latest record?

Holt: We just keep making thrash records – cause that is what we do. Goth metal isn't my forte, it wouldn't sound very good. [laughs] The new album is just large and crushing. We're proud of the record.

AU: With the lineup changes over the years, how has this coloured the band's sound?

Holt: It's been solid for a few years, and



with the passage of time has come familiarity with each other. We are fully committed to pushing the envelope of thrash metal until we crash and burn!

AU: And you come up with these seven minute thrash songs!



Holt: I love doing it and writing riffs! It comes from sitting around playing guitar and being creative. It makes it much easier when you've found your sound.

AU: And you're not trying to reinvent your image with the next cool thing, like eyeliner.

Holt: I don't know if eyeliner was ever very cool. [laughs]

AU: Are you in touch with Annihilator?

Holt: Yeah, I send emails with Jeff Waters frequently – we'd love to get together with them.

AU: You had produced Andy Sneap with you, he's been with Kreator and Arch Enemy as well. How did he guide the band on this record and concept?

Holt: This time, he showed up two days before in the studio and just says "Sounds like Exodus to me! Crazy as hell!" It's not a job with him – he helps get the best out of us. He understands the music and it's a creative environment to work in.

AU: On the track 'Class Dismissed', you're in the mind of a high-school killer about to shoot up the school, what inspired you to make that song?

Holt: Kids today are under a great deal of pressure. People snap harder now than they ever did. It was one we pulled aside and saved from the last album. We wrote it because I always wanted to touch on the subject and approach it from a different angle.

From the Virginia Tech back to Charles Whitman in Texas in the 60's. I wanted to paint it from the eyes of the shooter and put it into detail.

AU: What are your thoughts on America's war stance today?

Holt: We are locked in, and there is no easy way out. The reasoning for Iraq was shaky, but I was fully behind Afghanistan; I thought the Taliban had to be destroyed. But Iraq has gone in a different direction...

AU: Do you get feedback from troops who are into Exodus?

Holt: Sure! We will do a song like "Scar Spangled Banner" which will get a negative response, but then we'll do "War is My Shepherd" and they'll play it in the tank. We're a band with many viewpoints.

AU: I saw your instructional technique video, and wondered if you could recommend some players outside the metal genre to our readers.

Holt: I listen to Richie Blackmore, Michael Shecker, Uli Roth, Gary Moore – those are my favourites.

AU: You've got a song called 'Burn Hollywood Burn' on reality entertainment. Talk about that a bit.

Holt: Its ridiculous, it's worldwide. People are obsessed with celebrities that are famous for doing nothing. There are people famous for having six kids at once, it's not a talent, it's a crime! Everytime you turn on the TV you see that shit. The networks are out of ideas. Where are the sitcoms? Where are the Sanford and Sons, the Seinfeld? I don't know where it is. Forget it.

AU: Are you feeling happier under the new Obama leadership, compared to the Bush leadership?

Holt: Absolutely! Bush was a retard and has left us the greatest mess this country has ever been in. And before you know it, the Right Wing tea party is screaming about the debt and the mess we are in. When Bush came in, there was a surplus and now we are drowning in debt. They had eight years to dig us into the hole, we are not getting out in a year.

AU: Push out a message to the metalheads out there.

Holt: We'll see ya soon in Canada and America with the new material.



HELLFEST 2010 JOURNAL: NOTEBOOK FROM THE FIELD

Oh, to drink wine amongst Elysian Fields, to eat greasy kebab with new friends and to see the forefront of heavy music today!

16 - 17 Jun 10

Arrive in London and it's time to begin. St. Paul's Cathedral is first – it's the most historic church in England. Marvel at the historical figures buried in stone (Lord Admiral Horatio Nelson!) and imagine the labour and immense wealth that went into building the structure. The subterranean Cabinet War Rooms are next, where Sir Winston Churchill commanded and won WW2 from. After a trip to the local pub for some pints, gammon and fried eggs, it's off aboard the underground Chunnel train to cross the English Channel and get into Paris, and head by train for Clisson and Hellfest. Many transfers and 7 hours later, meet up with cohorts Ira and Crystal who are via Amsterdam. Just after passing the press accreditation area with dark clouds overhead, tents are set up. Not five minutes after... it starts pouring proper rain, making the final preparations for festival staff a soaking wet affair. Water will not stop the partiers, who rain or shine, have red wine to drink and canned hair-metal to listen to in the nearby

DJ tent. I meet the Hellfest lighting techs, drink copious red wine, leave them somewhere, and fail to find my tent in the metal refugee camp. I get home just in time for the roosters to wake us.

18 Jun 10 – DAY ONE

Hangover breakfast and BOOM – we are on the run. Carnifex is the first band, waking us with some furious energetic deathcore. Soon after, New Orleans' Crowbar takes the stage to punishing effect; they are slow and low as anything. The view from the front row is punishing. Germany's Necrophagist; how can you believe it? It sounds like MIDI programming – precision unlike any other band. SIGH demonstrates progressive black metal, and Ihsahn puts a whole new spin on the genre. Check him out! The day progresses, with KMFDM at 3.30. Forget it! They need to play a dank nightclub at midnight, not open air. Finntroll at 4, entertaining.



I climb the rigging to meet the lighting techs from last night and watch the Deftones from the rafters. Enjoying the perspective – the people are but tiny ants below, moshing to "Rocket Skates" Time to meet Sepultura... hell ya. Some distinctly American flavour with Sick Of It All and funky Infectious Grooves. Both totally unHINGED and leaving the Euro crowd enthralled! Grooves gets the people moving with naughty funk, Sick bashing breakdowns through the crowds' ringing ears. Godflesh. Their first gig in near a decade – absolute destruction! "Streetcleaner" live! The two man-enigma of industrial still leads the pack.

Sepultura: the biggest band in South America... they drop "Septic Schizo" into "Escape To The Void" and it is the most memorable song of the day. Fear Factory slays with Gene Hoglan behind the kit, the best they've ever been. Biohazard closes out... hmm, too much stage posturing and crap banter, too little hardcore. Why did they close?

19 Jun 10 – DAY TWO

Obscura and Dew Scented kick off – decent! Tankard is hilarious, German beer focused metal, really alot of fun and setting the template for the thrash revival. Raven is dressed in leather, shredding down a classic sound. Sandwiched in is Y&T before the awesome Canadians Anvil! "...metal on metal/it's what I crave..."

They know how to rock a crowd! Shortly after, wearing a Blackhawks jersey pays off (it always does) and it meets me some fellow Canadians – from Sooke and Quebec! Now it's just a blur: deathers Sadist, My Dying Bride, Uneath, doom originals Candlemass, As I Lay Crying (that's not a typo), Dark Funeral, hardcores Agnostic Front... Airbourne's lead guitarist climbs the rafters and their maximum good-times rock'n'roll ethic is proven. Vancouver's Annihilator and Slash shares some average solo efforts; then just plays Gunners songs. Now it gets silly awesome: onstage for DeeDee and Twisted Sister, upclose for prime black metal Immortal, Alice Cooper and the legendary and entertaining stage show, and for a headliner... CARCASS. I cannot say enough about this band live, they are disgustingly heavy – that guitar tone! Moshing "Incarinated Solvent Abuse" at top volume with 20,000 people?! Dazed and sated, beers are consumed tentside with travelling Americans and a lovely Earache Records rep conversationalist from New York. 0430 clock out.



20 Jun 10 – DAY THREE

This is a tough morning. Life lesson: drink water when moshing all day in the sun mowing through beers. I am haggard! Swedes Sabaton sing of war; Decapitated destruct the stage with massive death sounds. Udo and Ensiferum each take control in their own classic/folkly ways. Now... Rwake steals the show in the small tent. Go inspect this self-destructive gem of southern doom live and you will not be disappointed. Katatonia is great, but not in a tent. Suffocation remains indomitable! Saxon rocks it, Devin Townsend plays a medley of great material – and from sidestage I watch "Deadhead" and drift to

higher planes. The last barrage: Nile (waiting since '98 for it), and Motorhead cannot fail. I stand next to Slayer as we watch Exodus rip the stage in half with their breed of modern thrash. When Dave Lombardo plays air drums to your songs from side-stage, you know you've made it. It all comes down to this. Fuckin' Slayer. New material, yes – it's good. But what is really good? Try "Angel Of Death" under blood red lights. The crowd implodes under the volume and intensity of their polished set... You wanted the best you got the best. KISS headlines the festival. Every trick you can think of: spitting blood, flying, explosions, breaking guitars – they've got it, hell, they invented it. If you thought it was campy – it is – but damn, it is entertaining! It all ends with "Rock 'n Roll All Nite" and massive fireworks under a starry sky. It doesn't get better than that.

21 Jun 10 – FINISHED

Pack up, say goodbyes, catch a train, Europe travels continue. Ears are still ringing...

- ERIC LINDHOLM



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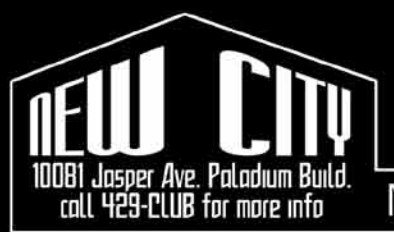
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Dino Cazares

- RUNNING THE FEAR FACTORY

By Erik Lindholm & Chris Finch

After a long absence, guitarist Dino Cazares has rejoined industrial metal legends Fear Factory. They've come together and written and recorded Mechanize, a worthy edition to their catalogue - sparking new discussions and angles on our fast approaching future. It's been a wild few years for Dino, with starting a new band (Divine Heresy), drama and legal battles, world tours and family health issues. He has persevered. So can you.

AU: Where are you Dino? What's happening there?

Dino Cazares: Hollywood, California. Chillin' out at my house doing press all day.

AU: How's the feedback from the media today on the new record Mechanize?

Cazares: Amazing! It's positive, many people are enjoying the record.

AU: Something we are interested in is how you're splitting your time with Divine Heresy. You've just released an album with them as well.

Cazares: Both bands are getting together - you're going to see both bands touring together, in Canada eventually.

AU: You're gonna have to do weights all day to play metal for 4 hours a night with two bands! Geez!

Cazares: I'm doing the gym alot - getting ready for the tour! [laughs]

AU: With the new Fear Factory record, what are you trying to bring forward with the sound, how has it changed for you in the last few years?

Cazares: We wanted to bring back the classic Fear Factory sound - echoing Demanufacture and Obsolete. With Burton and me in the band it really shows who the integral part of songwriting is.

AU: Who are the records that speak to the fans. For this new record, keyboards and

samples were more visible in the mix. How did this come into play?

Cazares: Our good Canadian buddy Rhys Fulber. He brought those elements forward. We've always had a Canadian connection eh! [laughs] We've been with him since '92 on the first album, and also Greg Reely mixed this one down, a Canadian as well. And Byron Stroud, our bass player. We got a lot of Canadian on this one eh!

AU: Speaking of it, a few years ago you recorded Obsolete in Vancouver, where did the recording take place for this album?

Cazares: We flew the Canadians in this time - we did it in LA.

AU: Thinking of LA - I was listening to Machine Head and they did a song on the LA riots of '92. Were you around then, what were your experiences there?

Cazares: First of all, Machine Head is out of Frisco, and the riots were all in LA. Burton and I were living in LA, in the heart of it. I remember going on top of the roof and we'd see people with rifles waiting to blast people if they broke into their stores. It was a scary period. That riot is what the record Demanufacture is about. Demanufacture is the destruction of Los Angeles. Getting rid of the old and coming out with something new. It was the turning point of LA as a city. LA had those riots, but also fires, earthquakes and flooding that we all went through and the whole record was about enduring it. The birth of technology back then with computers and emails - and since then how much we've progressed in the last 20 years.

AU: Speaking of the destruction of LA, a song off the new album, 'Controlled Demolition,'

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is speaking very much towards the 9/11 attacks in NYC. Can you reflect on this.

Cazares: Burton is into the conspiracy theories and he thinks they were a 'controlled demolition' - like what you do when you demolish an old high-rise building with dynamite. That's what he thinks happened.

AU: On the digital music angle - here are two polar opposites: in the 70's you had vinyl with a nice big disc with colourful album artwork. But today, when they have an MP3 which they download - they

don't get the liner notes, the cover art, something tangible. How do you feel that changes the Fear

Factory experience for the listeners?

Cazares: For us it's the music and the video... That's how we get our message across. We're making another video for 'Final Exit'.

AU: The song is about end of life - the concept of wanting to take your life for a medical reason. Do you have some thoughts on the video, how it would look?

Cazares: Not yet. It's too soon to talk about it. We want to surprise everyone. It's going to be a very dark video. It's a touchy subject. Doctor assisted suicide for people who are terminally ill - for example, terminal cancer, and you ask a doctor to take your life. We are not telling people to kill themselves, but if you had a disease like that you might want to end it now.

AU: How did this song get written? Did this issue affect someone in the band?

Cazares: It touched me. My mother had multiple

scelerosis for 7 years and recently passed away. She was paralyzed from head to toe and it got worse and worse. I heard about this organization the Final Exit Network, which is a group of physicians which get together and help people who are terminally ill take their lives. I saw it on TV a few years ago and was really touched by it. We wrote the song to make people aware of this issue and to think about their own rights. In England, they are trying to pass law to make it legal to have doctor assisted suicide.

AU: What has been going on with the lineup changes in Fear Factory. The media picture has been a bit unclear on what has been going on. Gene is in and Raymond is out for drums.

Cazares: They chose to stay out, Raymond and Christian. It's a really long story but Raymond was having an affair with Christian's wife, who at the time, was managing the band. Burton wasn't happy about it. He wanted to fire her and bring me back to the band. Those members didn't want her to get fired. Burton was like "fuck it!" and wanted to keep Byron in the band, get me back, and find a new drummer. With Byron in the band, he gave Gene a call - and he was in. That's the short version.

AU: That provides alot of clarity for us.

Cazares: Look at it this way, it's good to keep the Canadian connection, Gene was in SYL for so many years. He brings much more to the sound - he plays more rolls and livens up the sound. Raymond didn't play that way. Gene brought forward. You don't question it, Gene just does what he does. He's an all-around, adaptable player.

AU: When you pick up the new Mechanize record, what should they think, what should they know?

Cazares: When you pick up the new Mechanize record? They will know all. [laughs]

AU: They will know all! It's going to be in italics. It's going to jump off the page.

<http://fearfactorymusic.com>
<http://www.finalexitnetwork.org>

Absolute Album Reviews

The Beatdown – The Beatdown Stomp Records

When this album starts to play, you are instantly reminded of 60s Jamaican reggae. The Beatdown hail from Montreal, and are successfully mixing soul, reggae, ska and punk. Comparisons to the very popular Aggrolites spring to mind. The self-titled album by the Beatdown does offer a lot of its own flavor, I particularly enjoy the band's use of a harmonica on several tracks. A combination of guitar and harmonica start the second track, "One Night" off and really set it apart from the guitar and organ driven, "It's Alright", which opens the album. The harmonica comes into play again beautifully about halfway through the album, as it combines with the amazing rolling bass line that drives the soulful slow track, "Let Me Take You Out". This album has a good mix of tunes, from the slow and more traditional reggae numbers, to some more upbeat punk/ska influenced tracks, to a cover of the legendary Temptations, "Get Ready". This band manages to bring together different musical styles, as opposed to having an album that goes in too many unrelated directions.

-Chuck Wurley

Cambridge – This Is Not A Victory Rebel Time Records

Quick punk licks and fast beats. Say hello to melody people, Cambridge aren't afraid to say what they think and stick up for what they believe in. With political overtones draped over each song, Cambridge preaches a little louder than I am able to hear, but that doesn't mean it ever stops being good tunes, it just means that I'm a stoner with the attention span of a small gerbil. But this gerbil was running on his wheel the whole time that Cambridge's second full-length album was playing. Jesse Lebourdais belts out strong vocals throughout the album with a vast range of highs and lows that have you visualizing the spittle flying across the room. The same could be said for drums that go from fast to faster. Add some solid bass and speedy guitar action and you've got yourself one hell of an album. This is Not a Victory is some of the band's finest work to date, and their hard work paid off getting them signed to Rebel Time Records. Cambridge has been around for over five years now and hopefully they'll have the energy and gusto to be around for five more.

-denis maille

Crucified - Coldest Winter; Darkest Reaches of the Mind

Double or Nothing records

This release has been on rotation constantly and I just cannot get enough of the rage personified that this band has in spades. From the opening track Mens Rea, you definitely get the feeling that this record will be about one thing, anger! Not since Chris Colohan have a I felt that pure, unbridled sense of absolute disgust with just about everything. The music is a scathing representation of how incredibly loud, aggressive and unrelenting this style of music can be. I'd imagine if the hounds of hell were breathing down your neck in hot pursuit of you, this would be the soundtrack echoing in your psyche. There honestly isn't a bad track on this record and has easily secured a spot in my top 10, likely even top five albums of the year.

-Pauly Hardcore

Danzig – Deth Red Sabaoth The End Records

'Deth Red Sabaoth' is Danzig's newest release and as a whole it reflects the greatness of Danzig's early albums. Deth Red Sabaoth represents Glenn Danzig, Tommy

Victor, and Johnny Kelly jamming out bluesy, groovy, heavy, and threatening riffs underneath Danzig's trademark holler. 'Hammer of the Gods' is a hard rocker that opens the album with headbanging riffs and a shouting Glenn Danzig. 'Rebel Sprit' is another upbeat, ass-kicker that lights the world on fire with a blistering exit solo by Tommy Victor. 'On a Wicked Night' is one of the heavier, slower, bluesy tracks that sounds like it could have been ripped off the 'Lost Tracks of Danzig'. 'Deth Red Moon' is definitely worth a listen if you like the sound of the title track or any of Danzig's more soulfully sung blues dirges. 'Black Candy' is a dark, down-tempo, caterwauling, succubus hypnotizing, groove fest, reminiscent of many of the songs from Danzig's S/T album. This collection of songs sounds heavily reminiscent of Danzig's classic albums albeit with a muddier production. This is a perfect album to listen to in the sweltering heat of a dying summer.

- Ryan Primrose

The Grave Mistakes – Dig Your Own Grave

TGM

Dig Your Own Grave is the debut album from the Calgary, Alberta psychobilly trio, The Grave Mistakes. I feel as though I have been waiting for this album. I enjoy psychobilly, but I am picky, and bands within a sub genre usually tend to be just that, bands in a sub genre. They are often limited by their genre and are just plain boring after a few listens. This album reminds me of the work of the late great Montreal psychobilly outfit, the Gutter Demons. Like a Gutter Demons album, this record just snaps to life upon first listen. Instantly entertaining. Nothing here is necessarily jumping out of the genre, but it is extremely well done. The Grave Mistakes are slick, tight, and truly capture the horror and evil allure of psychobilly. Songs about corpses, ghosts, massacres, and grave robbing all fit the lyrical bill perfectly. The Grave Mistakes don't water down any aspect of their art, they are the real thing. The entire album has very strong bass lines, is driven by thundering drums and is chock full of loud lyrics filled with horror-a-go-go.

-Chuck Wurley

The Great Sabatini – Sad Parade of Yesterdays

With music to distract the listener from their brightly wrapped prisons, Quebec's The Great Sabatini seem to relish in switching moods as soon as a certain aura starts to look like the "face" of the band, like a Japanese mask changing magician. It is the same band, but each mask, be it psychedelia, acoustic, feedback heavy riffage or musical calculus looks as good as the one before it. The vocals, a full blender of screams, embark on a sort of Unsane meet Converge journey down a whiskey stained funnel. The mid tempo tracks on here really embrace an Unsane feel. When they put on their slow tempo mask though, this band can make some great stoner metal. It would be nice to hear them go REALLY slow, though. A few more bong hits, boys? The album art is half Luciferian and half evil fun house, with spiral twists and sidewalk chalk colors. You don't even have to listen to the thing to trip out.

-Detrimental Robot

Ozzy Osbourne – Scream Epic

Album of the year. Forget the single because Ozzy never releases the heaviest songs. Ozzy has revamped his line up with Greek guitarist Gus G and former Zombie/Cooper Drummer Tommy Clufetos. Gus G's guitar tone, solos, leads, and

in a live setting with a crap PA, and an echoing room. "Unholy Justice" is that honed evidence. Reaver has created an immersive debut record, and captured what they are capable of. Now... what next?

-Erik Lindholm

Substance – The Sound of our... Arisen Records

Montreal's Substance are coming out fast and furious with their latest full length. Angrier and heavier than before with a political message (that seems to be needed now more than ever) that yells loud and proud throughout the album, an album that features a gas mask with crossed billy-clubs behind it on the cover. Vocally they remind me a little bit of Slayer, but musically it's hardcore punk through and through, slightly resembling The Rebel Spelt on a trash tip. 'Bootleg The Sound' and 'I Drink' are the standout tracks on an album that is full of them. The drums slow in tempo at all the right moments to stomp out breakdowns, and most choruses are backed up vocally adding a great chanting dynamic that'll make you want to raise your fist and resist. If you like your punk fast, furious and revolting (as in rebellious not repulsive) put Substance on your list of bands to check out.

-denis maille

Withdrawal - Unknown Misery Wendigo Records

This 7" exploded through my speakers from the get go; the opening track from this Winnipeg based band is crushing and sets the tone for the remainder of the record. Dark & dissonant atmosphere

DVD Release

Classic Albums: Black Sabbath Paranoid

Hail to thee, the masters of metal, and hardly anyone will disagree to the fact that Black Sabbath is king. In 1970, they created a new genre when they first hit the airwaves, and created the storm when they arrived in North America by the year's end.

Their seminal album is Paranoid, and it did more than top the record charts. It was an epitome by a band who had a lot to say about the state of world affairs. They looked at a side of life that nobody wanted to talk about, and created an album that spoke to certain people. And it still applies today, whether one likes it or not.

That's Eagle Records' new DVD/Blu-ray, "Classic Albums: Black Sabbath Paranoid" in a nutshell. But there's more to this video than meets the eye. Through a series of interviews, vintage footage and anecdotes, viewers get to see their favourite songs, like War Pig, Paranoid and Faeries Wear Boots deconstructed. The essence of their music is explored and the band demonstrates how they worked together in forming the tunes that'd define what heavy metal is. Well, it isn't as simple as that. There's a lot being said, and when one can't quite figure out what Ozzy is saying, a subtitle track would be nice.

A proper surround-sound mix could even make this video release better. But there's no sense in remastering everything when stereo was good enough. That's how the album was originally released. There's some effects coming out of the left and right surround tracks, but given that the only thing new are the interviews, at least viewers get a taste of what Tony Iommi's guitar playing is like then and now. And that's heartily welcomed.

This DVD is worth watching for the distillation of one of the best albums of all time. With the video extras, it completes the picture of who and what Black Sabbath is all about at the birth of the band's legacy.

-Ed Sum

is bountiful. Chugging riffage is plentiful with elements of thrash, d-beat and hardcore all mixed into one punishing collection of songs. By the time the title track comes rolling around and the intro starts filling the air you know you are being prepared for an onslaught, possibly even led to the slaughter. It is a much more polished recording from prior demos and Adam Dyson really has a clear and concise vision when it comes to his projects. Throw in some amazing cover art by Ryan Eystone and you have a really pleasing package. Holy Terror mystique aside, this band and album is incredible.

-Pauly Hardcore

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Kataplexis/We Found The Body/ Treeburning/Stab Twist Pull

June 11, Dickens Pub, Calgary AB

Alberta metal is not dead. It is very much alive. On June 11th at Dickens Pub one might even say that there was a resurrection through Insurrection as death-grinders Kataplexis celebrated the release of their debut album. Many were shocked that this was the first release from the band as they have become a staple of the local metal scene opening for bands such as Behemoth and Cattle Decapitation.

Locals from all around the city headed down to the pub to catch the much anticipated show. Starting out the night was the hardcore band Stab.

Twist.Pull. With a performance as in your face and straight to the point as their name, they put in a great first set. The crowd, hesitant at first, was given a small taste of heavier things to come. Next up was the unexpected hit of the night experimental-progressive

Treeburning, who seemed a bit out of place in the line-up but definitely held their own in buzz and anticipation of the heavier bands. Offering something original these boys gave a great performance turning puzzled head scratches, to valiant head bangs. This group is one that not only the local metal community should keep their eye on, but all local music lovers. Next up was We Found the Body, taking the crowd from experimental progression to death-core heaven. The boys sounded great. The crowd definitely found the body, but it was no rotting corpse, it was a fresh and kick ass cadaver. Hopefully we will see a CD release for these boys sometime soon! Last but certainly not least was the band of the hour, the night, and for anyone who has heard their new album would agree, quiet possible the band of the year. Playing their release Insurrection from beginning to end, Kataplexis are ridiculously heavy and offered a complete assault on the audience with their own unique take on death-grind. Those who had a chance to catch these bands under one roof can consider themselves lucky, as all included in the lineup are at the top of their games. The night's stars however were Kataplexis. Rippling and grinding their way to the crowds extreme metal hearts. Proving that more extreme forms of metal can

be more than just screaming into a microphone, wearing an offensive shirt and playing the fastest and the loudest. Thoughtful and inventive metal is being produced in our back yard. We can call them our own now, but if their CD release gives any clue as to the future of the group, we won't be able to call them our own for much longer.

-Allison Drinnan

Charred Walls of the Damned / Don Jamieson

July 3rd, Les Foufunes Electriques, Montreal, QC



I've been yearning to see Richard Christy violate a drum kit ever since I discovered Death's Sound of Perseverance some 10+ years ago and dropped my bowels as the rules of metal percussion were raped and rewritten all around my eardrums. Well, Christy's since spent a decade becoming semi-famous as Howard Stern's prank-calling sideman but now he's in cahoots with the mighty Tim Ripper Owens – late of Judas Priest, Iced Earth, Yngwie Malmsteen's Rising Force – to char and damn us into metallic purgatorio with a power/death blend of fury, fire and love-struck odes to Richard's passion for drumming (really!). "CHARRED WALLS OF THE DAAAAMNED!!" Christy moans into his back-up mic, face plastered with a big silly grin. So off we go – opening the evening with a somewhat fitting metal-comedy stand-up set (?) by Don Jamieson of VH1's That Metal Show, peppered with jokes about fucking fat chicks and softly racist/homophobic jabs (black criminals, drunk Indians, Rob Halford), before CWOTD climbed the stage to play

to a room much too big – they should've booked at Katacombs down the road – but a small but loving audience of mostly male die-hards. They roared, they roared, 'Ripper' Owens took a cue from Don and made more wisecracks, keeping the vibe fun and tight. He also shamelessly promoted Monster Energy Drink over the course of this raucous set while wailing to the high heavens, making his revered vocal gymnastics seem as effortless and easy as that drunk fat native chick at the bar (kidding!!!). The songs spanned a good chunk of Charred Walls of the Damned's debut, all of which shone live, especially the single "Ghost Town", plus tracks from Tim's Beyond Fear project and one from his solo LP. Ripper's Priest era reared its head with Jugulator's "Burn in Hell" – an easy show highlight from an underrated album! – and for some reason they gave us a cover of Maiden's "Number of the Beast", which won over the crowd despite its general pointlessness. I expected "Painkiller", because of Ripper's Priestly history, but also because of Christy's performance on that balls-blasting cover that climaxes Sound of Perseverance. Alas... despite an already outrageously early start time for a Saturday night, the set was abruptly cut short by management mid-encore, so maybe "Painkiller" was still waiting in the bag when they left the stage? I may never know. The touring band differs from the album (no Steve DiGiorgio, damnit!), but they were certainly all aces. And up there at the front of the stage, me and the dude with the "Ripper" tattoo got served all the intricate drum cycles and steel-lunged battle cries we could ever hope for, and then some. Rad.

-David Bertrand

D.I.

July 1, Record Bar, Kansas City, Mo

I'm at the Record Bar, owned by Steven Tulipana (Season to Risk) and Shawn Shigerl, host to some of Kansas City's biggest rock shows, and home to the local and lifetime musicians who slave to play (see 72 Musicians, a documentary about the KC music family). It only fits that one of the longest standing punk bands would fill this place with kids emerging from their hiding spots. For a while I stood on a booth next to a pretty blonde and an older man behind me shouting every word in my ear. I couldn't help be excited by his screaming satisfaction. I noticed a pleasant scattering of green hair, torn black skirts, and Iron Maiden imagery. A punk crowd reminds you to say "fuck ya" and that other people say "fuck ya" too. I found this refreshing as the Missouri mule I was drinking. Living up to his reputation as a humorous and captivating front-man, Royer provided smooth banter between songs and never let the audience know when the set



would end. He decided to do "one more" many times. They refused to disappoint on older songs, like "Richard Hung Himself." The title track from the new album, "On the Western Front," debuted to the Midwest debutantes and old-time savants, who physically destroyed each other just to remember how alive we can be at times:"Punk Rock Suicide" came last and with a significant grip on those who sacrifice. I gave it up extra hard for my grandpa (vet, drinker, solid man), who had his plug pulled this week. And I said, "fuck ya." D.I. brings it to the powers controlling you, and tells your oppressive worries to fuck right off. Yet, despite issues with authority, D.I. refuses to shake off the mastery of good technique and solid performance. They delivered to remind punk is not for children when it's classic.

-Hollie Hayes

Fear Factory/36 Crazyfists/ After the Burial/ Divine Heresy/ Baptized in Blood

July 13, Flames Central, Calgary AB, Canada

First time seeing a show at Flames Central and besides the holy alter interior décor to our questionably esteemed hockey team and stories I have heard of some bouncer protocol, I'd say that this venue delivers for a live concert. Missed

Transgression. A few from Demanufacture, a few from Obsolte, a few from the red headed step child called Digimortal, a few from Soul of a New Machine and a few from Mechanize. Dino kept asking the crowd for different hats to wear, including



Baptized in Blood but now have a signed poster and beer coasters from the band (possibly to make up for their genre of choice – a tad too corish for my tastes). Sweet name though. Divine Heresy was next, with a new vocalist in tow. Turned my back for a second and felt a push as if I were in the pit. Look behind me and see Dino in wireless mode moshing around the venue. Later on he and their bassist get into the circle pit. Great show for an opener and a wise choice for Dino to play second – he now has time to relax before his namesake band get on stage. After the Burial, with the same multicolored guitars I had seen at last year's Summer Slaughter, performed a very enjoyable set in comparison to that aforementioned tour. Not sure how long their death/progressive/core will stay in style but the crowd was in their hands tonight. The one throwdowner was really blowing his load. I've never understood the appeal of 36 Crazyfists and still do not. Because they're Alaskan? You'd need to turn on the HAARP mind/weather control machine they have there to convert me. Sing-songy choruses and "aggressive" verses that many in the crowd ate up, like if Sarah Palin were to have eaten a box of truffles and then shat on the plate. Fork it up! Fear Factory's choice of songs were something of a career retrospective sans Archetype and

Transgression. A few from Demanufacture, a few from Obsolte, a few from the red headed step child called Digimortal, a few from Soul of a New Machine and a few from Mechanize. Dino kept asking the crowd for different hats to wear, including

After their set, went outside to smoke up with Pauly and discuss the ethical ramifications of headtoking infants. Upon hearing a guitar tuning up, we managed to get inside in record time. Bison BC came on and destroyed. Wall of sound, people. My ears were ringing, Masa was doing feet first crowd dives, the pit was jammed with hipsters and scum wiping their sweat off on each other and by the end of the night I was exhausted, stoned, half-deaf and grinning from ear to ear. Good job boys.

-Austin Simpson

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AUGUST

Wed 4 - KRONIC GROOVE BAND, Platinum Alibi, Solid Gold
 Thurs 5 - SCORN industrial night
 Fri 6 - Lesbian Fist Magnet, Alcoholic White Trash, Press Gang & Oh Shit
 Sat 7 - The Grave Mistakes CD Release, The Deadmen, Dead Mans Trio
 Tues 10 - Rocky Mountain Rebel Music, Makeshift Innocence, Latenite Hotels
 Wed 11 - Smokestack Jacks, Vendetta Skies, The Phantom Creeps
 Thurs 12 - Kataplexis, Akakor & Blood Drunk
 Fri 13 - The Wicked, The Give Em Hell, Boys (Edm, Whiskey Wagon)
 Sat 14 - Reborn Pariah, Out of the Ruins (Van), Skullfist (T.O)
 Wed 18 - Oh Shit, Back Alley Boozers, Profits of Crime
 Thurs 19 - Throttlecaster, Profits of doom
 Fri 20 - Drohan, The solid Golds, The Gaze
 Sat 21 - KILYAKAL, Awkward Silence, Cruella Steele, Psycamantium, Death Toll Rising
 Wed 25 - The Business (UK)!!!, The Borderguards!!!
 Back Alley Boozers, Berzerker AD
 Thurs 26 - DIGABLE PLANETS!!!!
 Fri 27 - Flux Pavillion (UK dubstep)
 Sat 28 - Wormbox, Lavagoat & guests

SEPTEMBER

Thurs 2 - Scorched Bandistos, Kill Matilda & guests
 Fri 3 - Augury, Aborted, System Divide
 (A BIG BAND TRIBUTE TO FAITH NO MORE!!!) feat. members of The Turrettes, Primitive Screwheads, Slither In Exile & The Calgary Philharmonic Orchestra!!! No Joke!
 Sun 5 - The Fly presenta... (see website for deets)
 Thurs 9 - SCORN industrial night
 Fri 10 - X Engine (wpg) X & guests
 Sat 11 - Falling into Madness Variety Show. Check our shit for the shit
 Sun 12 - The Fly presents... (triple dub it)
 Thurs 16 - The Great Evil, Damn Dirty Ape, The Gaze
 Sat 18 - Calgary Beer Core Awards
 Sun 19 - The Fly Presents...
 Tues 21 - DJ Slim Pickins (Dubstep)
 Fri 24 - Hats & Black Ties & guests
 Sat 25 - Truck CD Release, Cranial Collide, Phantom Limb & Nosis
 Sun 26 - The Fly Presents...

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Twisted Sister Interview with Jay Jay French and Mark Mendoza

By Mr. Plo
Absolute Underground: Give us a brief history of Twisted Sister

Jay Jay French: The band formed in 73 and spent 10 years playing the clubs. Record deals failures, etc. Finally signed to an independent label which went bankrupt. And finally in the nick of time, just as we couldn't handle the rejection anymore, we were rescued by Atlantic records. And we did our first tour, when we came through Canada with Ronnie Dio and then we did Stay Hungry which changed the rules. Much music played the videos, the impact was enormous, and we had an amazing tour that people still talk about with Iron Maiden, from Halifax to Vancouver. We had a great time.

AU: What is the main reason you haven't been back?

JJ: It's circumstance, first we split for 12 years, or 13. That's a big one. Actually in 2000 we still really weren't talking to each other. So if someone asked us in 2000 if we were ever going to get together again, I would have said 'not a chance in hell! If you would have told me that 10 years later we would have played 125 shows, headlined 85 of the world's largest festivals, released four DVDs, three CDs, had a successful Christmas record, I'd say you are hallucinating on some amazing narcotics. We don't tour a lot but we've been a lot since we've been back, it has been great.

AU: What inspired the look and sound of the band, especially the stay hungry era, what inspired the clothes?

Mark Mendoza: That evolved over so many years. When I joined in '78 it was much more frilly and light. The band was a bit lighter in sound and look, it was always a show. And that evolved over the years, the sound got heavier, and the clothing kind of followed suit. But we always wanted to retain the make up look and the clothing. It wasn't like Kiss; it was only used on stage.

JJ: The band also started as a New Jersey version of the New York Dolls. A real transvestite, glam David Bowie kind of thing.

MM: I used to see Twisted Sister. I saw Jay Jay in the original version in 1973 or 74. I didn't know them at all. I was just some kid going to the clubs.

JJ: In those days the singer, who was a different guy at the time, we used to be chained together, we had dog collars on which was part of the shock value at the time. So things evolve. Sometimes we would follow trends sometimes we would try to make the trends. Cause sometimes with the band it gets frustrating over the years. You want to make it so bad you're

willing to do almost anything. Often just missing the wave, until finally the extraordinary juxtaposition of coincidences....

MM: We made the wave.

JJ: Video did something that it had never done before. To be honest the record company president wasn't a fan of the band. When he finally decided he was going to be a fan of the band in a meeting he said there's a new thing called MTV. And a lot of people don't know that MTV was owned by Atlantic records at the time. He said to me you make the right video I'll make you guys the biggest band in the world.

MM: I hate to cut in here, but you got to get on with this cause we got a show to do. My tour managers sitting here giving us a signal right, to get on with it alright. So another question lets go.

AU: You saying he talks too much?

MM: No, I'm saying you aren't asking questions enough. We have to control this interview with you here, so get to it.

AU: Alright, so how did you guys end up in the background of the Pee Wee Herman movie?

JJ: We got a call from our agent saying do you want to be in a movie. So we show up on the set, and I'm dressed up like Jay Jay French, and he's dressed as Pee Wee. I had no idea who he was. I just know we're making a movie playing us. And I'm standing in full drag, and there's Paul Reuben dressed as Pee Wee Herman. And I never heard him talk the talk, and I go hi I'm John, and he says hi I'm Paul. And then he does his shtick I do my shtick and that was the whole thing.

AU: What do you think of the state of modern rock, like the new bands and all that?

JJ: I think that the dream we had being rock stars, having gold and platinum records. It was a dream



that's realistic. It's not today, because no one sells records. So honestly I don't know what a 20-year-old kid is dreaming for now, because they're not going to get the platinum records now, so I don't know. MM: They want to get on stage.

JJ: Well that's it. It's a different dream though. Because I'm not 20 I don't have to

think about how to solve it. Honestly if I was 20 years old I'd have to think of social networking and stuff.

MM: All these bands who are 19, 20 are going to have to figure out how to make this work.

JJ: I give them all the credit for giving it a shot.

AU: Is it true that there's a new Twisted Sister album for 2010?

JJ: No, there is going to be more DVDs of performances. Cause frankly fans of bands like ours like historical footage.

MM: We have a few things in the can, two shows from 82. If people want to see what we looked like in the club days that's perfect.

JJ: As well as live at Redding, and another live at the Marquee, and it's all going to be packaged and repackaged with a lot of the old stuff. No plans for a new record though.

AU: Is there anything else you'd like to shamelessly plug?

JJ: My daughter has a rare eye disease, called uveitis. It's an inflammatory eye disease. She was diagnosed at age six, fortunately she's in the best care and her sight will be okay. People do lose their sight but it's not a big disease. I want to

educate people and I'm creating a project to fundraise in the next year. Most of the major guitar companies and amplifier companies have all gotten together and made special guitars and amps that are all going to be auctioned off to raise money for the hospital that deals with my daughter's disease. There's only one hospital in the world that deals with it. We're also going to play a show to raise money. Since we've been back we've done many benefits.

MM: Now, we have a show to do!

Absolute DVD Reviews

2001 Maniacs: Field of Screams

First Look Studios
 The South has risen and will continue to rise and rise again until it is of Tim Sullivan's 2001 Maniacs are avenged...or so we are promised by Mayor Buckman (Bill Moseley) and his crew of ruthless rotten rednecks as they take us on a journey through the crimson Field of Screams...I've yet to decide whether or not that's a good thing). Tim Sullivan's follow up to his 2004 raunchy rehashing of H.G. Lewis' 1964 splatter flick, 2000 Maniacs! is all guts and no glory in comparison to the Englund led lunacy of its predecessor and the original feature that which it was based on. Although gratuitous nudity and gore aren't necessarily bad things—they just sort of lose their appeal when integrated into a horror film that feels more like a reality TV show episode of Spare-us Hilton and Pisshole Ritchie pretending to be Hicks. The homicidal hillbillies of Pleasant Valley are planning a picnic—their annual 'Guts & Glory' Jamboree—only their dinner guests are nowhere to be found. So Buckman, Granny, horny little Hucklebilly and the Milkmaidens set out with the rest of their choleric fed comrades to find some Northerners to nibble on. Meanwhile, the cast and crew of a ridiculous reality show find themselves in a bit of a sticky situation that—no doubt—results from road head. They set up camp for the night and awaken to find themselves amongst the slack-jawed simpletons of Pleasant Valley. Unaware of the cannibalistic carnival of carnage that is about to ensue, the crew proceeds to partake in the perverse festivities, without even the slightest clue what they're in for... even despite the chicken chopping, blood-spit imbibe insanity. One thing that I have to praise each and every person who was involved in this film for (particularly writer/director Sullivan) was their talent for taunting one another in such realistically ignorant fashion; rednecks fucking sheep, your classic closet case of homosexuality, a sleazy Mexican named Jesus—just to name a few. Although at times the stupidity of the characters and their dim-witted dialogue exceeds the typical trash that the majority of horror/comedies have to offer to the point of almost being unbearable, they all seemed to be enjoying themselves immensely which is one of the most contagious qualities of these kinds of films. Sullivan manages to soothe the seething stupidity in a geyser of fake blood, using what he refers to as 'splat-stick' (gags leading up to gory deaths) to insure a gruesome gong show that will have you busting a gut and perhaps even a nut with all of the naked numb-skull ladies running around getting eaten (in more ways than one). He also tosses a few film references in—including a homoerotic homage to Brokeback Mountain (I kid you not!), and one of the more memorable death scenes from Lewis' original Maniacs! Field of Screams is one of those sequels that will either be loved or loathed... but either way, you're guaranteed a few laughs.

-Laceration Lacey

Flexing With Monty

Breaking Glass Pictures/ Uneearthed Films
 It's very hard to classify a film like Flexing With Monty. Putting the title and cover photo of a greased up beefcake together, it was easy for me to assume that it would be a run of the mill soft erotica gay film that would be less valuable to watch than the TV guide scroll on channel two. Breaking Glass pictures made certain to advertise this film to make one think different. "14 years in the making - started in 1994, this unique and startling film has overcome obstacles and triumphed over tragedy (including the death of its lead actor) to finally reach completion in 2008." Under the direction of John Albo, Monty inspects the life of its title character, a self-improvement obsessed lovable buffoon and his squirrely, more cerebral based brother in a dungeon-playground esque self-made gym, where Monty

COMING SOON
Devilhead Films
 The strangely titled Coming Soon is a film which has already built up

makes strenuous workout sessions look like...well, flexing. There is an air of sexual tension between the brothers, (as well as an air of shit, as Monty passes wind while doing stomach crunches, shuddering off the action as being "the most natural thing in the world") with many scenes tightening the physical distance of the actors until they are nearly breathing in each other's ball musk. We are shown a slew of odd developmental scenes from the character's pasts as they recollect just how they came to be in this position, including a few incestual moments. Later, a mysterious woman shows up in the gym to change both men's fate, in a climax equalled in blood loss as sweat beforehand. There are few films like Flexing With Monty; I felt the humour was along the lines of a John Waters movie, with the homoerotic tendencies akin to Paul Morrissey films like Flesh For Frankenstein. The dynamic between the brothers brings up some existential ponderings while the extremities in suggestive dialogue make for contemplations on the character's actions off-screen long after viewing. While Morrissey's films felt greasy, Flexing With Monty, while covered from head to toe in body oil, is hard as steel and ready to unload.
 -The Gimp

His Name Was Jason

Anchor Bay
 Although His Name Was Jason has a likable format - being hosted by gore maestro Tom Savini, who guides the viewer, bad puns and all, throughout familiar Crystal Lake territory, this documentary feels like Friday the 13th part 7 - the goods are here, but SOMETHING is missing. Maybe another six or seven proverbial sleeping bag smashes against the tree. It could be that the filmmakers were limited to an hour and a half running time, where each film in the series is given around five minutes of attention, and in more of an overview rather than extremely in depth - something that the excellent book Crystal Lake memories seemed to do easily. Maybe it's due to the amount of films - 12 now including the remake, which is touched upon briefly, though Never Sleep Again managed to give credence to a Nightmare On Elm Street's nine film spectrum without losing any breath. It's also worthy to mention that the recent slasher film documentary Going To Pieces gives a greater explanation of the famous "Ch Ch Ch, Ha Ha Ha" sound effect from this film. Running time and lack on content aside, the two disc edition of His Name Was Jason provides a good reflection of the series, if you haven't watched them in a while, and a decent reunion of most of the major players in the series (omitting Kevin Bacon, Crispin Glover, and the guy who played Crazy Ralph...unless he's dead). The second disc contains a Camp Crystal Lake survival guide, extended interviews, and probably the best feature - fan films, including the Angry Video Game Nerd's review and a humorous short of a clinically depressed Jason. Signs point to the reason for his sadness being the lack of attention to the poor mongoloid on this production. -Jason's toilet in the shack

Never Sleep Again - The Elm Street Legacy

1428 Films
 In order to fully comprehend the scope of Never Sleep Again, one should just take a look at other recent anthology documentaries, namely, His Name Was Jason and Halloween - 25 Years Of Terror, to see just what these features lack compared to the four hour plus "wet dream" to the A Nightmare On Elm Street films. Those two features, while entertaining, seem to rush by things at a near FFVD pace, while NSA takes its time, like Krueger himself would with a supple victim, to thoroughly explain facets from every conceivable aspect of Freddy. You'll find that over 40 minutes will go by before the documentary even begins discussing Freddy's Revenge. Aside from notable interview absences (Johnny Depp), the producers pull, seemingly out of a post Elm St limbo of inactivity, actors, directors, artists and seemingly anyone involved with anything Nightmare to take part in this production. Narrated by Heather Langenkamp, each film gets its place in the spotlight, with areas of interest ranging from the intent to cast David Warner as Freddy in the original, the homosexual subtext (not so sub-anything, reveals the openly gay Mark Patton who played Jesse) and near non-inclusion of Robert Englund in Freddy's Revenge, the gore scenes cut out of parts four and five (including a scene where Freddy slices off Tuesday Knight's breasts on the beach in The Dream Master) and even commentary on the short lived Freddy's Nightmares TV series (Mick Garris says his episode was the worst thing he's ever directed). One night won't be enough to get through all of this, as the second disc contains several more little screaming meatballs to bite into. Horror's Hallowed Grounds, which toured Friday the 13th Part 4's Jarvis house comes back for this DVD, as well as comments from James Rolfe AKA The Angry Video Game Nerd, who reviewed the NOES Nintendo game on his show. The poster art, being another major contribution to the iconography of Elm St, is discussed by painter Matthew Joseph Peak, who interestingly examines the absence of Krueger in the original poster, putting emphasis on the "Nightmare" aspect, with the sequel posters slowly revealing more of the Krueger character, as the series did likewise. The marketability of the Krueger character, leading to songs by Dokken and The Fat Boys at the series' all time commercial high in the late 80s, before its decline around part 5 is also discussed. If you thought the Nightmare remake had the body, but no brains, you don't need to suck face with it. Let this be your new boyfriend now...
 -Ryan Dero

Sugar Hill (1974)

Ah, yes, how could a suitably cheesy celluloid mix of exploitation, zombie and revenge genres not sound appealing? Especially to those of you who are regular readers of this section. After witnessing the murder of her loving boyfriend by a group of hired thugs, Dianna (Sugar) Hill calls on the help of a local Voodoo queen to exact revenge on all those involved in the killing. Shortly after a cigar smokin', pool playin', top hat wearin', jack of all trades God is summoned and with the help of his zombie slaves starts dishing out punishment.

Said punishment involves some interesting kills although most are off screen and for a film containing zombies (albeit old school voodoo style ones) the blood doesn't flow nearly as freely as one would assume. The story is about as basic as a vigilante plot can get and other than the actual revenge being exacted which takes up most of the running time, we are treated to hilariously campy and poorly staged fight scenes, hokey dialogue and even a few fly one-liners. Think politically incorrect, funky exploitation style mixed with low-budget zombie horror and you'll have the approximate idea of what this decent piece of rainy day entertainment is all about.
 -Brenin Barrow

Spirit Camp

Kerosene Films
 Kerry Beyer takes a playful stab at re-inventing and ultimately redefining some of the greatest monomental machete-wielding maniacs ever to slash their ways through horror history...while adding his own special blend of sugar & spice. Beyer's flawless efforts in his first feature-length film have officially set the bar to the highest possible level on the low-budget film scale. The premise is vaguely reminiscent of the 1988 slasher flick Cheerleader Camp—with a ton of references to other 80s slasher favorites like Friday the 13th, The Burning, and Halloween (just to name a few). A peppy pack of spirit sisters venture off to Loomis Lake for a week of rigorous cheer training—equipped with hairspray, pom-poms and a vibrator that would put John Holmes to shame. Accompanied by the mysterious Miss Juvenile Delinquent Diva, Nikki—the blonde that you most definitely don't want to be calling a bimbo—they soon find themselves swooning over a sexy townee (played by Beyer himself) and avoiding encounters with a greasy groundskeeper who happens to have 'KILLER' written all over his blubbery body in much too obvious permanent pen. By day, the girls are stalked by a creepy panty sniffing sheriff and by night—a butcher knife wielding, coverall clad psycho who resembles something along the lines of Conductor Kenny (Terror Train) and a Next Generation crush dressing Leatherface. Kirsten Dunst and Eliza Dushku got nothin' on the bodacious brunettes that are bringing it on in this fun-filled frenzy of blood, boobs, and masked mad-men; taking place in a horny teenager's too-good-to-be-true wet dream world where the fat slab gets to bag the smokin' hot cheerleader skank and the wholesome small town stud develops a MAD crush on the weird white-trash Cinderella. Your stereotypical over-sexed male campers are now a group of prudish heterophobic-homosexual cheerleaders. Beyer has basically taken all of those campy conventions that we see much too often and flipped them inside out & upside down...for our viewing pleasure. The gags, gore, and gorgeous girls are gratuitous in Spirit Camp, with non-stop action and feisty femininity right until a dynamic ending of epic proportions. These ladies may not be alive long enough to win first place at the regional competition—but they sure as hell are going out with a BANG.
 -Laceration Lacey

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"You Play Your Show & You Say Hello"

Interview with Hank III

By Heather Furneaux & Spider McTerrible

June 19th we set out on a mission to interview Hank III at his sold out show at The Venue, Vancouver BC. We managed to get a hold of him after the show where we went back to his bus for the interview. My tape recorder wasn't working and Spider realized his wasn't going to work either while we were on the bus. When Hank asked if the tape was working Spider replied, "Yes". He knew before I did that this was going to turn into shooting the shit, rather than an interview, fortunately for us he was wrong. The way we actually got the interview is that Spider's phone dialed his daughter's friend's mom's answering machine by mistake in his pocket. Spider's daughter later told him the next day that she saw on her facebook "Who is Terri Platt and why is my answering machine full of a Hank III interview?" Thanks to luck and the lady whom never erased the message we bring you an interview with Hank III a long time coming!



Wayne Hancock, Dale Watson, oh just too many to name.

AU: What do you think about David Allen Coe?

Hank: Oh he has been like a second grandfather to me.

AU: So you believe in Satan? What's your view on god?

Hank: Well no I believe in light and dark. People have labeled me as a Satanist. I believe more in the Indian way then anyway. I balance it out. My grandfather spoke about the light so it was my mission to speak about the dark for a little while and as far as just joining one certain club Christ or Satan I'm too open minded just to join one.

AU: The song Dick in Dixie on the album Lovesick, Broke and Driftin had some complications can you tell us about that?

Hank: Well I'm the very first country artist ever to have a parental advisory. Cussin is just me that's just what we do and we weren't trying to make any headlines with the parental advisory we were just being ourselves. From where I come from it was hard to get that to happen but we were be able to do it.

AU: How much of your writing comes from personal experiences?

Hank: I say 90% of it. Songs like "Number Five" and "Punch Fight Fuck" I just put myself in GG's shoes for a little bit and paid respects for all of what he did.

AU: Tell us about the connection between your personal experiences and the songs you write like D Ray White, that's a very personal song?

Hank: I had to go there and feel it and meet em and that's just respects to the family you know I just felt connected to those people. Hank Williams was found dead in West Virginia and there's that whole connection. I really respected the creativity of the White Family there's a lot of darkness there with the addiction and stuff like that but there's also a lot of creativeness in their dancing and music and stuff that they do.

AU: Some people have said to me what the fuck does three shades of black mean?

Hank: Most of the metal kids are wearing three shades of black, black shoes, black pants, black shirt, that's gotta end bringing the metal into the country world.

AU: Is Arson Anthem going to be going on tour?

Hank: We only do a handful of shows every now and then.

AU: How's Canada treating you?

Hank: Oh it's good man. It's always a blast everywhere we play.

AU: What's your fucking poison?

Hank: Ahhh well probably more the pills than the alcohol the alcohol slows me down a little too much just doing the day after day after day shows.

Check out www.hank3.com

AU: What are your views in meeting the fans after the show?

Hank: Is the old country way. You play your show and you say hello it makes your fans feel connected.

AU: How many bands do you have and what instruments do you play?

Hank: Arson Anthem I play drums. Super Joint Ritual I play bass. Attention Deficit Domination I play everything. Arson Anthem has a new full-length record getting ready to come out. Super Joint Ritual is done for now and (new project) A.D.D is just getting off the ground.

AU: Are you still on Curb Records?

Hank: Four more months and I'm done.

AU: Are you going to start your own label?

Hank: Well I'm gonna try if I can make the connections happy that's the hardest part.

AU: How do you compare your fan base between both bands?

Hank: Our fan base for a country audience is one of the more unique fuckin open minded diverse audiences out there. It took us many many years to get what we have and were very proud to have all the different genres of people that are coming out.

AU: What are your favorite metal and country bands?

Hank: Oh boy that's a hard one you got from Melvin's to Pentagram. Oh there's just too many to answer on that it's just a huge variety of people I like. I'm into country you know

RUBY Room

By Ira Hunter

AU: What's going on here, there's a punk show and some airbrushing?

Tonight were just doing a collaboration piece, he started the top part and I'm doing the bottom in airbrush, with all of these spikey ball things.

AU: What's your name?

Alex: My name is Alex Julian. This happens every Monday night. The Pyrate Punk throw the night. There's good bands. We donate the piece and sell it and it's good for the bands.

AU: So if I buy it I won't be able to get it back to Canada in my luggage?

Alex: That's your problem when you buy it!

AU: What about the surfboard here?

Alex: I do custom surfboards here. I charge \$200 for the image. I always ask what is the last thing they wanna see before they die. So there's a skull on it, to scare away the sharks. I'm afraid of sharks!

AU: Don't wear yellow, they like yellow!

Alex: Gotta change my boxers man!

AU: So when I look around here there's lots of art - it's an art friendly bar

Alex: The more artists I can get, the better in here. It makes me look better

No! Haha, I think it's awesome though. I

AU: Describe your art for someone reading in Canada

Alien bizzaro darkness. Stream of consciousness. The stuff that just comes through my imagination. It could be a story but I let the viewer come up with the blanks himself

AU: What's this one with the big boobs on here?

Alex: It's kinda like my lady because she has a four foot mo-hawk.

AU: Inspirations?

I was inspired by Rick Sloan. My dad was an underground cartoonist in the 80s. We went to his house and looked at Elf Quest and just tripped out

AU: Did you go to Comic Con?



ARTIST PROFILE

like to see them dress up and get into the spirit of it. I like to see them dress up in anything

AU: Especially bondage

It's the best thing next to like going to a rave

AU: Is the punk scene here good in San Diego?

Alex: Yeah, when the Pirate Punks have their night here a lot of good bands come through?

AU: What are some good local bands for Canadians to check out?

Alex: Basura, which means garbage in Spanish, is a favourite.

singer in that one. Let's get Shawn over here, he's the owner

AU: What's your name and what do you do?

Shawn: My name is Shawn Cube. I own the Ruby Room. We book funk to grindcore. We don't charge the bands anything and this is a big community. We encourage artists to come here to show their work and make money off of it. We don't have cover charge because times are down and it's a Monday night. We have crazy drink specials all the time too

AU: That's awesome man

Shawn: That's right, were a mom n' pop type of place, were not rich kids. All about metal and punk and artwork. What kind of shot you wanna do?

AU: I'm from Canada man, anything you got

Dhaveded.blogspot.com
Rubyroomsd.com

Sid, the main guy from the Pyrate Punk is the



MIKE XZOTIKMODZ BODY PIERCING AND DERMALGRAPHICS AT UNION TATTOO ON YATES ST

Getting under your skin in style with Victoria's prince of piercing. It started as an apprenticeship at 20, but soon became a lifestyle, a career, modifying the human body is more than just a job to me, it's what I was meant to do; the first sting of the needle and the story the ink tells in the skin, the pinch of the piercing and the bling of that new navel ring, the sound of the scalpel on skin and the eternal design it leaves on the client.

These may seem like the sounds of a sadist but believe me it's far from the pleasure of dealing in pain. I feel privileged to be an artist working on the human canvas, whether it's a simple nostril piercing, to implanting a silicone star under your skin, splitting a tongue or providing a client with scarification, it's a lotta fun - but I take my job very seriously.

From infectious disease control training, to following strict international safety criteria, I push the boundaries of body art but adhere to a serious professional standard. Using titanium or bioflex jewellery is just one of many standards that I follow, only out of respect for my clients and their safety.

Remember the old rule great body art isn't cheap and cheap body art isn't good, so I spare no expense on the best for your body.

I've been featured in numerous international magazines, ezines, and news media. I've done many body art safety seminars for BC medical health officers, and along my travels across Canada I've had the pleasure of working with some fantastic artists, such as the boys at Union Tattoo where I'll be featured as their resident body modification specialist, the crew at union

tattoo is worth all the hype, sick tattooists, new studio renovations, private piercing booth and waiting area, full photo and video portfolios; it's worth checking out if you're looking for the best body art for your buck.

We're going to do some great specials, high school and college student discounts, 40 dollar Sunday piercings, biopsy microdermals for 50 bucks, custom industrials, pocketing, and of course most of these are done with modern clamp free techniques that are quick, precise and painless, experience counts for everything and with more than 13 years of service under me. I feel confident that my work and knowledge speaks for itself, and hopefully the modification community on the island will appreciate my return as much as I am happy to be back.

What's new? Well the microdermal is out, and as long as there done with the proper punch method, and the right jewellery is used, these single point piercings can be placed almost anywhere on the body, including being used in tattoos to add bling to your ink.

My custom jewellery designs are always something new for each client. You wanna be different? I'm the guy to see for sick one of a kind designs. I'm just happy to be back and I brought my beautiful girlfriend along with me, so I'm quite content sitting around, surfing, piercing, partying, getting ink. Ahhh the life.

Check out my facebook.com/pro.piercing page for various info and photos

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ROBERT FOREST

Genesis Tattoo Designs

By Ira Hunter

AU: Who are you and what style of tattooing are you best know for?

My name is Robert Forest and I think that I'm best known for my black and grey realism, portraits, pin-ups and skulls and demons.

AU: Where did you see your first tattoos and when?

Although I don't actually remember when I saw my first tattoo, I do remember exactly when I got into it. When I was 17 I decided to get my first tattoo. A buddy and I had heard of a guy who did them. Remember, this was 26 years ago and tattooing wasn't in the main stream and not a lot of shops around. So I picked up a 12 pack of beer, which was the payment for the art, and proceeded to go to this guy's apartment where he wrapped some thread around a sewing needle, dipped it in some Indian ink and gave me my first taste of the glory of tattooing. You see I was from a religious background so the only thing I thought I wouldn't burn in hell for was to get a small cross on my upper arm. Well after seeing how he did the whole thing I decided to get my own needle and fix the amazing X tattoo I had just received. Yah, that bad.

AU: Who did you apprentice under?

Although I was mostly self taught, I did learn some shading techniques and how to make needles and lots of the mechanics of tattooing in a shop called Crystal Image in Victoria B.C. by an artist named Geoff Briggs.

AU: What makes your shop unique?

Genesis Designs is a unique shop because it caters to every type of person. With four differently styled artists, from realistic portraiture and pin-ups to old school, script ect, we can pretty much accommodate to everyone.

AU: What made you decide upon the location?

Our location just sold itself. Being on the main highway coming into Vernon, you just can miss it. And the square footage was awesome.

AU: How would you describe your shop's style?

Modern, a little retro and artsy.

AU: What are some secrets about doing portrait style tattoo that you can share?

Other than the fact that I'm one of the only remaining tattooists who uses three flat needles for most of my portrait work, not much, just don't throw away the old school methods just because something new comes around.

AU: Does most of your work tend to lean to the side of Good or Evil?

There is no such thing as good or evil in tattooing, just what the client thinks is cool. Having said that... probably evil. (Sexy evil)

AU: What sort of music to you listen to when you tattoo?

I prefer listening to classic rock, but quite often with a couple of flat screen TVs in the shop, we play lots of movies. It distracts the client from the pain.



AU: Who are some of your biggest inspirations in tattooing?

About 20 years ago I was flipping through a tattoo magazine and saw some really nice detailed work by Paul Jeffries which inspired me quite a bit and since then the attraction to the tattoo industry by real artists brought a fresh eye to what techniques one can use on skin that, at the time wasn't supposed to be done.

AU: Any advice for young aspiring tattoo artists?

Yah, if the artist is good, it doesn't mean he can teach you well and if he's crappy but can teach, means you'll probably learn how to tattoo crappy. Do your homework on what you want to get out of an apprenticeship. If you want to lick boots, wash his or her car and generally be a slave, that's not necessarily the best way to learn. Oh yah, drinking and partying is not a prerequisite in a good tattooist... Take it serious.

AU: What's the craziest request for a tattoo you have ever gotten?

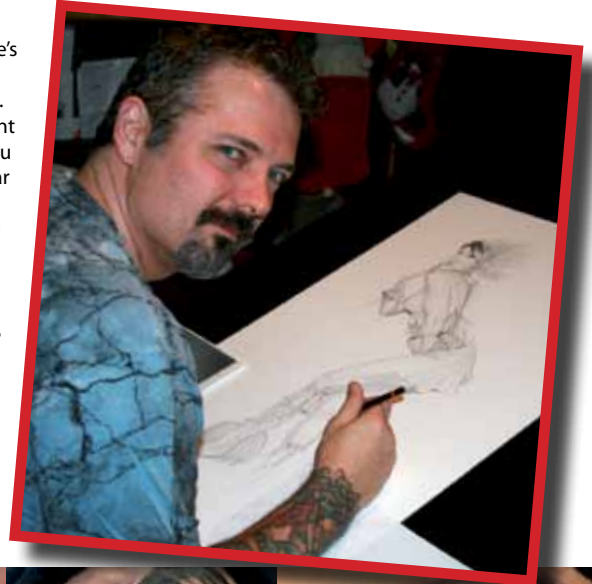
I don't believe anything is totally crazy. Some of the requests can be very explicit, but I won't do too many of those. I did do a skull picking its nose though. That was interesting.

INK SLINGERS

AU: Sum up your thoughts on the recent Capitol City tattoo convention you attended.

I think the Capitol City tattoo convention was just the first of many. It was well organized, and all the artists, events ect were awesome. I for one am looking forward to next year.

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JUNE 22

LIVE FROM THE SONISPHERE FESTIVAL IN SOFIA, BULGARIA

The Big Four – Metallica, Slayer, Megadeth, Anthrax - Live Simulcast @ a Theatre near you.

By Ryan D

What has 400 legs and six breasts? The crowd at my theatre during The Big Four phenomenon. An event over 20 years in the making broadcasted worldwide on June 22, people packed cinemas across the globe (probably tailgating beforehand) for a three and a half hour helping of Anthrax, Megadeth, Slayer and Metallica. The concert took place in Bulgaria as part of the Sonisphere festival, where around 100,000 people took in the experience in person. So how was it as a concert going experience in the theatre? "Turn it up, turn it up," would be something I'd hear at least three times from the enthusiastic longhairs who stood nearby the whole time during the show. They were right – the volume was much too low for something like this; maybe a few more joints beforehand would have changed this perspective. It's worth saying right now that the sets of the bands were not shown in full. For example, if you look at Metallica's set list

online, you'll see that "This Was Just Your Life" was played, but edited out of the performance we all see. Anthrax, who were probably just happy to be involved in this thing, played a ferociously hungry set to start things off. The highlight of their set was during "Indians", where at the "war dance" part, they covered "Heaven and Hell". Right after, the song resumed and Joey Belladonna ran about the stage in an Indian headdress. After songs, people screamed and raised devil horns to the screen. I'm not sure, but it felt as if Scott Ian wouldn't acknowledge this action... Megadeth came out next, along with blue, green and yellow raincoats. It poured during their set, but amusingly, Dave's thick curly mane stayed dry. It seemed as if they would perform the entire "Rust in Peace" album like their last tour, until "Headcrusher" jammed itself in. From then on it was a greatest hits style set to close things off, including "In My Darkest Hour", "Symphony of Destruction" and "Peace Sells". Starting off with a terrible choice for an opening song, "World Painted Blood", Slayer played a typically crushing set that didn't feel too different from other Slayer sets, which isn't surprising; they are the most consistent of the four. There was an announcement to warn viewers that there would

be an eight second delay during their set. Amidst a set of boos, everyone wondered just what song it would find itself in. Luckily, it was just the ending part of "Chemical Warfare." "South of Heaven," "Raining Blood" and here come Metallica... With the huge jumbotrons behind them and extended screen time compared to the other bands, the equal measures philosophy of this show somewhat went out the window with the "headline". After sitting through another typical set of songs I've heard a million times, I was considering just up and leaving during "Enter Sandman", which was near the end of the set. For the good of this review, I stayed, and witnessed metal history as members from all of the bands (minus three quarters of Slayer) joined Metallica to play "Am I Evil". Seeing Mustaine up there jamming with the boys was worth the price of admission. Unsurprisingly, the show went on afterwards, with Metallica playing "Hit the Lights" and "Seek and Destroy" to end off the night. Again, they turn the attention to themselves when this was the note it should have ended on. When the DVD comes out, it should be rearranged. A monumental event that will probably sound better at home. And have more breasts.

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Choice Nuggs

by C.C. Gibson

We miss stuff, there are always a few albums in the hundreds we get submitted but didn't get around to reviewing.

These were the contents/sound track of my summer of 2010. I have a crappy ipod shuffle and this was all the content I could fit on it. I am so lazy I never got around to changing it.

Some comedy, some straight up punk hard-core, some heavy sludgy riffage and some 80's inspired hair metal, all worth many, many listens.

Brian Posehn - Fart & Wiener Jokes Relapse Records

Stand up act from that giant goofy looking guy from the Sara Silverman show and Rob Zombie's Devil's Rejects. Open metalhead and dopesmoker makes sure you know it in his act. Not only includes a set recorded in a Nashville club, but includes two songs, one original "More Metal than You" (featuring Scott Ian,) and a crunched up metal cover of the Kenny Rogers classic, "The Gambler".

Brian's act isn't just for metal and pot heads, if you can't identify with him on how it sucks you can't smoke weed everywhere, maybe you can relate on how Los Angeles is full of douche bags, interests in video games, jerking off and even not getting laid when you are married. His self deprecating humor lets you know he doesn't take much seriously, but he knows what he hates, and most likely you hate the same things. Its definitely a must listen for fans of hard-core stand up comedy.

myspace.com/brianposehn

No Friends - Traditional Failures EP Kiss of Death Records

Straight up old school punk album in the mold of Minor Threat & DFL. Tangy, short, catchy songs, EP runs in at about 9 minute for 5 songs. Fronted by Tony F. from Municipal Waste & based in Orlando, Florida. Earlier this year they played the East Coast

no word if there are any other mass tours planned but if you ever can catch them live, its probably a pretty rare show. Just released a video online, and if you like old school punk, you need to check these guys online. Free download of the EP on their Myspace! Its so short I listen to it on the reg.
myspace.com/wevegotnofriends

Bison BC Metal Blade Records

Here's our East Van hometown boys' second release on the mighty Metal Blade records. As with the previous two Bison albums this release is the mutated bastard spawn of it's predecessor. The album gives you a constant wall of their heavy sound, and could be the sound track of any evil violent battle or epic story. Saw them at the Republik watching the Melvins, right after they played Broken City during the Sled Island Festival. They like the best heavy music and they are making the best heavy music. Catch them next month opening for Helmet, so now they are playing shows with some of the best heavy music too. Saw some dude in Vegas wearing a Bison shirt, he said he got it in Kentucky or something when they opened for Kyuss or something ridiculous like that. Spread the word.

myspace.com/bisoneastvan

Striker - Eyes In the Night Iron Kodex Records

No doubt about it. There is nothing these guys do, from the album art, to the rock leather & high top sneakers, that make you think that they are NOT 80's inspired. When you listen to the album you can swear it was released the same year as Judas Priest - Defenders of the Faith, or Iron Maiden - Powerslave. Yeah, its fast paced hair metal, sweet licks, deep kicks and high trips. Iron Kodex outta Germany signed and released this album, good to see Edmonton Metalheads expanding their business worldwide.

Maybe it's party metal, or nice guy metal, but at the Noctis Festival, they are opening for Sodom, they might be the band you want to party with.
myspace.com/listentostriker

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AUG. 7	Epidemic with Youth Pessimist	AUG. 27	Scarbelly Creek with Junkies
	, Back Alley Boozers and War Eagle Rising		Rush, Crimson Roots and Chron Goblin
AUG. 8	The Johns with Haiduk	AUG. 28	Sing City Lights with The
AUG. 11	Harmful Effects with Laika and United We Fall		Reckless Heroes, Hooker and Leather Jacket Club
AUG. 13	Random Humans, Frontline Infantry, The Poets, Vinz and D.J. Ambidexterous	AUG. 29	Crimson Roots with Chron Goblin and Freedom Ride
AUG. 14	Caught Off Guard with The Chuds, Perfect Water Band., Ebenezar and Rock and Roll Rats	SEPT. 1	Throatkick with G.F.A.P., Gales Of Avalon and Treburning
AUG. 15	Soggy Moccasins with Frightenstein and Sacred Savage	SEPT. 5	Abriosis with Necrobiosis and Desecrate The Gods
AUG. 18	The Autumn Portrait with Paul Hughes and Ghosts Of The Land	SEPT. 6	The Mentors with Mr. Plow
AUG. 20	The Unknown Culprits with Owls By Nature and A Decade Lost	SEPT. 7	Endast with Blood Drunk and Tree Burning
AUG. 23	Desecrate Scriptue with Reverend Kill and Celestia	SEPT. 10	Rigormorticians with Keith Morrison, Falling Pianos, Press Gang and Shu-Lay Leez
AUG. 25	Mean Tangerine with Shotgun Dolls and Caught Off Gaurd	SEPT. 11	Black Earth with Stella, Chron Goblin, The Wicked and Dirty Girl Social Club
		SEPT. 14	Meredith Shaw
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Absolute Horror

Jorg Buttgerreit

By Ryan D

Absolute Underground - In Monsterland, you touch upon the different eras of monsters, taking us to now where the torture during the war on terror has been translated to screen horror in some of today's films. Are we passed that now or is there a new niche forthcoming?

Jorg Buttgerreit - The reason to do "Monsterland" was the fact, that there seems to be a crisis in monsterfilmmaking. We are the monsters now! **AU - Japan had its Godzilla and the US had its Universal Monsters, so living in Germany, did you have identifiable screen villains to draw influence from or did you look more to films in other countries for your inspiration?**

JB: I did look at real life for inspiration. That's more disturbing than films.



AU - The two Nekromantiks are dark in subject matter, but extremely comedic at the same time. What can you say about challenging people to look at their limitations and forcing them to broaden them, in a way, with these films by using taboo subjects such as necrophilia with humor and the absurd?

JB: I think it is quite normal to check out your own limits when you are young. That's why horror-movies are so appealing to younger people.

AU - Could you have made a film like Nekromantik today?

JB: Not in the same innocent and cheap way like I used to, 22 years ago.

AU - How do you feel about the "jungle cannibal" era of films where animal slaughter was gratuitously used for shock effect?

JB: I am shocked, like everybody. That's what these films try to be. Shocking. I just met Ruggero Deodato on a festival in Slovenia. He seems like a nice kind of guy.

AU - Where did the premise for Captain Berlin vs Hitler come from?

JB: Already in illustrated books in the 1940s super heroes like the recently deceased Captain America fought against scoundrels like Adolf Hitler. The Seventies-comics wildly mixed up all the genres: Comics about war, horror and heroes. In "Team-Ups", hair-raising stories with big personnel, the villains of contemporary history compete with horror characters like Frankenstein and Dracula or with super heroes in costumes. So I asked myself, what would it have looked like, had there also been a respectable German super hero? Would a "liberation through trash" have been possible for the traumatized German people, as it did indeed work in American (Captain America) or Japanese (Godzilla) trivial culture?

AU - Was there a specific person you referred to for character study in Schramm?

JB: No. Schramm is a reaction of all the serial killer movies that were so popular during that time. I thought it was frustrating that these films concentrate too much on the so called "good" people who try to capture the killer and not so much on the killer itself.

AU - How did you come to meet Joe Coleman, has he immortalized you in painting yet?

JB: I approached him during an exhibition of his work here in Berlin. He did now my work, so it was kind of easy to convince him to work with me. As far as I know I did not show up in his paintings. But I awarded him with the original penis-prop from „Nekromantik“ for his support.

AU - Will there be a third Nekromantik?

JB: No plans yet. I am still waiting for that call from Hollywood.

AU - As a film journalist yourself, where do you see your film entries in the scope of horror in the past 100 years?

JB: have no idea.

Interview with director Chad Ferrin

By Lacerated Legz

Absolute Underground: Some of your first jobs in the industry included working as a production assistant on the sets of both Hellraiser: Bloodline and Halloween 6: The Curse of Michael Myers. How did you get involved in these projects and what skills and knowledge did you gain from these experiences that have helped you along the way in your film making career?

Chad Ferrin: Neo Motion Pictures was involved with re-shoots on both films and I thank Mike Leahy (his wife Lori was my babysitter growing up) for giving me my

job. Working for them was the best film school; I learned everything from loading a camera to cutting on an Avid. I just stuck my nose anywhere and everywhere and watched, listened and learned.

AU: You've worked with Troma in the past on a few projects including your very first film Unspeakeable, as well as a few episodes of Troma's Edge TV and Tales from the Crapper. How was that, working with Lloyd & the crew?

CF: UGH! I had sent Troma a copy of Unspeakeable and they picked it up. Now, ten years later, I still have not seen a dime from them. Hell, I sold my house to make that film and I know for a fact Troma made a pretty penny off it. I wish they would just give me my film back. Bottom line, I don't have nice things to say about Lloyd or his phony ideals of independent cinema.

AU: As a rising name in the industry of independent horror cinema, who are

some film makers you admire?

CF: A few of my heroes are Val Lewton, Mario Bava, Robert Bresson, John Ford, Sam Peckinpah, and Fritz Lang.

AU: Tell me a bit about the origin of your production company, Crappy World Films.

CF: I find the world to be pretty crappy 90% of the time and my initials are CWF.

AU: I've noticed that Timothy Muskatell is cast in a number of your films. How did you guys meet and end up working together?

CF: In 1997, I moved into a guest house of a supposed producer (the guy turned out to be an extra with big ideas) and Tim happened to be renting a room in the guy's main house. We had the same taste in film and became instant friends/collaborators. The said producer strung me along writing a vampire film and when that fell apart because of this guy's ineptitude, Tim and I moved out and immediately started working on Unspeakeable.



AU: Noah Segan is personally a favorite actor of mine. Why did you choose him to play Justin in your latest film, Someone's Knocking at the Door?

CF: I was really impressed with his work in DeadGirl.

AU: How did he feel about playing the

role of a strung-out substance abusing deviant?

CF: Great, he pulled from his past drug experiments for inspiration.

AU: After having my mind completely flipped upside down and bum-raped by your latest film Someone's Knocking at the Door, I have to ask...Where in the hell did you find the inspiration for such a mind-fuck of a concept?

CF: I wanted to make a film that face fucks the facebook generation.

AU: In regards to the 4 by 15 inch cock featured in Someone's Knocking, is there a particular male porn star that you studied prior to having made the film?

CF: John Holmes, baby!!!

AU: Any last words for the well-endowed at Absolute Underground?

CF: Keep stroking it.

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Spit, Steel; Dream, Maiden

Although the sun is still hiding its summertime warmth from most of us in western Canada, the show must go on and this year is off to a great Metal start. With Steel Panther kicking out their twisted version of 80's hair metal at the Commodore brawl room on Thursday, June 3rd. Spitfire opened with a rollicking set of great jams. (Hey, didn't Necrotrench open for them last year?) They had fans come up and sing a few songs with them; it's great when bands don't take themselves too seriously, this set the tone for the night and the smoke was billowing from the pit as friendly moshers collided and even helped each other back up from the slippery floor. Why are metalheads and headbangers so much more civil than classic rock nuts? (My wife and I had a real hard time trying unsuccessfully to see 5440 from the front railing, right in front; we got pushed out by drunk, unruly, smelly ignorant fucks. I shoulda worn my Daytons that night!) Formed in 2000 and known as Danger Kitty, Metal Shop and then Metal Skool, they eventually settled on the name Steel Panther, and it stuck - for now. They were a superb cover band before creating their own version of 80's metal, and unleashing a new album "Feel the Steel" in 2009 with their number one hit, "Death to All But Metal." Computer search the unrated version of their audacious video, "Community Property" for a proper introduction to these twisted L.A. natives who take glam metal, hard rock, heavy metal to a whole new metal, I mean level... Two Junes ago Iron Maiden packed the Pacific Coliseum and this June 24, another Thursday night was filled with Dream Theatre opening up for them at General Motors place in Vancouver, B.C... Dream Theatre has been categorized as technical metal by some and they promised a Heavy Metal show, sans 20 minute keyboard solos, and they definitely delivered a heavy and LOUD set. They were awesome and I'm glad we arrived in plenty of time to medicate and still enjoy their entire show. They were captivating. During intermission my good buddy The Urban Grower went off and got us some t-shirts to commemorate the occasion and, as I sipped my cocktail and dazed out the windows, watching all the people who've not yet entered the stadium. I couldn't help but wonder, what the hell are they all doing outside? They just missed the show. Maybe I'm just old fashioned. Maybe they were texting? The show was good and loud and everything you'd want from a great concert, Bruce Dickinson and the boys give it all they got, and then

METAL N' BUDZ

some. After Wrathchild, Bruce addressed the Vancouver audience asking, "For how many of you is this your first Iron Maiden show?" The crowd exploded in applause, a truly deafening sound of human thunder. So loud, in fact, Bruce restated himself in case he was misunderstood. (He is English after all) "No, seriously, for how many of you here, is this your FIRST Iron Maiden show?" The crowd went wild! I, we, us, they were all amazed, what a revelation. Two years ago was their first time in Vancouver in in almost two decades, the parents came to see 'em in '08 and their offspring has now taken up the irons. Of course Eddie was there as well. It was a great night, we got fried, nobody died, and I didn't have to hide - to hide my lust for metal. They kicked us old timers down with some Running Free from their very first album Killers, and of course they played "Hallowed be thy Name" & "The Number of the Beast" from their biggest album from 1982 by the same name. Mostly it was time to indoctrinate their next generation of fans. I don't mind but I got to wonder; Are they ever going to play, "Die With Your Boots On" in concert, or what? My neighbor Tony is chomping at the bit... Peace, Metal & Buds, Jef Tek

HOROSCOPES

AUGUST / SEPTEMBER 2010

ARIES

August holds a rollercoaster of change in what you do in the world and your significant relationships. The first half of August events relating to career, reputation, and close relationships will surprise you. There are opportunities for power, influence, and artistic expression among the challenges. The beginning of September brings some relief. You want to open up to like-minded supporters. September is a lot about taking some chances as you adapt to new circumstances. You have until April of next year before the intensity of August returns to stay for awhile. You have time to decide how you want to integrate new energies into your life.



TAUROS

Home, family, and where you are coming from emotionally is what most of August is about. The New Moon August 9th marks a push for the better managing of these personal areas of your life. You sense that getting a better handle on the tap will make the whole of your life flow better. You must be making some significant progress in your growing self awareness, because there is a lot of tension building up between your personal philosophy, spiritual awareness, and well-being. It's real important now to not stress yourself out. Allow your patterns of thought and daily routines to change.



GEMINI

New people and new ideas are coalescing in your social environment. They bring up questions for you about your own creative self expression. Can you stretch your comfort zone to say more, do more, be more? And, should you? It would help if there was someone to talk to. Who did Dear Abby confide in when she felt the need? (Surely not her sister) The first part of August is a preview of how your social life and community involvement will bust open next year. September brings inspiration and opportunity; answers to the questions of August. But, how to balance new directions with obligations?



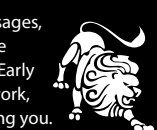
CANCER

There are pressures from home, family, career, and the expectations of others. When life is cramping your style it's time to change your style or change your life. There are decisions to be made. In the mean time finances need sorting out and you are getting into an extra busy late summer. The August 24th Full Moon is excellent for clear communication with whomever it is most needed. Notice that there is love and support around you. September brings an emphasis upon goals and hopes for the future, and career. If these are too divergent, look into some retraining.



LEO

Relationships offer hazy mixed messages, but sparks of hope through this haze provide glimpses of an ideal vision. Early September brings insight. Money, work, and health matters may be pressuring you. The August 24th Full Moon illuminates how to improve these areas. There is a personal and private challenge to not backslide into old habits of negativity and depression. You are getting some great ideas about how to bring people together with their shared ideas. These can come to fruition next year. Around the second week of September romance glistens. It's good for work and healing later in September.



VIRGO

The New Moon August 9th brings an urge to keep the faith and tap into a deep source of strength. The first 2 weeks of August you are faced with financial and business challenges. Mercury is retrograde August 20th to September 12th, which brings a tendency for misunderstandings and schedule foul-ups. A little O.C.D. double checking is advised, particularly around the 20th. The Full Moon August 24th brings clarity to issues in creative work, children, and romance. Follow intuition for improving your work and health situations in early September. Connecting to the larger community brings rewards.



LIBRA

Open up to making new contacts in August, because you are attracting opportunities. Resist a tendency to take it easy and fill your calendar. People close to you are stressed and expect you to be stable and supportive. August 23rd to September 22nd is your annual lie-low and go-with-the-flow phase. Part of this is inspiration for creative projects or romance in early September. Later in September follow the impetus to improve your effectiveness at work and habits for health. The Full Moon September 23rd presents challenges about where to take your ideas, energy, and life. Look to getting ideas into the public eye.



SCORPIO

The first weeks of August hold a recurring theme about getting with the program at work. (Should you?) The New Moon August 9th brings a career push and some scrutiny. Keep efforts safe, ethical, and politically correct. Around the Full Moon August 24th you have extra leverage to get your way. A beam of grace descends upon you and yours the first week of September; enjoy the life of spirits. New contacts inspire you to get into creative projects from September 8th. As you pour yourself into work at the end of September don't ignore doubts about plans and goals. They can change.



SAGITTARIUS

Distant horizons beckon as your natural wanderlust is surfacing. Expand your boundaries, but make a strict budget. There is a theme through August about revamping your social life and fun stuff to be more fulfilling. The Full Moon August 24th illuminates your career path and opportunities to control its direction. Social contacts inspire your spirit and sense of purpose in early September. The New Moon September 9th brings a push to get stuff done in your career. A little effort and creativity go a long way to enhance your reputation. As you move on some will be left behind.



CAPRICORN

The New Moon August 8th emphasizes building up reserves of power, influence, and credit. There continues to be change in the domestic sphere, pressure from career, and you are under scrutiny. So, if you can ethically get people to be beholden to you that is money in the bank. Yet, these matters are but the surface presentations of your underlying level of confidence. August 20th is great for inspiration and bad for signing or spending. The Full Moon August 24th illuminates paths of progress. September brings good career news and channels to expand your horizons. Relationship questions arise with the September 23rd Full Moon.



AQUARIUS

Through the first 3 weeks of August your attention is drawn to your closer relationships. Change happening and you can improve them, but first listen closely to gage the boundaries and comfort levels of those near. Around the 20th you are reminded that deciding what you need and expect is important, too. What is your vision of the role you want to pay in the lives of those near and dear? Training or educational venues connect you to new and interesting people. Into September you are percolating with original ideas to enhance your business or make more money.



PISCES

With the New Moon August 9th formulate ways to enhance your health and work effectiveness. It is self improvement time. Don't fall off the wagon around the 20th. There is financial, business, and sexual pressure in August that suggests you pull in the reins, slow down, and find sincerity amongst your social contacts. The Full Moon August 24th illuminates a supportive relationship. Close relationships are emphasized in September. There are new interesting faces and faces from the past. Latter September suggests caution in how close you get with social contacts. Maintain personal boundaries.



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

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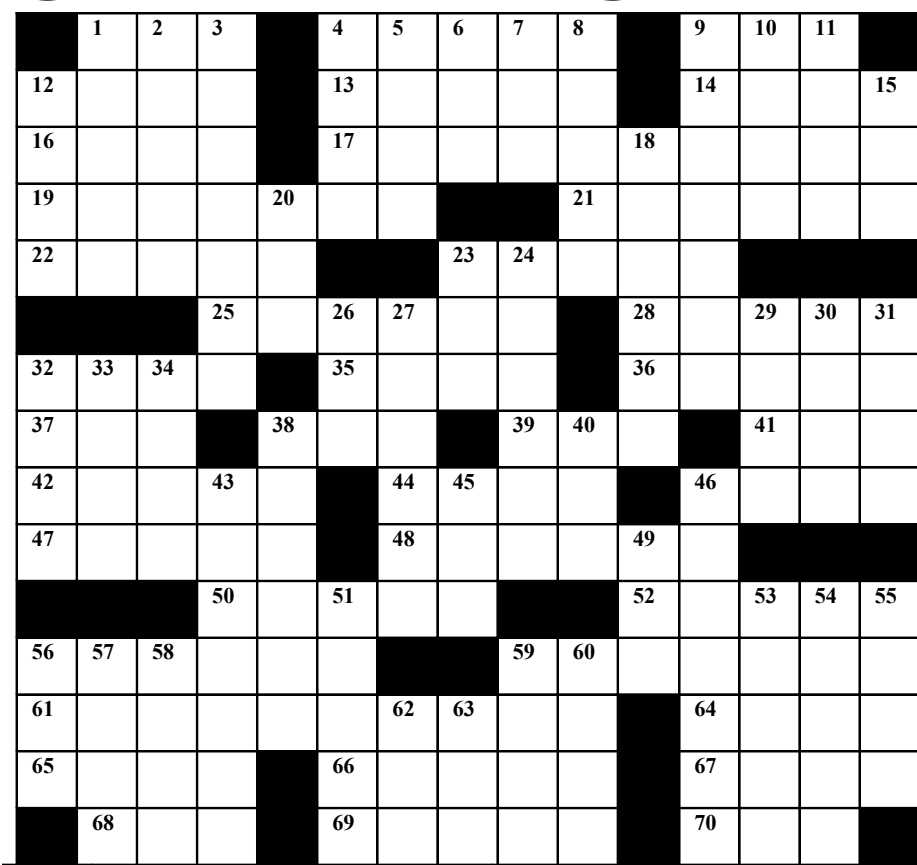
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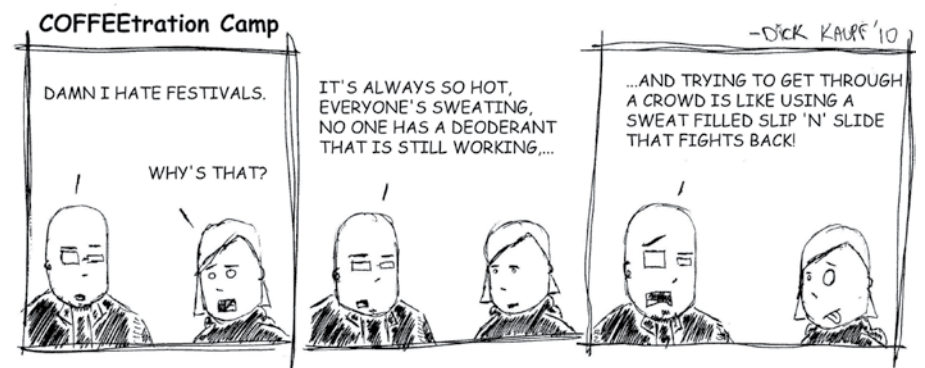
Across

1. Nonsense song about domestic abuse
 4. Eskimo's rides
 9. 1st double digit #
 12. Sterile offspring of a horse and ass
 13. Little crown
 14. Fencer's weapon
 16. Melvin of NOFX
 17. Hitler, possibly
 19. Vengeance
 21. Responds
 22. Cervanka of X
 23. Flintstone and Right Said
 25. Metallica instrumental "Call of Duty"
 28. _____ the World
 32. Hot looking
 35. Asshole
 36. On the inside
 37. Oil Sands product
 38. Russian armoured personnel carrier
 39. Droop
 41. Harp on
 42. Wipe out

Down

1. Condom brand
 2. Live KISS LP
 3. Moral virtue
 4. Bachelor party
 5. A rail of coke
 6. Consume
 7. Kurt, Josh, Felix and Spike who fucks the pain away
 8. _____ BLEU!!!!
 9. BC gas monopoly
 10. Monumental
 11. Bird's home
 12. Insignificant
 15. Aliens
 18. Owner of an Angry Inch
 20. Basketball goal
 23. H1N1 e.g.
 24. Crowe of "Fighting 'Round the World"
 26. Chapeau
 27. Record label of Golems and Dayglo
 29. Canadian folk singer Murray (she used to be a gym teacher...)

By Dan Scum



Sex Column XXX

Dear Dr. J,
 The ship is in town... How many partners in one night is too many?
 -Sergeant Slut
 Dear Slut,
 Rule number 1: Maintain your dignity. Use protection. Think of the embarrassing phone calls to inform your circle of jerks that they might have syphilis, or even more loathsome and dramatic, DNA tests on Jerry Springer to nail down the identity of the baby daddy. Rule number 2: don't mix the juice. Sperm travel in packs like wolves. Or, ironically, military men. Once they hit the beachhead, a full out amphibious assault begins. DNA versus DNA. There are 2 types of sperm: baby making sperm and warrior sperm. The warrior sperm live a kamikaze life, forming brigades and blockades, armed with deadly enzymes with only one mission: to kill the enemy spoooge so the baby making sperm can capture the flag and fertilize the egg. These killer enzymes can cause a real blitzkrieg up there, with your vag being the killing fields, and the decapitated corpses being your natural defenses. You knock out your citizens and you wind up with a nasty bacterial infection. The sperm can live up to 5 days inside of you. But the bacterial infection that results will rebuild your nation in the gnarrest of ways. It's sort of like the American military infiltrating your vagina. Rule number 3: Lube. Friction can dry you all out, causing a yeast infection. Still not as bad as the American military, but it aint pretty. All that being said, as long as you're a safe and savvy slut, there's no limit to the whoring you can do. Enjoy!

Dear Dr. Jizz,
 What do you do when you're in a room with 6 or 7 people that all want to have sex with you, but you're not sure they want to have sex with each other? How do you start an orgy?
 Sincerely, Greedy
 Well, Greedy, This is a complex situation fraught with psychological underpinnings. To lessen the complexity, just fucking go right at it. Slam your beer, strip down, and prowl the room like a cat in heat, making out with 2 or 3 at a time, making your rounds until everybody in the room has your taste in their mouth. It's entirely possible that the room could just erupt in wild, sweaty, writhing, grindy bodies. If not, on to plan B. It could take months of scheming, plotting, and planting appropriate rumours here and there, such as "psst...so and so can shoot a ping pong ball 64 feet with her pussy!" and "it's sad really...she has a rare birth defect, a second tongue that lives in her ass". Manipulate the tribe. Like survivor. If you're not a patient animal, try hypnosis. Make a mixed tape with subliminal messages on it. Get in their minds like a horny Jedi. Or go high school on 'em. Appeal to their nostalgia. Try strip poker, truth or dare, twister or my personal favourite, good old fashioned S & M. How bad do you want it? Chances are there will be a few willing to assist in gagging and hog tying the ones that aren't sure. They just need a little convincing is all. Never say never. Rape charge, schmage charge. Also, give your friends the dignity of an alibi. "But I was drunk" works like a charm. Remember, the Greek god Dionysus was the patron of both orgies and wine. Bottoms up!

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underpinnings. To lessen the complexity, just fucking go right at it. Slam your beer, strip down, and prowl the room like a cat in heat, making out with 2 or 3 at a time, making your rounds until everybody in the room has your taste in their mouth. It's entirely possible that the room could just erupt in wild, sweaty, writhing, grindy bodies. If not, on to plan B. It could take months of scheming, plotting, and planting appropriate rumours here and there, such as "psst...so and so can shoot a ping pong ball 64 feet with her pussy!" and "it's sad really...she has a rare birth defect, a second tongue that lives in her ass". Manipulate the tribe. Like survivor. If you're not a patient animal, try hypnosis. Make a mixed tape with subliminal messages on it. Get in their minds like a horny Jedi. Or go high school on 'em. Appeal to their nostalgia. Try strip poker, truth or dare, twister or my personal favourite, good old fashioned S & M. How bad do you want it? Chances are there will be a few willing to assist in gagging and hog tying the ones that aren't sure. They just need a little convincing is all. Never say never. Rape charge, schmage charge. Also, give your friends the dignity of an alibi. "But I was drunk" works like a charm. Remember, the Greek god Dionysus was the patron of both orgies and wine. Bottoms up!

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R I S I N G

SCUMFEST

Friday August 27th

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Archon Legion, Celestial Machine, Desecrate Scripture

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Bloody Betty and the Deadly Sins gorelesque

Early Show

8pm-11pm

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Absolute Underground TV and V.I.H.C. Society present

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Mendoza, A.W.T., Damages, Capital City Stalkers,
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10pm - 2am doors at 9pm

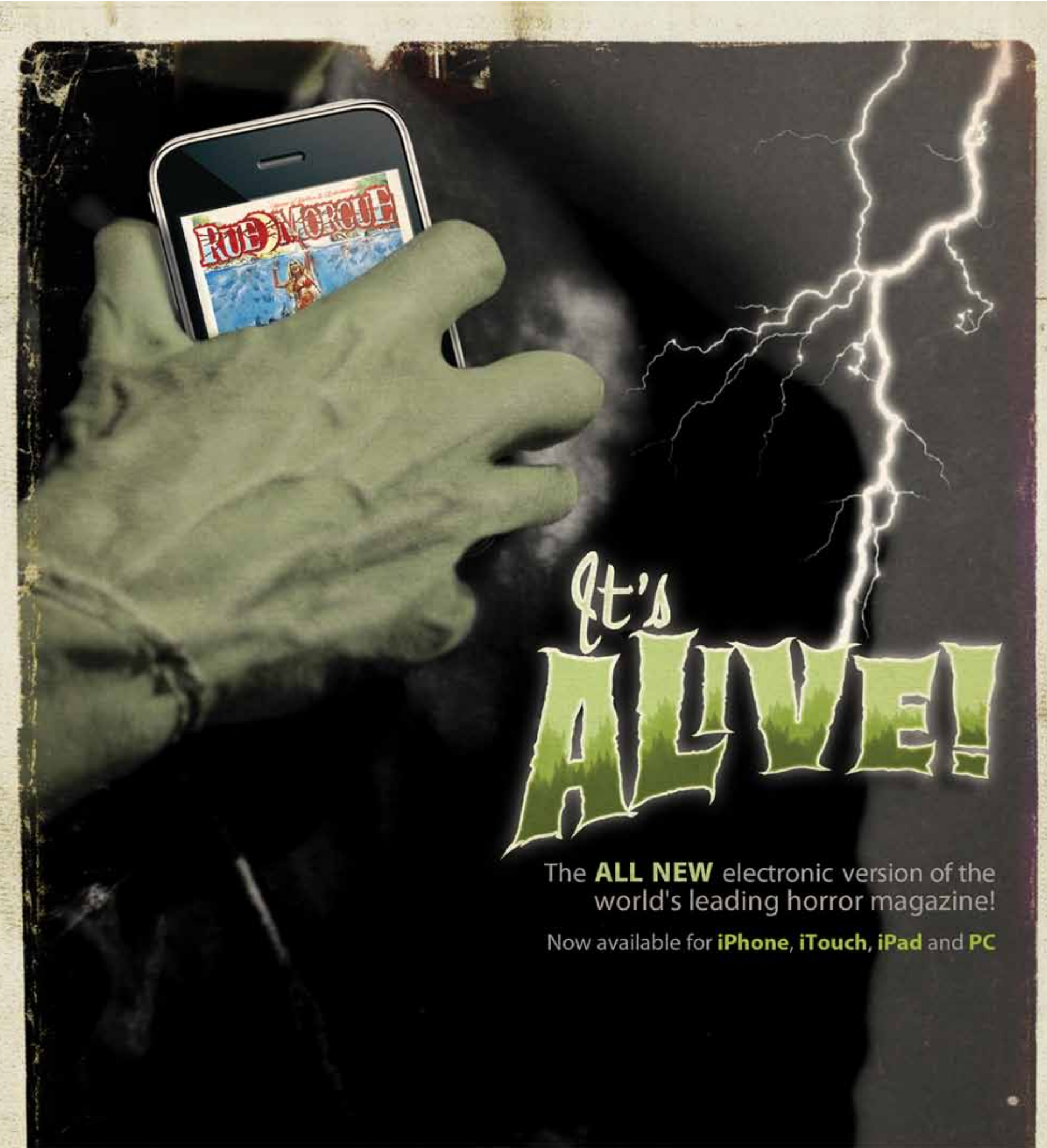


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