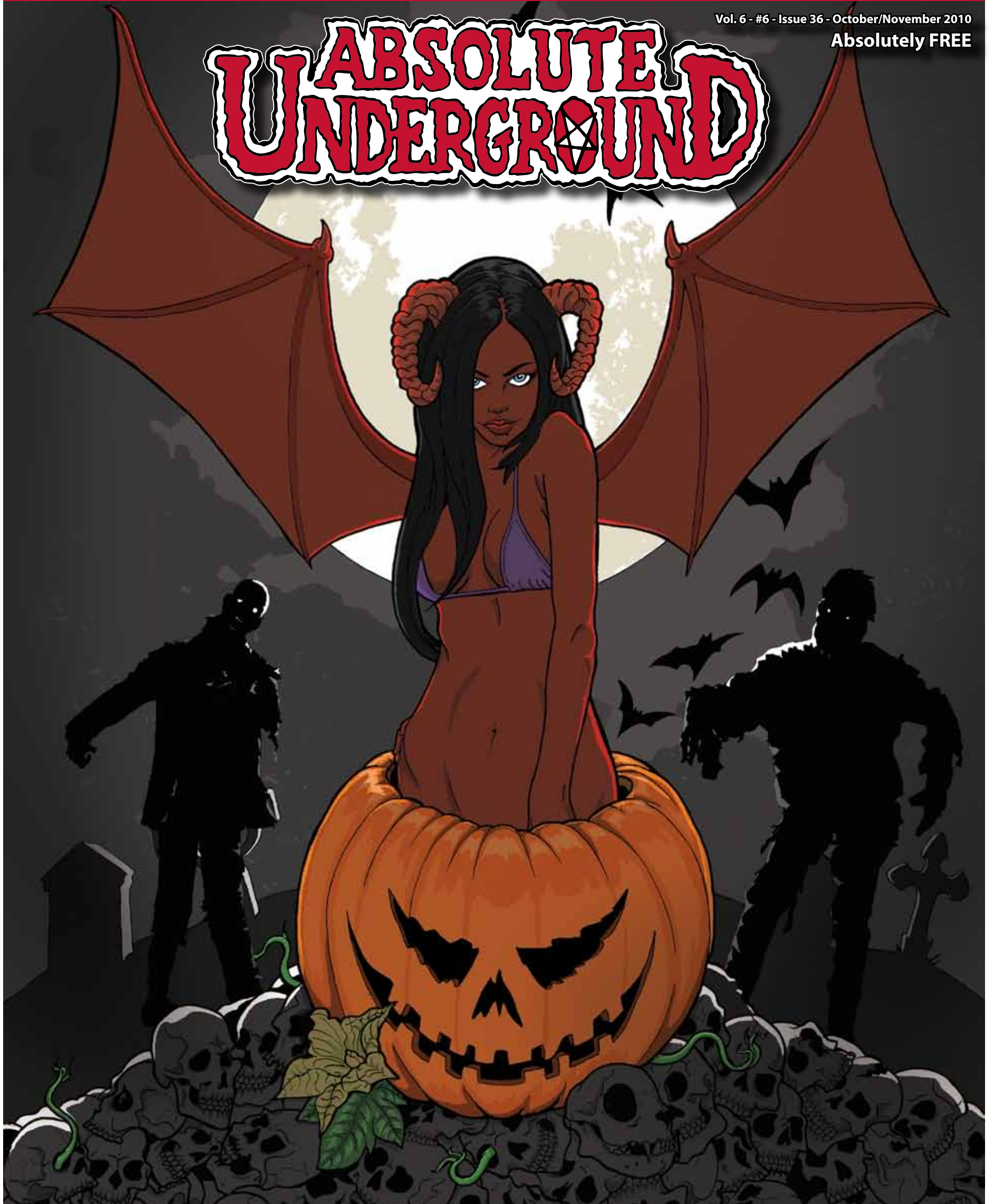


**PUNK, HARDCORE AND METAL - THE SCUM ALSO RISES**

Vol. 6 - #6 - Issue 36 - October/November 2010

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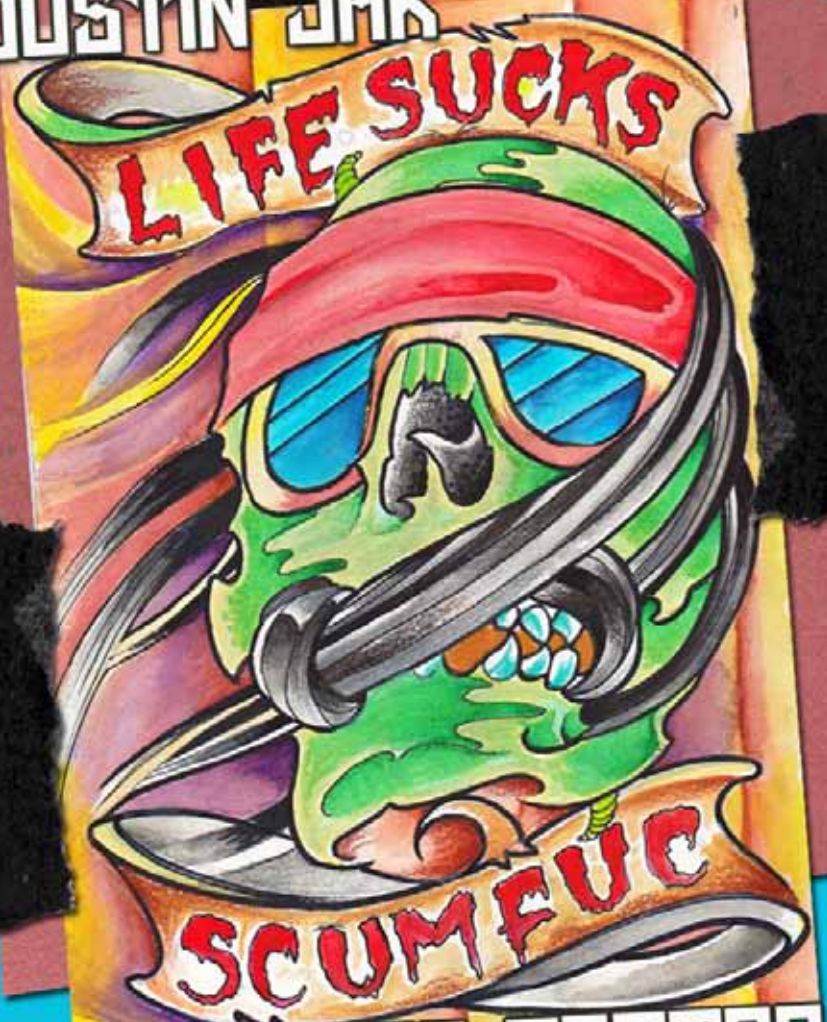


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## VALKYRIES

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FRI	OCT. 22	NIGHT OF THE DEAD ROTTERDAM, DEVOUR THE UNDEAD, ROTTEN RAILS, NO OTHER WAY	\$7
THU	OCT. 28	RUNWAY-STUDIOS PROUDLY PRESENTS YEAR OF THE RAT, THE NEW COLORS, LIQUID TUESDAZE, RAW WAR	\$7
FRI	OCT. 29	AWT, LESBIAN FIST MAGNET, LIFE AGAINST DEATH, CAPITAL CITY STALKERS, AND ABSOLUTE UNDERGROUND TV EPIOSDE #12 SCREENING	
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517. Thousands in accumulated attendance. \$10 made to put on my pants and stop singing. 11 boobs observed. 144-can beer-amid. 5 gnarly scooter-jumps. one night of observing another band fist fight and piss on a couch. 13 loaves of free bread. 13 giant-ass waterslides. five hours of shitty karaoke. Hundreds of mosquito bites. one hospital trip. \$545 in van repairs. A couple hundred dollars in the green. Memories to last a lifetime. These were our 4th and 5th tours in under 1.5 years, 100% independently booked by yours truly with no outside funding, no booking agents and no handouts. I'm living proof that the success of your tour relies entirely on you and your momentum, professionalism, dedication and ability to adapt and learn in an ever-evolving industry.

you and your momentum, professionalism, dedication and ability to adapt and learn in an ever-evolving industry.

Halloween plans? I plan on staying in and fucking with some candy. The media's been lacking in Halloween's fear mongering and paranoia-inciting urban legends lately.

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Be sure to read on and find out how Bison spent their Summer Vacation.

Two Western Canadian tours. 7,397 kilometres. 19 shows, 13 cities - six of which were acoustic. Road kill count: BC - 7, Alberta - 23, Saskatchewan -



## How I Spent My Summer Vacation.

By: Chops Pabish

As summer comes to a close and the weather changes the only thing we have to look forward to is Halloween approaching. Not ready to let go of summer I dug up some tour stories that'll warm up your insides like a bottle of Fireball whiskey. I asked a few choice Vancouver bands: How did you spend your Summer vacation?

**Cam Strudwick of Burning Ghats**



Despite the sweltering heat, rip-off rental vans and our endless pursuit of higher education, we still managed to do a mini-tour through Alberta and the Okanagan, rock some killer local shows, AND finish recording and release a four song EP called "Fool's Gold". Calgary, Edmonton and Kamloops reminded us why we do this foolish thing called being in a band and made sure we didn't miss Vancouver one bit. We were also reminded why basement shows are the soul of hardcore and that thousands of kilometres go by a lot quicker with large amounts of Pig Destroyer on the playlist. We probably drank some beer too...probably.

Halloween plans? We're all pretty big horror film buffs, but no Halloween would be complete without Chad forcing us to watch multiple

screenings of 'The Monster Squad' while we pretend we're werewolves. Oh, and don't tell Colin, but we're all dressing up as him for Halloween.

**Kyle Scott of Nylithia**

With two days until we embarked on our cross



Canada InfectOUR, our replacement drummer of six months backs out via email.†Desperate for a solution we sent out a plea for another drummer and as a result we found our current one, Dan.†Unfortunately given only two days to learn everything, we were forced to do 3 Vancouver Island dates with the exported tracks from the album.†They were recorded by founding drummer Tyler, who 6 months previously went AWOL to live 'off the grid' and become a genuine hermit in the woods outside of Abbotsford, BC. The tour was amazing and we made it to Montreal and back to Lethbridge. But there we were forced to trade our now head (gasket)less 73' motorhome (RIP "Good Sam") for a 79' Econoline Van ("The Tetanus Terror").†As much as the tour was filled with fights, tire explosions, seizures, vehicle failures, puking, flesh wounds, misc. destruction, and all other things metal,†there were also tons of great bands, people and cities that we look forward to seeing again next summer.

Halloween plans? This Halloween, we will be recording our follow-up album to the INFECTOR EP...and dressing up like ghosts, all sheet faced and full of boobs.

## The Stockers

By Ira Hunter

**AU: Describe your band to someone who has never heard or seen you live**

On stage The Stockers try and deliver as much raw energy to the crowd as humanly possible without letting the music suffer, simple toe tapping and nodding along with the beat are totally unacceptable as far as we are concerned. The band's sound is rooted deeply in Rock & Roll, Punk Rock and 60's Surf. The songs are quick to start and quick to end with titles like "Bad Mother Fucker" and "Kickstart A Riot" which feature infectious choruses, solid punk rock back bone and tons of great "Chuck Berry on speed" guitar solos. Watch out for high kicks

**AU: What's the meaning behind the band's name?**

When the band first started we shot out probably 170 names and we could never unanimously agree on a single un-taken name, we wanted something that sort of had that 60's garage band thing going and the Stockers (referring to vintage dirt track "stock car/ bike" racing, not just "stalkers" spelt wrong for the sake of being cute) kept getting tossed out but no-body, I MEAN NOBODY, thought it was any good but it did get a reaction from people, so we decided to use it, even if practically everyone hated it and it continues to get some weird responses. It's treated us well so we're sticking with it.

**AU: Who's in the band? What other bands have the members been in?**

The band is made up of Jeff Custeau on vocals who sang for the Switchblade Valentines, Pete Millar on drums from the Mags, Will "Wizzie" Dziadyk on guitar in his first serious go around



in the Victoria music scene, and Bryan Wilde from the hardcore band Covalent has recently replaced our original bass player Mike Jones

**AU: What do you like best about the Victoria music scene?**

There's a lot of buzz going on throughout the city on new bands on the rise after some of the best bands in town split up; Crown the Wolf, the Zap Straps, the Gypsy Hacks, The Zip Guns from Van and now Starts with the Cobra have all seemed to call it quits in the last year and we know members from all of those bands that are already into some fresh new projects and its exciting see the scene get carried in some new directions and being a new band ourselves we are lucky to be one of the first ones out of the gate.

**AU: What are some of your songs about?**

Cars, girls, motorbikes, general rowdy-ness, and hang-overs are all recurring topics amongst our stuff.

way into our songs.

The New York Dolls, Johnny Thunders, The Dictators, The Dead Boys, the Ramones, Iggy and The Stooges the Sonics and The MC5 are all favourites shared amongst the band. Local bands like The Rod Iron Haulers, The Zip Guns, The Beaumonts, The Keg Killers and the Valentines all deserve to be listed as inspirations too.

**AU: Are you working on releasing an album?**

Yeah, by the time this issue of AU hits the streets we should be heading into the studio; should have something out early in the new year.

**AU: Does the band get many groupies looking for meaningless sex after the shows?**

Yes, but the only one who gets to benefit from it is Wizzie. The kids got it all going for him; young, fit, single, tattooed, full head of greasy hair. Mean little guitar player, and besides that he's got a Harley and drives a bad ass lowered 1960 Pontiac around. How could they resist?

**AU: Is it best to get drunk or stoned before taking in a Stockers show?**

Whatever floats your boat, just make damn sure you make it to the show!

**AU: Future touring plans?**

Possible Western Canada tour in the spring, for now we are having a blast going between Vic and Van.

**AU: Thing you like best about Halloween?**

One word, Slut-ocalypse.

## VICTORIAS LOCALS ONLY

**AU: Website? myspace?**

We're all pretty computer illiterate so our myspace is a tragedy but if you "like" our facebook page there's some videos and pics up there as well as listings for all of our shows. And anyone interested in booking the band or sending us girl-on-girl porn can do so via email at thestockers@live.com

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## Crystal Mess

Interview with Dave Shmave

By Prof Ryan O Blivion

**AU:** What's some of the history of the band – how did you form, what bands were you in before?

DS: Well the band formed out of the ashes of Dryfisted, Six Feet Under and the Red Hot Lovers and a couple of local acts called Brand, New, Secondhand and the Dabblers.

**AU:** What are your songs about?

DS: Our songs are about day to day troubles or self-awareness to government control and some stuff are just tunes about a simple concept such as actual events or zombie horror movie type stuff.

**AU:** You just released *Worms of the Earth*, but with a unique twist in the packaging when you purchase the vinyl. What are the details?

DS: Our last record is available through contact on myspace or messaging threw facebook, also local stores Sloth, and Melodia are carrying it, or of course the gigs. We are currently looking for some distro as we speak and are shipping albums out to online labels. The record "Worms of the Earth" comes as a limited green record with a CD copy of the album in the cover!!

## CALGARY CARNAGE



**AU:** Who did the cover art?

DS: Halsycaust is the artist we have used for both our albums; she's done quite a bit in the metal/punk underground with Toxic Holocaust using her exclusively.

**AU:** You played with Toxic Holocaust and now DOA, what's next for Crystal Mess?

DS: We have been lucky to have some great gigs with bands like SNFU. The Unwanted, Dr Know, Inespy, Toxic Holocaust, DOA this month, offered to play with the Mentors and some others! We are looking to go into the studio this winter and put out a seven inch, we have now been around only two years and the future looks good. We will have gigs in town and out; we have been to Victoria and Vancouver as well as Edmonton and Lethbridge with a good response from all!

[www.myspace.com/crystalmessband](http://www.myspace.com/crystalmessband)

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## City of Fire: Rising

By Erik Lindholm

Byron Stroud, multi-band bassist extraordinaire, has put together a new band, based lyrically on the city of Vancouver and it's many faces. The passionate city, the No Fun City, the Olympic city – the metal city. Here he explains how the band came to be, the wide world of touring and how the music industry is changing and adapting through it all.

**AU:** Hey Byron, where are you on this sunny Saturday?

Byron Stroud: Seattle is tonight and the homecoming show is in Vancouver tomorrow. We're with Fear Factory.

**AU:** Are you enjoying bringing some diversity on stage with City Of Fire? How does your stage mode differ from FF?

Stroud: With City, playing those baselines, there is a lot of feeling and emotion. To pull it off live, I have to be focused. In most bands, I'm laying it down with my right hand doing a mile a minute. The SYL and FF crowds are getting it and enjoying it.

**AU:** People find good music in all styles, if it is good, people will enjoy it.

Stroud: Absolutely, and that is changing. Take anyone's IPOD and there will be a diverse selection of music on there. When I started playing the attitude was "metal or death" and people are getting away from that.

**AU:** In one of your promo videos for City Of Fire, you were playing in a Corb Lund shirt, do you figure you could bring some country into your repertoire?

Stroud: Corb and I have been friends from the days with his band the Smalls out of Edmonton.

And we used to play Caustic Thought and Smalls shows. We hang out even today, whenever were in the same town. We've talked about a Smalls reunion and going out with City Of Fire.

**AU:** On the record, what is "Spiritguide" about?

Stroud: Our guitar player Sho Murray brought in. It was really moving and deep. The whole album is scattered with love, loss, life. Burton grabbed a hold of it and it reminded him of some losses in his past.

**AU:** Do you find it's hard to be emotional in music, because you encounter fans that are close-minded about how rock 'should' sound?

Stroud: Depends on the band. SYL we just did whatever the fuck we wanted. (laughs)FF is just flat out aggression. Zimmers is all about fun and partying. CoF can be all of the above. When we made it we wanted to put it out on our own label, and do our own thing. We've got our own sound.

**AU:** Burton, was saying in an interview, 'it's so important to stay busy in the music industry, it is changing'. You've been in the industry a long time, what changes have you seen?

Stroud: It comes down to record sales. For example, in '98 'Obsolete' sold 500,000 copies in America, then in '03 'Archetype' did 170,000 copies. And the latest 50,000. We still play the same sized shows, with the same fan base. Obviously, the whole crowd still has the record – they are singing along! It's changed the whole touring aspect. You have bills to pay, families to support. You have to tour all year and sell t-shirts. You can't rely on a royalty cheque twice a year anymore.

**AU:** You've seen some line-up changes with FF, Gene is in now. How does that change the band? Do you talk with Raymond and Christian?

Stroud: I don't talk to those guys anymore since all the shit that went down. For me, Gene came



into FF as a favour for me. It's fun! It's good to have him out, and we work well together. I felt on the outside before, with the old line-up. Gene has added some flair too; Gene is adding new fills. Dino says it's never been tighter.

**AU:** With Caustic and SYL, you shared the stage with Devin and Jed, we see Devin is out and about with his band. What is Jed doing?

Stroud: Funny you mention that, Ian quit the band, and Jed is joining City Of Fire in August. So, he's in! We saw him last in Philly at his house, I could see he was depressed seeing Gene and I onstage. He wants to be onstage. He is a metal player through and through, but he's raised on 70's rock. It's good to have him back in the fold.

**AU:** Do you ever talk with Devin?

Stroud: Yeah we have coffee every so often. Right now, SYL is out, but he has his own projects. Never say never. It's Devin's call. He is busy with

his own stuff. One day, we will get something together.

**AU:** Do you have a ridiculous fan story from the past year, from FF touring?

Stroud: The worst was SYL. Totally. The weirdest things, people having sex in the front row, people travelling from Japan to London just to see us.

**AU:** Crazy music leads to crazy fans.

Stroud: We touched the touched people. Touching!

**AU:** Cobalt got shut down... what do you make of that? Live music venues are disappearing.

Stroud: I've been playing for 20 years in Vancouver. And it sucks, Wendy had a place where people could play. And I respect her for that. I can't believe it's gone, it gave up and coming bands a place to play.



## MISFITS / BLACK FLAG

### Interview with Dez Cadina

By Ira Hunter

**AU: Lets go back to the very start and say who you are and how you got involved in punk rock**

Dez: Well I'm Dez Cadina. I got involved out in California even though I was born in New Jersey. I went out there in 74 with my family and then started hearing about bands like The Runaways, Iggy Pop, Velvet Underground, The Ramones, Television, The Dead Boys... eventually The Damned and The Sex Pistols. Before then I was listening to lots of rock like Bowie and Zeppelin, Blue Oyster Cult to obscure British bands – Budgie and Hawkwind. I always picked obscure bands, some straight rock and roll bands I listened to, but then I got into punk rock. With the LA scene, The Germs, The Weirdos, The Avengers from San Francisco...listening to K Rock. I had gone to big concerts but never ones in clubs. In those big arenas they were so far away. So eventually I joined a band that got very popular called Black Flag in 1980.

**AU: So Black Flag was already around before you with one singer..**

Dez: Two! There was a singer called Keith Morris before in Black Flag – there were actually four singers. So he was there for about a year. Ron Rayas, Chavo everyone called him, was on the single "Jealous Again", who eventually quit the band and moved to Vancouver. He just came to see the Misfits five or six years ago in Vancouver, and I always give him my best. We were friends but lost contact. Our lives went separate ways, but we get in touch, you know.

**AU: So you were the singer, who decided to go to guitar?**

Dez: Yeah, long story short, I went to Black Flag as a singer who had never sang before. They liked me and asked me to try out...and then I sang, and they asked me to go on tour next week to San Fran, Portland, Seattle and Vancouver. I was like "fine" because they were my friends by then. So I joined my favourite band at 19 years old. But I was a guitar player before that, it was my passion. A lot of people say "Oh he didn't take it serious enough" and in a lot of ways they're right but I never considered myself a singer and I didn't know if I wanted the attention that a singer draws upon himself by being a singer – not that I didn't care about singing but I didn't care about it as much as playing guitar. At the time I couldn't do

both, so we began looking for a singer but yeah I switched over to guitar, sang some backups. They didn't want to lose me as a member of the band, so they bought me a guitar in New York..and then we tried this guy Henry. We tried a few guys before him and it didn't work out. Tried Henry Rollins and it did..

**AU: Honestly though your voice was what they called gravelly...and it influenced people**

Dez: Well naturally, doing it spur of the moment and not doing it by the book influences a lot of people. Looking at Captain Beefheart or someone who is doing something totally against the rock and roll rhythm with a four-four beat or whatever. A lot of people who would be considered "art" type of rock were influenced by that, and he did things, which seem to me, to be in a "natural way". He wrote about things most rock guys sang about like chicks and things like that but he would also write about nature or the harshness of the world. But in his natural way. And I guess with my singing, I just did it and it's nice to know people were influenced by it.

**AU: The relentless touring is another thing. We have the legendary DOA. DOA and Black Flag touring around and wherever you got first would influence everyone around and then they would start bands. What was that DIY drive at the beginning?**

Dez: Well the drive was that we knew we had to put all this money into this thing. We knew we Misfits five or six years ago in Vancouver, and I always give him my best. We were friends but lost contact. Our lives went separate ways, but we get in touch, you know.

wouldn't make any cash so we struggled. And it didn't seem to matter as much as we knew we had to do this thing and in our own way. It must have been the same for DOA, or other punk bands around Canada. We had this thing going for us. It was underground but our own world. And totally separate from the government. A lot of people think its political, like The Dead Kennedys or whatever, but we didn't like to sing about Reagan or Nixon (laughs). We wanted to sing about our inner angst. But we also had a sense of humour like "TV Party" about people who just sit around and get stoned and watch

TV. TV seemed to be a big topic in the 70s. The Misfits had a song called "TV Casualty". It could brainwash people into buying a pair of jeans or toothpaste or shampoo. This Joe Blow football player is brushing his teeth with ultra bright. Because he gets all the girls you have to. And it's still sorta the same way.

**AU: Were you going around together at that time with the Misfits?**

Dez: We didn't really know each other until Henry introduced us. They were going around in a more underground way because they were working guys from Jersey. They didn't really start touring until 1980, and Black Flag tried to plant that seed of touring, getting in your van and going. Greg wanted to do it after seeing the Ramones for the first time. They came in their van, opened the door and fell out! It was like a Cheech and Chong movie. Black Flag took it a step farther because The Ramones were on a record label. Greg said "Well nobody's going to be looking at us, we don't look like Supertramp". They made their first single called Nervous Breakdown and they hand delivered it to all of the little pizza stores. There weren't even punk rock stores. All the big chains had just a few bins. They walked into these music chains and said "We're a punk rock band, you want to buy our first single". And they were like, "Ohhh, we'll take two". So no distributor.

**AU: I'm assuming now that Black Flag broke up, and now you're with The Misfits. How did this happen?**

Dez: Before Black Flag broke up I quit in 83. I

wanted to get better at guitar and develop my own songs and my own band. They were very much Greg's band and personality, so I wanted to make my own victories and own mistakes. I made my own band called DC3 for quite some time. So eventually in 2001 Jerry called my parents' house. They said "Oh Jerry from The Misfits called and said they want you to do six gigs with them and they'll take care of you." So I said "sure". I called him up. He said he wanted me to be part of their 25th anniversary tour. For six gigs. I asked him what songs he wanted me to play. He said "Black Flag". So he sent a tape with around 50 songs and I realized I knew all of The Misfits songs. For the shows, he said he'd introduce me as a special guest, and then I'd just stay up there. Like, "What are you going to do, sit at the bar all night?" After that tour, a lot of things happened. They were in a flux. Jerry asked me if I could play guitar, just stay in the band. I just stayed. Been touring with them ever since.

**AU: Jerry mentioned something about a new album**

Dez: Yeah, I don't have a title for you. I've written three, Jerry has about a dozen or so. And we have more coming. Want to write as many as we can and pick the best. As for the title...we'll leave you wanting more for the next interview

**AU: Any last words for Canadian fans?**

**Dez: One of the coldest winters I've ever spent was a summer in Canada. Actually that's Mark Twain but I stole it..**



## Interview with Jerry Only

By Ira Hunter

**AU: So you're known as the founders of horror punk. Are you the first who came up with the term?**

Only: I don't know if we're the founders of horror punk. Alice Cooper was out before us, and then we played with Screamin Jay Hawkins. He was also into that. But we do play punk and we are about horror so the name sticks. I think we're much more diversified than that. We do rockabilly, thrash, ballads. We do it all.

**AU: The imagery from The Misfits. Especially The Crimson Ghost. Was that very early on?**

Only: It's more known as the Fiend Skull. It's an iconic emblem. People know it when they see it and that's our mark.

**AU: And the Marilyn Monroe movie, is the name referenced to that?**

Only: For sure, but we immediately outgrew that. We thanked them on our first record, but it had nothing to do with the band.

**AU: You started with a rockabilly feel, but then you came out with Earth A.D, a hardcore album.**

Only: We put out three albums in seven years. Static Age, which was unreleased and then Walk Among Us personified the band. But Earth A.D was something else. It was interesting; we got Robo from Black Flag and he plays in threes and we play in fours and we had this speed metal thing. It was kind of like a nuclear weapon. People look at Walk Among Us as our vintage our, but Earth A.D changed the way we viewed the world. It came out of Detroit with those hardcore bands. We just gave it an image. It was a labour of love. Afterwards we had the Panteras and Slayers and whatnot.

**AU: Tell us about Land of the Dead**

Only: The first song was written for George Romero when he did our "Scream" video in 99. He was originally going to call his next film Twilight of the Dead. We were looking to put out a new song for our last tour, so it was sitting on the shelf. So we put out the Land of the Dead package. We put it out on vinyl, which is what the fans really like.

**AU: Let's talk about your very first show**

Only: The first show was April 18 1977, I was still a senior at high school. I had been playing bass for about a month. We played at CBGBs and the only rule was that we had to have original music. We played around 4 A.M to all of our friends, didn't get paid but it was good.

**AU: The Black Flag connection again – they would come through town and**

Only: We were stationed outside of New Jersey, and we had a house. These bands all stayed at the house, like Social Distortion and Black Flag. We did a show on Christmas Eve – Necros, Black Flag and The Misfits. My mother would make lasagne afterwards. Scheduled laundry. We were ground zero for the rest of the country.

**AU: Black Flag at the start toured more and Misfits stayed at home?**

Only: Black Flag toured all the time but Misfits

were a lot more choosy. They'd do 100 shows in four months. We would do Halloween shows and prepare for it for a month.

**AU: When I look at old videos though, it looks like a bunch of all ages shows. On the floor, in your face..**

Only: Yeah, we did that too. We went to this place called the Ukraine Centre. We said we were doing a 50s dance party. We had about 500 kids, no security, were serving booze to everybody. You made things happen. Now you need insurance, security. Back then you could do what you want.

**AU: You worked with your dad in a metal shop, where you would create your own spikes..**

Only: Yeah, I worked with my dad since I was in the sixth grade in the machine shop. It fell in my lap that I was able to use these resources to build our imagery and gear. We would silkscreen Fiend Club envelopes and pick them up in the morning before the shop opened again. We really had no outside help. We used my garage to rehearse and the machine shop to create our stuff. Now we have one that's as big as a hockey rink. We have all our gear there, rehearse there..

**AU: There's another guy we should talk about on the scene. Eerie Von, who did photography for you guys. He just put out a book..**

Only: Yeah, I've known him since the band first started. We all took art class, working on silk



screening. Photography, which Eerie took care of. We would do Misfits shoots – throw Eerie in the van and just do shoots on the side. Those photos you see are really great. When he wasn't in the band, he got a lot more photography done. I thought his photos and book were very well done.

**AU: You guys were a DIY band. You had to start your own record label and put out your own vinyl..**

Only: Yes, more than once! That started out of the machine shop. I would take my pay cheques and use them to finance the product. Plan 9 I really thought was a fantastic label. Later, Caroline records put out all the records after that. Good distribution but hard to get them to do what you wanted to do. If I wanted to put something out on Tuesday, I'll put it out on Tuesday. If I want to pull a track that's been out for 10 years, I'll do that.

**AU: What was the wrestling thing?**

Only: Fuck them!

**AU: Did you actually wrestle?**

Only: Yeah, I got my fucking ribs broken. Even though I'm still undefeated in WCW, I made the comment that The Misfits would be around long after WCW and before the ink dried they were done. Ted Turner hired a bunch of people who didn't know what they were doing or give a shit and it was all about who knew who. Good old boys from down south. If you think the music business sucks, the wrestling business sucks worse.

**AU: How much can you bench press?**

Only: The most I've ever done was 450. What you



come to learn is that the strength comes from your mind and not your body. I would lift so much weight that my jaw would hurt and my ears because I would be grinding to pump this weight up. I haven't done it in a while but I have the weights under the bus right now.

**AU: So tell us about the new album then**

Only: I'm really psyched about this new record. The Land of the Dead single was done as a demo. I took so long with this because I wanted the time to be right. There was a time in the early 2000s where I thought I would work things out with my brother, and then if Glenn would come around.. There's a lot of young kids who are into this band and I feel like this band should be a sense of power and not of destruction. Everyone says "Oh, you'll get back together", but no. If they have different perspectives and moral standards I would say "Sure" but I don't see that ever happening. We have a ton of songs, maybe 22 songs. I want a couple more. We'll do a run in Europe and try to get back in the studio. My son has done all these bands and he's going to do it.

**AU: Tell us about the Fiend Club**

Only: When it started we had around 15,000 people and we had so much mail that we spent four or five hours a night, and we were on the road so much that it kept getting backed up. We shut it down for two years and reorganized it. Now you can join it online and that's what we're signing these photos now for. You get a patch and a shirt and membership card. Just for the Fiend Club and nothing else.

**AU: When did you come up with that?**

Only: 1978. I did the first ones on index cards. Painted them all red with a marker.

**AU: Was it like having your own KISS ARMY?**

Only: Well yeah, that was one thing I liked about it. Our fans are very interactive. KISS ARMY is more of a fan club but ours is more about sharing ideas. Our fans do a lot of artwork. Pushead who did Metallica stuff later. He came down and said he wanted to draw for us.

**AU: What was it that you were rebelling against when you started the band in high school?**

Only: Well we weren't rebelling at all! We were just creating something that was a lot more current and aggressive. We were seeing bands like Yes, KISS, Aerosmith, a bunch of hair bands that were worried about this rock and roll image. Who had the longer limousine? We were driving around in my mom's old beat up station wagon. The skaters, skinheads, everyone stayed at our house. It was like the port of call for CBGBs.

**AU: So there wasn't even a band to really influence your style..**

Only: Maybe Iggy, or The Ramones. But with them, pinhead oriented goof sorta stuff. They had a jolly outlook while we had a rip your face off sort of a feel. I remember we had Black Flag and the Necros at my house and we went to see The Thing. A bunch of wise asses walking into the theatre and then we sat there with our mouths open. It was kind of like an artistic revival. The whole punk scene was sorta that. Andy Warhol really jump started it and people like Lou Reed and David Bowie pushed it to where the kids saw it; well The Ramones weren't kids, they were in their early 20s. I was the youngest kid in the scene. Now I'm the oldest kid in the scene (laughs)

**AU: So how long did it take to come up with**

**the image?**

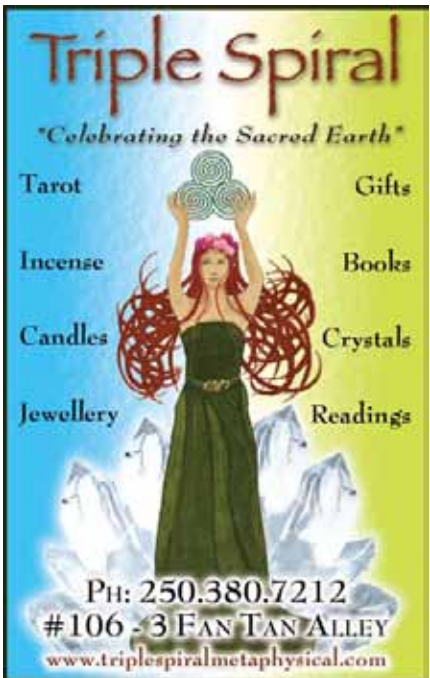
Only: Horror Business came out in 78 and the image was already in place. You can see the devillock was just starting. I had a chain around my neck. I used to wear a lock for an earring that I grounded down. Cut through my fuckin ear. The image stuck pretty quickly. It's kind of like Godzilla. You modify it and improve it. That's what we do. I was a big Bowie fan, but then he started to get into disco and all of that shit and I fuckin hated it. So I swore I would never do that. KISS tried to take off their makeup and everybody freaked. It's not that The Misfits were based on their image, but I wouldn't sacrifice that. The Beastie Boys used to open for us when they were a punk band. And Googy wanted to do hip hop. I was like, "We're The Misfits, why the fuck do we have to do anything other than what we do for?" The coolest thing about being us is that we're being ourselves. My dad said that if you can find out what you like to do and then do it for a living, you're a lucky person. And I guess we're the luckiest people in the world. I do what I do to keep that alive.

**AU: There was a Lemmy documentary that just came out. Will there be a Misfits one?**

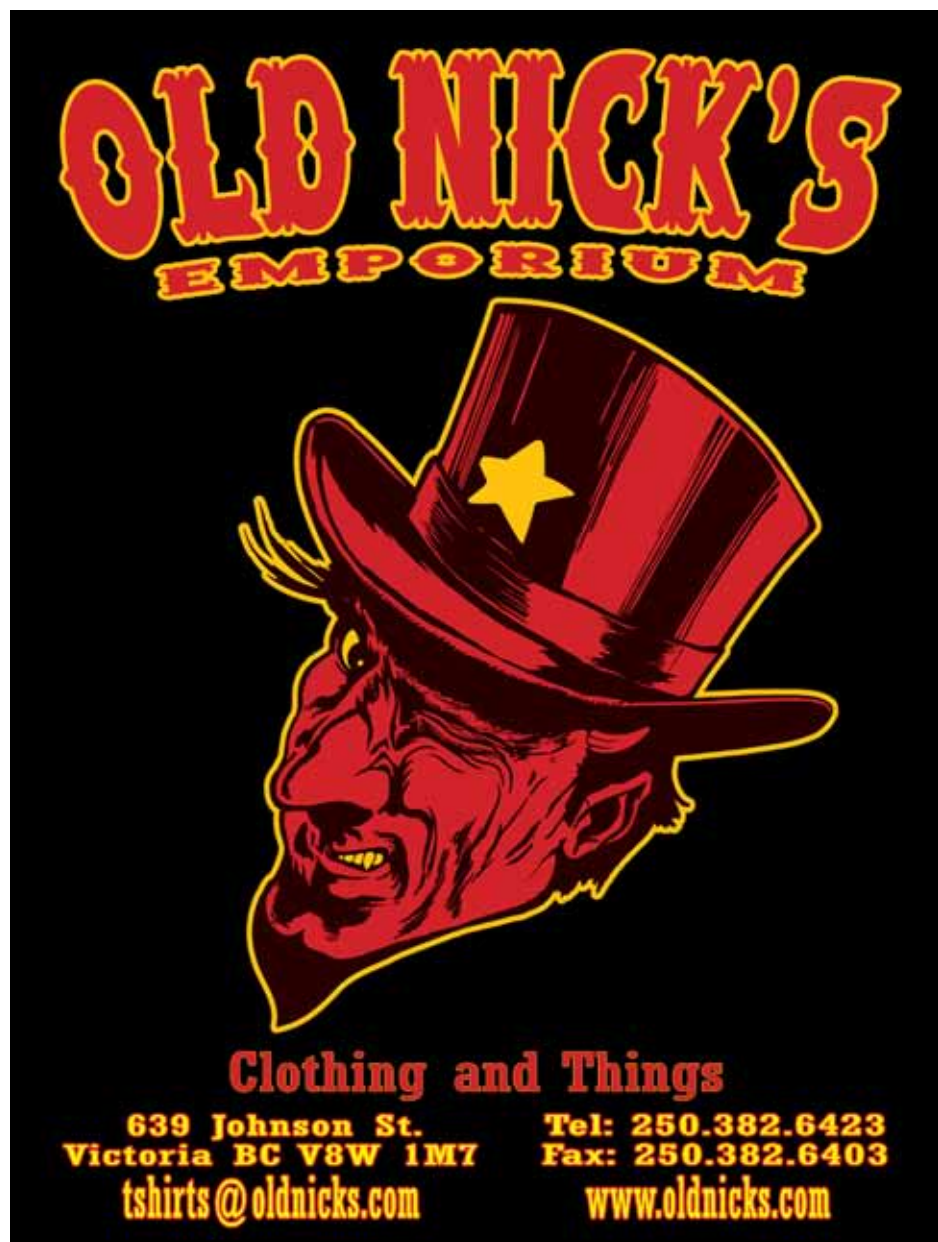
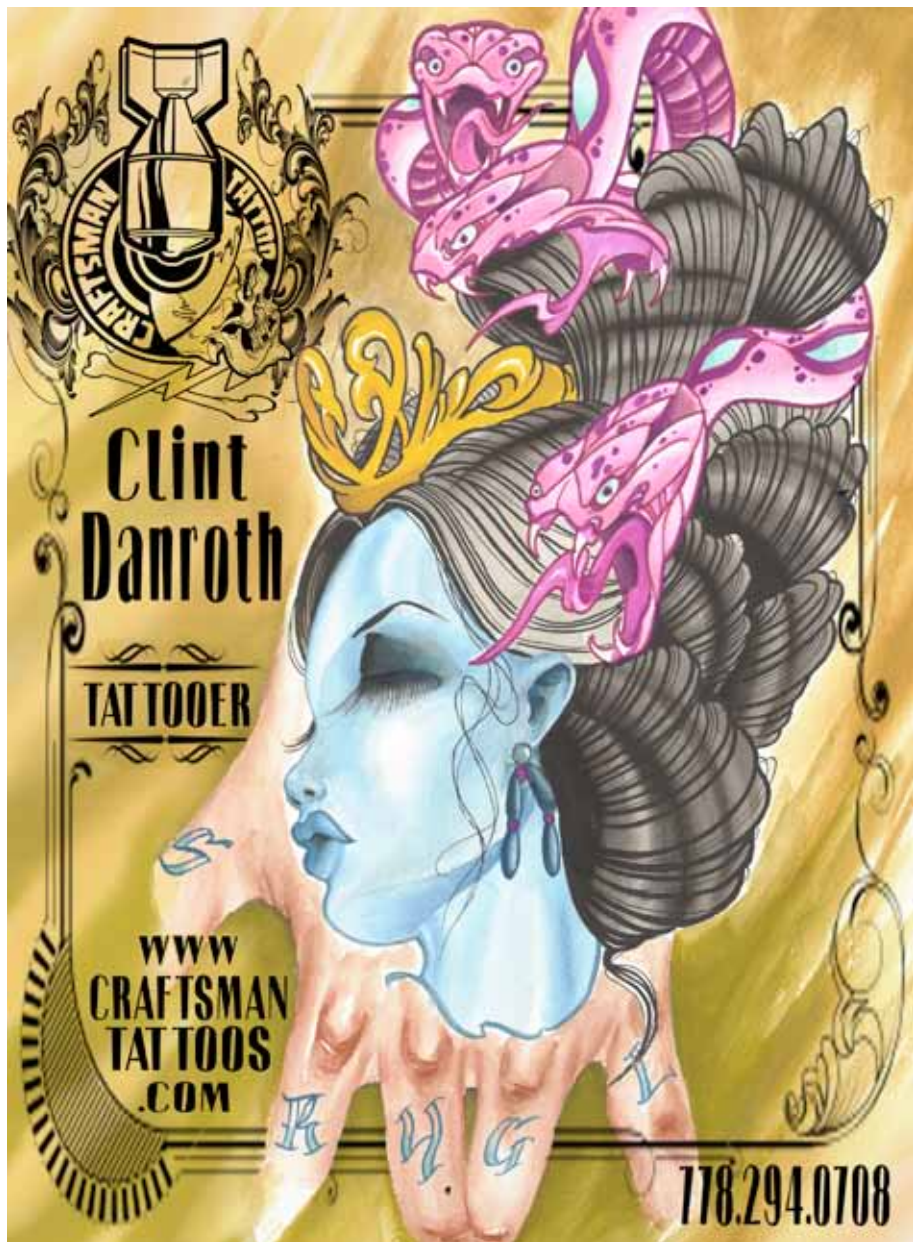
Only: I don't want one. I was working on a book but everyone has a fuckin book. I was thinking of a survival guide for the road. For example the first time I went to Europe, I had a German tour manager. I was washing all my shit one day, and he was like "What the fuck are you doing, just throw em out." So now I buy three dozen pairs of socks, and I'll throw out my wristbands every night. They're like dead rats. Wrap em in a shirt and throw that out. If you don't wash your socks and leave em lying around on the bus, it's like death. I haven't washed my clothes on the road in 15 years.

**AU: Final words for Canadian fans?**

Only: I really like Canada. I'd like to move up here. I'm thinking of hiding out here during 2012, in my compound! Will you come visit me? I really love it, that's why we came back as quick as we did. We'll go make a new record and then we'll come back!



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## Every Time I Die

By Laceration Lacey

**AU: How's Warped Tour treating you?**

Jordan: I love Warped Tour. Everything about it. Catering.

**AU: What are they feeding you guys?**

Jordan: Steak and chicken, and then vegan stuff. Deserts and then your sides, salads and vegetables

**AU: Are you vegan; do you go for all of that?**

Jordan: No, I just try to eat healthy

**AU: Get your protein fix. So what's your favourite place that you've played so far on this?**

Jordan: Edmonton Ontario. Wait, where are we?

**AU: Edmonton Alberta**

Jordan: Edmonton Alberta! Ok well anywhere we go in Canada, they're very good to us. Toronto was good, Montreal was good. They always have a little something extra. We came through last year. I wish we could do more Canadian dates on every tour. It seems to be like a bonus

**AU: They'll throw you one little Toronto date**

Jordan: Yeah, we just played one of the best shows we've ever done in Calgary a few months back, what is the name of that place they do Warped Tour there?

**AU: Race City Speedway; they're closing it, maybe that's why they brought it out here**



How far is it?

**AU: About three hours**

Jordan: I wish it was both places, and Red Hat. Medicine Hat

**AU: You played a pretty good set today! I must ask about the style change from Gutter Phenomenon to now, a progressive change**

Jordan: Well you can't do the same CD each time. I don't know if you've seen a guitar but there are a million things you can do with a guitar. There's probably an infinite amount of things. So it's never voluntary, so you just pick it up and start doing new things. Some things sound better than others. It's never, ever been intentional. We don't come to practise and say "this is what we want it to sound like". There's just ideas, and ideas have minds of their own. If you come there with a product in your head, it'll never end up what you thought of it being.

**AU: Do you ever come in with full songs?**

Jordan: Yeah but they won't end up that way. Andy will tweak em. I'll tweak him, he'll tweak me and then our drummer will have a little bit of a say, and then once the music's done we'll get Keith involved. We don't even involve him until the songs are done. Unless we think they're 100% enjoyable instrumentally, we won't even consider showing him.

**AU: So he never sits down with you?**

Jordan: Nope, we just give him the finished songs

**AU: And writes all the lyrics..**

Jordan: Yep, all the lyrics and all the vocals. It's never ever different, it's always that way. He never shows up and says "Hey I have this idea for a vocal melody". It's always after the fact, and it seems to be working so we're probably not gonna stop that. You guys look sunburnt!

**AU: Yeah, it's been terrible. I'm a salmon**

Jordan: That's why we like playing at one, we love playing early. We played last at Kansas City a couple days ago and it was not fun. We prefer a one or two a clock thing and we've been getting that. Knocking on wood. It was the hottest day in the recorded history of planet earth the other day in Kansas City and we played last. The crowd looked like they had been in the sun all day. When you play first or second or third, the kids are ready to go. The weather here is great, but probably one of the coldest days I've had on Warped Tour. Same thing happened in Chicago, it was overcast the

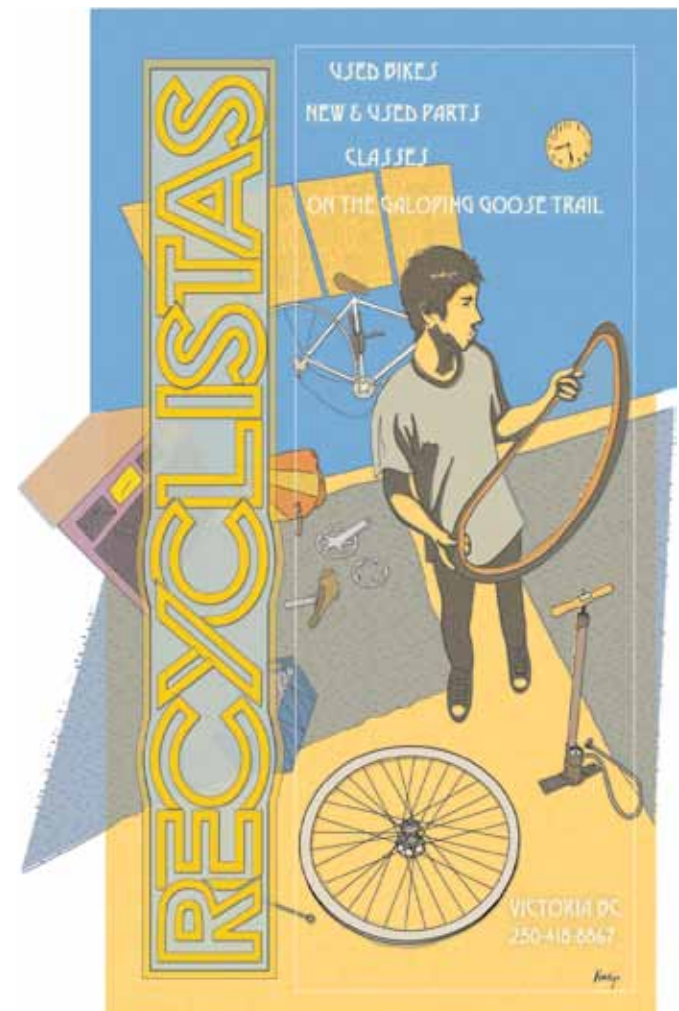
whole time and were like "I'm so sorry about the weather."

**AU: Thanks for coming back, last time I saw you was Sounds of the Underground 2005, with the chug riff**

Jordan: The last time we did that a guy took out his fake leg and drank out of it.

**AU: Did you all have a go at the fake leg beer?**

Jordan: Keith did, I wouldn't drink out of a fucking sweaty leg!



## Suicide Silence

By Day of the Dyer

Warped Tour, Slayer, Alex Jones and Jeffrey Star?

**AU: So how has the Warped Tour been, it's like the last few dates now isn't it?**

Mark: Basically, we had two days off yesterday and now its one weekend show. We travelled almost 1500 miles

**AU: You play at 3:40 today, is that the same for the whole tour?**

Mark: Honestly we've been playing last a lot, or second last. Where it's like 7 or 7:50

**AU: Is it like Whitechapel then you, or you and then Bring Me The Horizon**

Mark: They do that a lot actually; it's like the big chunk of heavy back to back

**AU: So why did you do Warped and not say, Summer Slaughter?**

Mark: Well we've never done Summer Slaughter but we wanted to do Warped because we just did the Mayhem Festival which is kind of the same thing but the other spectrum

**AU: You would get people here that wouldn't normally hear you otherwise**

Mark: Yeah I interview kids during the day and they'll say "At Mayhem I thought you sucked but then three months later I realized I really like you"

**AU: How do you handle the heat?**

Mark: Put a sleeve on my head! Just

wet it in cold water, stay hydrated

**AU: You were here last year with Slayer of course**

Mark: Yeah and we did it here at the Relax

**AU: Rexal!**

Mark: Ahh, dyslexia! (laughter) Yeah Rexal, Relax, whatever

**AU: What has been the best show on this tour?**

Mark: Honestly, all of the Texas shows because it was raining, and whenever it rains its bad ass. And then Chicago and Detroit. Actually Toronto was bad ass. Today should be bad ass. Canada is always bad ass if they aren't too stoned and lazy

**AU: If you play BC, everyone will be**

Mark: BC is my favourite place to play because you don't even have to ask for pot, they just run and give it to you!

**AU: What do you remember from playing with Slayer? Were there any parts of the tour where you felt the Slayer opening band curse?**

Mark: Yeah, no! Okay, the first date, which was in Spokane..it was us and then Slayer. No Megadeth, no Machinehead. It was the first show before that tour actually started to test the waters of what this actually could be like. And it was a small club of about 1500 people. So we sound checked and everything and were like "It's gonna sound good," we just have to go out and deal with the crowd. We were all fuckin nervous all hell. Lights go off, music stops and the crowd goes nuts. It's like, oh my god they think Slayer is going to start playing now! And no, I was completely wrong, the crowd was totally sick and that was one of the best shows I've ever played in my life.

**AU: So you've always been a huge fan then**

## Warped Tour

August 5th 2010 –

Edmonton Northlands Agricom

By Laceration Lacey

A Hello-Kitty shirt clad Andrew W.K. kick-started the day by getting the party started with crack-high like energy and a hot back-up singer in spandex (which I can't for the life of me understand why the best bloody musician there would be scheduled to play before a couple fistfuls of indie, 'pseudo-progressive' screamo bands).

Every Time I Die then hit the stage. They opened up with a few slower, Southern-stoner rock inspired grooves from their latest album, 'New Junk Aesthetic'. The ETID boys proceeded to tear up the skinny-leg jeans of crowd surfers with several tunes from their edgier 2003 album, Hot Damn!, including Ebolarama, Floater, and Godspeed Us To Sea. They didn't bust out the ol' chug riff or drink beer out of prosthetic limbs—but they did end the set with an explosively epic cover of Nirvana's Tourettes.

After giving into potential heat stroke, and our alcoholic instincts, we hit up the 'beer zone' for some 6.50 cans of bud—yes, the same kind of bud that is available in your neighbourhood liquor store for 12 bucks a 6 pack. After our interview with Suicide Silent guitarist Mark Heylman (who by the way was very cool, very stoned, and spoke of his 'pro-marijuana' views openly), we made our way around the grounds checking out several bands at different stages, none of which particularly stick out in my mind as they pretty well all sounded exactly the same; although I do remember pointing and laughing at a particularly shitty Christian hardcore band

called In Fear & Faith.

The scorching sun set the mood for Southern-California ska band Reel Big Fish—a nice change from the seemingly endless array of aggressive-'progressive' something-or-other-core bands that flooded the stages and left very little time for the true talent. Whitechapel crashed over the crowd in a tsunami wave of brutality, instigating a war of elbow bashing & body tossing, and promising instant annihilation. The moment of anticipation ensued as Suicide Silence ripped up the stage, giving the crowd of predominantly teenaged trend tards a taste of cold heavy metal, with a stage-presence reminiscent of beloved Swedish Vikings Amon Amarth. A whirlwind of whip neck technical riffs and windmilling, Suicide Silence was—without a doubt—of the top three greatest sets at the tour that day. They brought forth an energy unparalleled by any other band on the tour.

Punk rock nostalgia followed with Anti-Flag and Pennywise, people throwing up middle fingers and chanting 'Fuck Authority'. Lobster-boy Dyer & I shuffled our sun-burnt selves in a zombie like state across the steaming asphalt, past tour buses, a pair of Oompa Loompa's, and rows upon rows of delicious forbidden catering, back to the press area in time for my interview with ETID guitarist Jordan Buckley. Although Warped Tour may not offer the same level of diversity as it used to back when more street punk and psychobilly bands were on board, but the aforementioned bands made it a worthwhile experience, one that Edmonton will unlikely see again in the coming years.

The lineup is always changing, new bands are constantly emerging, and it's always cool to see how the music industry is evolving. If I'm lucky enough to see at least a few wicked bands on the 2011 bill, I'll be sure to bring sunscreen and maybe a few herbal refreshments.



Mark: Yeah I did a power point presentation on Slayer in my computer class. It was sort of like a biography. I started off with Show No Mercy, and then went through it to 1986 Reign in Blood, Rick Rubin changed the whole face of metal! And it had lightening and "hums Raining Blood." I got an A+!

**AU: Would you come back next year?**

Mark: No!

**Tour Manager: I think you and I have completely different views on this**

Mark: I'm just saying things for reaction

**Tour Manager: You're good at that, you're like Jeffrey Starr**

Mark: He went to a lot of our early shows actually.

**AU: Did you know him then?**

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## CANCER BATS

## TORONTO TRASH

By Dustin Blumhagen

As a music fan himself, Cancer Bats vocalist Liam Cormier enjoys sharing his love of music with fans. Having a wide range of influences, the band resists being lumped into any specific genre. They have been playing their brand of metal for a few years now and have released three albums in that time. "I think for us, we are all such big music fans that our sound is all over the place in that sense. We like so many different types of music and we have so many influences that I think it's nice that not only do we get to do all that different stuff, but people appreciate it. They're like, it's cool you know? I mean, when we put out Hail Destroyer we were worried that kids wouldn't be as down with the fact that we were doing so much different stuff, like thrash or stoner and then to find out that everyone was into that vibe allowed us to explore more of those options with the new album, so it's cool." Their latest album continues with the experimentation that Hail Destroyer introduced. Moving beyond their early infatuation with bands like Entombed,

they have begun to showcase more diverse sounds, even including a cover of a song by hip hop artists Beastie Boys. The band have been expanding their fanbase along with their sound, making waves outside of their native Canada. "We have definitely had some help from bands like Comeback Kid, Alexisonfire and Billy Talent who have had some success outside of Canada and brought attention back from these outside places. It's like, 'we're into Comeback Kid, let's see what else is going on in the Canadian scene.' We have a lot of people who were turned on to us because we were brought up by those guys. There are people who have been aware of the Canadian scene for years, but I think that now a lot of new people are starting to notice." Despite their rising level of success, Cormier remains down to earth. His easy going demeanor and passion for music make him stand out among his peers. It is rare to go to a Cancer Bats show and not see the band hanging out with their fans afterward. "I think at the end of the day, we're dudes. We come from a punk rock and hardcore background. It's not about rock stars and it's not about attitudes, it's about the music and the community itself. We always try to keep that in mind. Sometimes people are more used to dealing with more metal bands where they've got attitudes and forget where they come from. For us, that's really important."

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## Hellberta Horror hounds raise the 'DED'

By Laceration Lacey

Every year Edmonton Alberta's only horror film festival serves up a colourful palate of genre titles from around the world—from your favorite horror cult classics like 'Return of the Living Dead' and 'Evil Dead', to extreme Asian shock films like 'Tokyo Gore Police' & 'Vampire Girl Vs. Frankenstein Girl'.

The 2010 festival, which ran from August 19th - August 21st this year rather than the usual October dates, was bigger, badder and more brutal than ever before, featuring a highly anticipated theatrical screening of Tom Six's 'The Human Centipede', one of the first Canadian premieres of Steven R. Monroe's remake of '1 Spit on Your Grave', and a special 25th anniversary

showing of Stuart Gordon's Lovecraft inspired 'The Re-Animator'. The first 100 putrid pass purchasers were treated to a limited opening night screening of a Gaudawful Greek zombie flick called 'Evil in the Time of Heroes'. The title is a bit deceiving as the film lacked both evil and heroes—well, with the exception of Billy Zane. The audience seemed to enjoy it, but I felt that it lacked substance.

My adoration of zombie flicks was replenished the first official night of DEDfest with the premiere of local filmmaker Kris Krol's debut short film—and the first in a seven part anthology—'H1Z1'. This is the kind of stuff that brings Deadmonton back from the grave. With a strong but modest stage presence, Kris shared his intentions of extending the 'H1Z1' story through seven installments.

The short was followed by a few segments from festival sponsors, local horror/comedy series 'Caution: May Contain Nuts' which were definitely highlights of the festival; light-hearted horror themed humor to ease the mind before Tom Six's ass-to-mouth maniacal medical experiment 'The Human Centipede'. The loveable & lethal 'Mutant Girl Squad' finished off the night in a fury of

flailing mutated weapon-limbs, ala Tokyo Gore-Vampire-Frankenstein-girl-police. Who doesn't love adorable deformed Asian girls kicking ass?!

August 20th (night 2 of the living DED) we celebrated the 121st birthday of esteemed horror fiction writer H.P. Lovecraft, with a special 25th anniversary screening of horror Granddaddy Stuart Gordon's Lovecraft tale inspired 'The Re-Animator'. Juame Balaguero & Paco Plaza's follow up to the 2007 'claustrophobic outbreak' film [REC] came after.

The final Chapter of 'The DED' (day 3) featured what turned out to be of the most effectual horror remakes of the decade: Steven R. Monroe's retelling of Meir Zarchi's 1978 sex-crime-spoilation/revenge flick '1 Spit on Your Grave'. Judging by the gasps that grew louder and echoed throughout the theatre as the plot progressed, I'd say that the crowd was completely floored by the brutality level of this film. I'd also say that Steven R. Monroe has—unlike most filmmakers who have attempted the impossible—managed to bring vibrant new life to a cult-classic.

## SHR-EDMONTON

Following the gruesome outcome of the ruthless rape/revenge flick, 'The DED' traveled back to a devote Christian village in medieval times during the bubonic plague epidemic. Part 'Excalibur', part nec-Romance, part poetic tragedy, 'Black Death' was an incredibly powerful movie on many different levels, with a whole lot of heart—apparently a little too much for the attendees who left the Meyer Horowitz that night verbally bashing it for being too "depressing" (to each their own, I suppose).

Now that it's over, it saddens me to see 'The DED' retire back to its tomb for another year...or at least until the Metro theatre re-opens for monthly movies presented by DEDsploitation Cinema.

Deadmonton's annual fetid festivity of fright will rise again this time next year. Keep a gouged eyeball on the website for updates on DEDsploitation's monthly screenings and updates on DEDfest 2011: www.dedfest.com.

## Deadhead Catastrophe Interview with Jesse & Brandon

By Laceration Lacey

**AU: So what are some things that have contributed to this ear drum-puncturing catastrophe?**

Jesse: Beer, liquor stores, liver disease and crust.

**AU: Liver disease?**

Jesse: Yeah, one time I had it. Being on the medication was shitty.

**AU: You guys are like a cesspool of several punk and metal sub-genres. What kind of music has inspired you along the way?**

Jesse: We started out listening to a lot of street punk, and then one day we realized that street punk sucks. So we started getting heavy into crust punk and grindcore. Back then I

hated metal, but I've come to appreciate it and integrate metal elements into our music. Brandon was into pussy metal shit bands like Slipknot and Mudvayne, so he had to work extra hard to gain our respect, and he also had to lose this gay back patch that he wore on his jacket that read, "DON'T JUDGE ME".

Jesse: ...I'd show him bands that used drum machines (without telling him that it was actually a drum machine) and I kept telling him that he had to learn how to play like that, just to fuck with him.

Brandon: Yeah, every time we'd get together and jam I was always like, "Is this fast enough?!" Just trying so hard to get them to accept me.

**AU: Jesse, what's up with the crazy facial expressions on stage? Constipated much?!**

Jesse: Hahaha, no... Just a lot of beer. A friend of mine from high school came out to see us play and after the show she was like, "Shit Jesse, I didn't realize that you could do that with your face!" It's just something I do to set the mood for

the show. I surprise myself all the time as the expressions get crazier with each show.

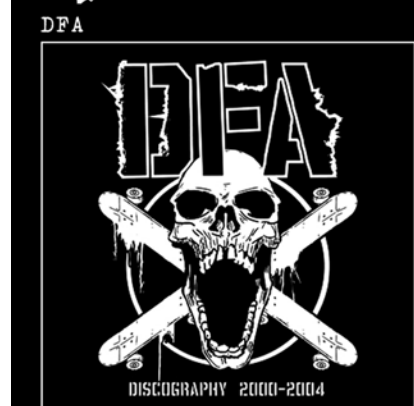
**AU: So how did you kooky kids meet?**



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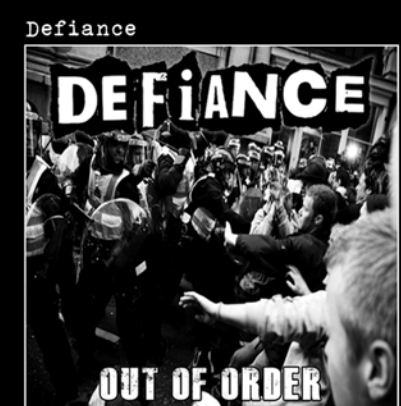
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# Electro Quarterstaff

## Electro Quarterstaff "Mocking the Boundaries of Metal One Dimension at a Time"

Interview with Drew Johnston

By Charley Justice

[www.myspace.com/electroquarterstaff](http://www.myspace.com/electroquarterstaff)

Last time we caught up with Winnipeg's instrumental snake-charming superheroes Electro Quarterstaff, they were basking in the glow of a new bassist and still high on the residue of their now classic debut Gretzky. Well, four long years have passed since the birth of their previous opus, and riff-addicts across the globe have been getting restless. Well the wait is over - and you better believe worth it. EQ are now preparing to release their hyper-dimensional genre forging sophomore effort Aykroyd. We tracked down EQ mouthpiece / string splitter Drew Johnston to get the details.

**Absolute Underground: Four years between records - is that a long time?**

Drew Johnston: I don't think any of us really consider how long it takes to write 30-40 minutes of material for an album. Our music is written as a pleasure device for ourselves and we have no interest in "striking while the iron is hot" or any such marketing campaign strategy. To avoid sounding generic and half assed is an ultimate priority. There are 30 second sections that took us a month to flesh out collectively but also blocks of riffing that felt almost telepathic in how intuitively they coalesced. When I listen back, it makes my brain hurt. But it's always the best kind of pain, like an educational mushroom trip that gives you a life lesson in the dojo of rhythm and timing.

Writing music in this band has always been kind of masochistic. The smell of burning wires every astronaut fears.

**AU: We are all intrigued by the album-title character-assassination.**

DJ: The names have more to do with how they look and sound rather than who they are, but I do love the Dan Aykroyd. I love how the word Aykroyd looks and sounds almost robotic or elemental. I don't believe in numerology but the symmetry of how the letters look together is satisfying to me on some cryptic, linguistic level. There's a lot of intentional comedy in our music so the names must reflect that. An off duty clown is still a clown.

**AU: The album cover kind of reminds me of Dali with food poisoning or something? Who does the artwork?**

DJ: Blane Throttle will be developing the characters of the paintings and Andrew Lodwick will arrange the content and create the habitat. For Aykroyd we're developing a displaced Sumerian/Anunnaki theme set in the Arctic which will undoubtedly turn out to be a cosmic vomitorium of chaotic freemasonry. "Don't judge a book by its cover" is usually said by people with a shitty cover.

**AU: Many people are stuck by your music as 'over the top'. Knowing your capabilities, I would actually consider Aykroyd a disciplined and mature record. Care to comment?**

DJ: I think some of the more obvious metal influences have been weeded out since Gretzky and with the addition on Marty on bass I really feel the guitars can investigate passageways and intervals that were previously unavailable to us. Categorical bullshit means nothing to me, but I'd say the Aykroyd material has just as much to do with prog rock and dark classical music as it does heavy metal. This band is about exploring the most adventurous music possible regardless of where the lineage lies. Punk's not dead, but it is if it gets near me.

**AU: How important are song titles?**

DJ: Totally arbitrary for the most part. Absurd

inside jokes. We still call the songs by numbers in the order we wrote them when we jam.

**AU: Writing this material must be a laborious process - how does an EQ song manifest? How much theory goes into forging this mutant symphony?**

DJ: Each song is a battleship and typically takes 3-4 months to write. I experiment a lot with backwards guitar playing and alternate phrasings of the same chords or note clusters just to turn the turtle on its shell. I get the feeling a lot of my shit is hard to swallow when I first present it to the band. It's like "Hey, watch this broken robot clean your house!!", but after breaking down the parts and hearing them enough times, we start to gel and Dan gets ideas for drum accents and where the fuck the "1" is. Songwriting is like waiting by the phone. You wait for it to ring and then you pick it up wherever it is. You're more like a driver with a phone. We let songs finish themselves, we don't pressure them. When they're done, they call. We don't really sit down and intellectualize the riffs or structures like they're equations. It's more sensory intuition... like the way a fox knows his stuff when he's gotta hunt in the wild.

**AU: Your songs are almost trans-terrestrial or hyper-dimensional, like a galactic colonizer transmitting code from Titan or Europa or Nibiru?**

DJ: Music is truly a place with no rules. There

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are parameters which are transparent and those parameters need to be twisted and destroyed until they're basically unrecognizable. It's more than creating your own language; it's about using instruments as tools to express the most intangible feelings. I feel like we're just the surgeons; we don't make the needles sharp.

**AU: Any tour plans for 2011?**

DJ: Spring 2011. I'm of the attitude it's gonna be Europe or nothing.

**AU: What's up with Winnipeg?**

DJ: What's not up with Winnipeg is much more important. The best thing about Winnipeg is how isolated it is from competition and how you have to create your own fun to stand out.

**AU: Is the electro quarterstaff a stun weapon or a kill weapon?**

DJ: Kill. I don't like a middle option. Fuck tazers.

**AU: How many years until the next EQ record?**

DJ: Maybe another Iraq war's worth of riffs.

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# MONTREAL

## BA Johnston

By Mr Plow

**AU: Who are you?**

BA: BA Johnston, Hamilton entertainer

**AU: What do you do?**

BA: I entertain the good people, with gags, songs and snot

**AU: You are a touring machine; do you ever get tired of it?**

BA: I get tired of everything except Atari, cornbread and Mad Magazine

**AU: Got any interesting tour stories?**

BA: I have many, most involving failure, tears, exploding transmissions and a desire to build a time machine return to my youth and force myself to go to law school.

**AU: You have a new CD, care to share anything about it?**

BA: New CD is out. Songs about busboys, Loni Anderson, minivans and failure. So yeah just another crappy BA album

**AU: Do you really hate squirrels?**

BA: Well yes and no. Yes in my house. No in a tree.

**AU: You used to tour by Greyhound bus, do you miss those days now that you have a driver's license?**

BA: God no. I wish I had done it sooner. Touring on the bus took years off my life.

**AU: You mention the movies CHUD and Leprechaun in a lot of your songs, how many times have you watched these movies?**

BA: A lot. Well the Leprechaun series more than CHUD. CHUD 2 is really bad, while Leprechaun 2 "leprechaun in love" is amazing. I should also write more songs about the Ghoulies series.

**AU: What can a person who has never seen your live show expect to see?**

BA: Good value for your money. Suits. Gags. Surefire laughs. Tears. Rejection.



**AU: you got anything you want to shamelessly plug??**

BA: Heh, kids - new album out now; available from my trunk.

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## Beneath the Massacre

- Interview with

Elliot Desgagnes

By Marquis De Dyer

**AU: Quebec is a province rich in talent when it comes to an outpouring of metal. Has being surrounded by other technical/brutal acts inspired Beneath the Massacre to step it up to the level it has?**

ED: Of course. when we started to play metal we under the impression that every death metal bands were as technical as Cryptopsy, Martyr or Gorguts. Its only later on that we understood that QC was a machine producing extreme music bands in many different style of metal.

**AU: Is there a natural friendship between yourself and these bands?**

ED: Yeah, I think we shared the stage with pretty much every QC based bands we were influenced by when we started and made friends with many of them. I think we were lucky that none if those band were rockstars and instead were interested in what we were doing with our music.

**AU: Starting with such a refined sound in Evidence of Inequity and Mechanics of Dysfunction, in what ways would you say the band has progressed with the latest EP, Maree Noire?**

ED: As much as we have our sound and we always work and write music the same way, I think every releases translate well where the band was a this particular point in time. Right now, we are more mature as a band and individuals and we felt like it was time to sit back and take the time to write memorable songs instead of writing songs with "wowzers" like we had on albums like "Mechanics of Dysfunction". I'm not saying that we didn't have great songs before but I know we spent more

time working on the vibe and song structure than the previous material and it makes the release significantly better.



**AU: The album is a beast if I have ever heard one. What does the title translate to and is it a sign of things to come from the band?**

ED: I was working with the title "Black Tide" for a while but it was more for a song than the whole EP. Then BP starting to shit in the Gulf of Mexico and it kind of made it easier to confirm the album title with what was happening in the news. The lyrics are on the theme of the absurd man and the BP incident was a great way to illustrate what I was writing about. In the song "Black Tide", I write about the

religious fanatics that believe in the end of the world, the second coming, the apocalypse etc. Most of our planet believe in a religion that has for prophecy the end of the world. How can we build a prosper society if most people believe in the Armageddon? It is no wonder that we are going toward it. It's a self-fulfilled prophecy. I personally think that our thirst for profit and greed will causes social and environmental problems that should lead us to the end of the world quicker than the religious people. But here is the difference; I try to work in the other direction. Bottom line; stop believing in the end of the world and maybe we'll find a way to all live together without blowing ourselves up based on different religious believes (and really, is it really that different?) and try to work together to face real contemporary problems....oh look, its leaking.

**AU: As far as lyrical themes go, are you staying close to the dystopian themes seen on prior albums? What has influenced the writing lately?**

ED: I've been reading a lot on the Absurd Man of Albert Camus. Basically, life makes absolutely no sense but it is worth living it because of our

# MONTREAL MASSACRE

passions, daily revolts and the feeling of freedom.

**AU: What has been the highlight so far for touring and who would you like to go on the road with?**

ED: Haha, touring is crazy man. We shared the road with so many talented musicians that I don't even know where to begin with. I have for highlight the last three years of my life haha. And, we all found out lately that Nergal of Behemoth suffer from Leukemia. I would say touring with Behemoth again would be great.

**AU: Seeing you on the Summer Slaughter tour, it's clear that there is no margin for error in this type of music. Do you party much on the road, or would it jeopardize having a good set?**

ED: Hrm. Well, I would be lying if I'd tell you that we don't party but let's say we try to party in a smarter way than we used to do a few years back. We understand that we need to be in good shape for the stage so we try to have healthy lifestyle as much as possible on the road. That also includes sleeping as much as possible, drinking liquid and eating healthy food. But don't get me wrong. We fail at it most of the time. That's why its important to do it when you have the chance to. But everyone in the band has their own way of being ready when it comes the time to hit the stage.

**AU: Thanks! See you on the West Coast**

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## Mouthwash

By Chuck Wurley

I probably discovered this band the same way a lot of people did. The second Give Em' the Boot compilation from Hellcat Records featured their song, "Fools Gold". The track was amazing and I needed to hear more. Needless to say I was pretty excited when the following year saw the release of a full length by this British kids. And it was a damn fun punk/ska record, but then the years went by, and Mouthwash seemed to all but disappear. Until a few years ago when I discovered an active Myspace page with a couple of new tracks. Then 2008 saw a new album, and yet another one is in the works! The following interview is with Mouthwash drummer Chris Huggall.

**AU: How old were you guys when 1000 Dreams came out?**

Chris Huggall: I was 15 when they signed us, we recorded it when I was 17, and I was 18 when it came out; I was the youngest member though. It was crazy, we didn't really know how to do things properly, being so young, and we didn't take it all that seriously at the time which sounds mad now!

**AU: Were there two EPs that came before 1000 Dreams? If so, are they still available?**

Huggall: Yes, there were two EPs, Music for the Average Ninja, and Fools Gold. I think I have 20 copies of Fools Gold somewhere. I have no copies of Music for the..., which is a shame; it was our only vinyl release.

**AU: How did you guys come to sign to Hellcat?**

Huggall: There was this girl working a bit with us, putting us on. She also did press for Rancid in the UK; she was really good to us and played Tim Armstrong, "Fools Gold" which he absolutely loved, and then we supported them in London and he got real excited about the band.

**AU: What was it like being on Hellcat Records back when it was chock full of amazing bands?**

Huggall: As I said before, we were so young, we

didn't really know how to do things properly, and didn't know how to be professional. We didn't have a manager, we didn't rehearse, we didn't play the game at all. We wrote the album in the studio because we suddenly realized we had to deliver one! It was fun though! The label was good to us but we didn't really play the game, so we couldn't properly get involved in the label "family". Plus we were the only band from the UK, so it was really difficult in that respect.

**AU: What has Mouthwash been up to, between when 1000 Dreams came out in 2000 and True Stories came out in 2008?**

Huggall: We toured 1000 Dreams briefly and then went on hiatus. We reformed in 2005/6 and decided we wanted to make another record and do things a bit more professionally, it is a different band now, but we still called ourselves Mouthwash, because people come to the shows to hear "Fools Gold" etc. Its still the same idea though; dark, urban ska and punk.

**AU: Has the lineup of the band changed at all over the last 10 years?**

Huggall: When we decided to start the band up again we got Rich, our original bass players' brother Nipper to sing. We were all really good friends and he was similar in style to our original singer. Then we got a bass player so Rich could play second guitar; his name is Burch.

**AU: Who were your major influences in the beginning?**

Huggall: Rancid, Operation Ivy, Bad Religion etc. But also hip hop and dance music, we live near Brixton, London, and there's so much going on here. Your mates at school are rappers, your other mates like dance music, so its never been one kind of music. Our parents loved the early wave of ska too; so since we were 4 years old, ska has been a part of our upbringing. It seems only natural



that we have drawn from it for all these years.

**AU: Any new sounds or ideas that we can expect on the next album?**

Huggall: Our next album will be more raw sounding, a couple of dirty punk tunes perhaps,

## TOXIC TOAST

but we have other stuff going on. We have just acquired an accordion, so that's going to get used for sure!

**AU: Have you ever toured North America at all?**

Huggall: We did a DIY tour of the east coast after 1000 Dreams came out, it was the craziest two months of my life! We had no plan, no van, nothing in place; we hitched up and down the east coast and slept in shacks in the woods. Hellcat did not fix us a tour, I don't know why. Probably because we were a bunch of morons, and our album sounded like it had been recorded in one take! But we just thought, fuck it, lets book something. So we bought a copy of 'Book Your Own Fucking Life' and got busy.

[www.myspace.com/mouthwashlondon](http://www.myspace.com/mouthwashlondon)

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## DAMAGES

### "Bringing Emotion back to Hardcore"

Interview with: Andrew Morrison - bassist  
By: Pauly Hardcore

[myspace.com/damagestothearchive](http://myspace.com/damagestothearchive)

The very first time I saw Vancouver's Damages play, it was at the Legendary Castle in Victoria - a home that facilitates a venue because Victoria bureaucracy dictates that All Ages shows should be strictly boxed out and marginalized. Subsequently not long after the first time, they came back to the castle - and both times, blew me away. Their melodic rage and emotive presence was a breath of fresh air for me, experiencing a sound that I hadn't quite heard surface since the 90's. Since those first few times, we have had them back for VIHC Fest 6 & AU's Rising Scum Fest. Amid the departure of Motor on drums & the addition of Ryan to the lineup [who happens to live in another province... no big deal] I caught up with their Bassist, who has the most intriguing, bone rattling tone emitted from his glorious stack.

**Absolute Underground: There's a lot going on in the Damages camp, fill us in on the latest happenings with the band.**

Damages: There's been some things happening in the Damages camp for sure. We just played our last show with our current drummer Motor, who is moving to Ontario. We'll miss Motor, but our friend Ryan (who's also in Cold Craving) is taking over drumming for us and we're excited to have him in the band. We have a weekend with Devotion coming up, and shortly after that

we're heading to California for a tour with Loma Prieta and Beau Navire, so we're excited for those shows. We're also going to Seattle to record for our upcoming split 7" with Book of Caverns from Edmonton. After we get home from the States we're heading out to Alberta again and then we're going to try to stay home for a bit to start working on our LP in November.

**AU: Tell us about the writing/recording process for your latest 7" Unrequited on REACT.**

DM: We recorded both of our 7" with our original drummer Andy handling recording duties. We try to keep as much of the band's work in house as we can, and up until now that included recording too. We write collectively, so everyone has a say in how the songs turn out. It works for us, and I think it keeps everyone more enthused to write when we can all put our ideas into the songs.

**AU: How did your relationship with the label develop & are you stoked on the jams from your label mates?**

DM: I've known Aram (the man behind REACT! Records) for years, but we never expected Damages would be a band that

would be on his label. But Aram talked to us about wanting to expand the style of bands on the label, and we really liked his ideas and his reasons for wanting that. Even though we sound quite different from the other bands on REACT! We're happy to be part of the label and are really stoked on a lot of the bands on the label. Mindset are amazing, the Praise 7" is exceptional, I'm loving the new Betrayed record, and Not Sorry were also about to drop a new record I'm really looking forward to.

**AU: What influenced you guys to start this band and sculpt the sound that you deliver?**

DM: Mostly just being fans of a segment of hardcore that isn't played as much these days,

mainly 90's era Ebullition records style emotional hardcore and revolution summer era DC hardcore. Carl, Ryan and I have always loved a lot of those bands and Hieg grew up with that sound on Vancouver Island, with the Slow To Burn record label and Victoria bands like Render Useless and Republic of Freedom Fighters.

**AU: I hear everything from Black Flag to The Jesus Lizard and to a lesser extent, Refused in your material. It's a sound that resonates with me and one you don't hear much of these days, was it a conscious effort or did the sound just come naturally?**

DM: Hah, thanks. I don't think The Refused are a conscious influence on us, but I love that band, so I'm flattered by the comparison. It was conscious that we wanted to start a new band with the influences I mentioned above. As we wrote more we started adding other influences mostly unconsciously. It wasn't

calculated, but the idea behind what we do is to play emotional hardcore music mixed with more abrasive influences. While some of them are more overt, like Jesus Lizard, Black Flag or Shellac, there are a lot of bands we're influenced by that are very different from us, but still influence what we do. Bands like Joy Division, Swans and Killing Joke. We also want to create a band within the framework of hardcore music that sounds original too. I think it's easy to hear what our influences are, but I don't think you can say "Damages sounds just like..." any other band.

**AU: The majority of times I've seen you have been at house shows, what are your thoughts on the venue crisis plaguing numerous scenes as of late?**

DM: It's unfortunate that

## HARDCORE ALLEY

punk rock and hardcore (like many forms of fringe art) have to operate under a strain to survive. While I think the creative outlet and ideals of DIY that hardcore provide can be very empowering and that should have value in communities, it realistically isn't understood or accepted by most people, so getting access and acceptance will always be a struggle. At the same time, I think the fact that it doesn't come easy is important to shaping hardcore scenes and the people within them. It means more to me knowing that the music I love is fostered by people who also care enough to put the work into finding places to host shows, and take the risks often involved in that, knowing it won't come easy.

**AU: What bands in your scene are you really stoked on?**

DM: I think All For The Best, Victim's Choice, Book of Caverns, Cold Craving, No Eulogy, Maus, Stalwart Sons, Tongue Tied, Tempest, Circles and Crippled Children are all great bands.

**AU: Famous Last words?**

DM: Thanks for talking with me, hopefully we can get to Victoria again to see you soon.

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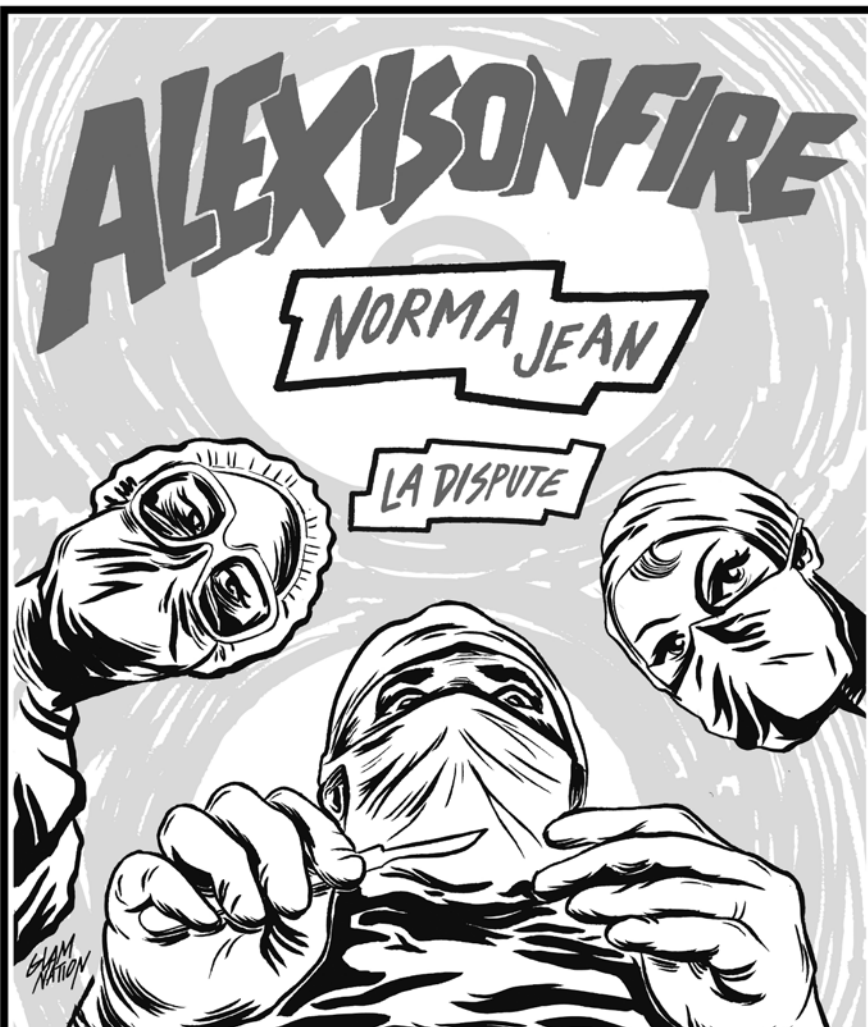
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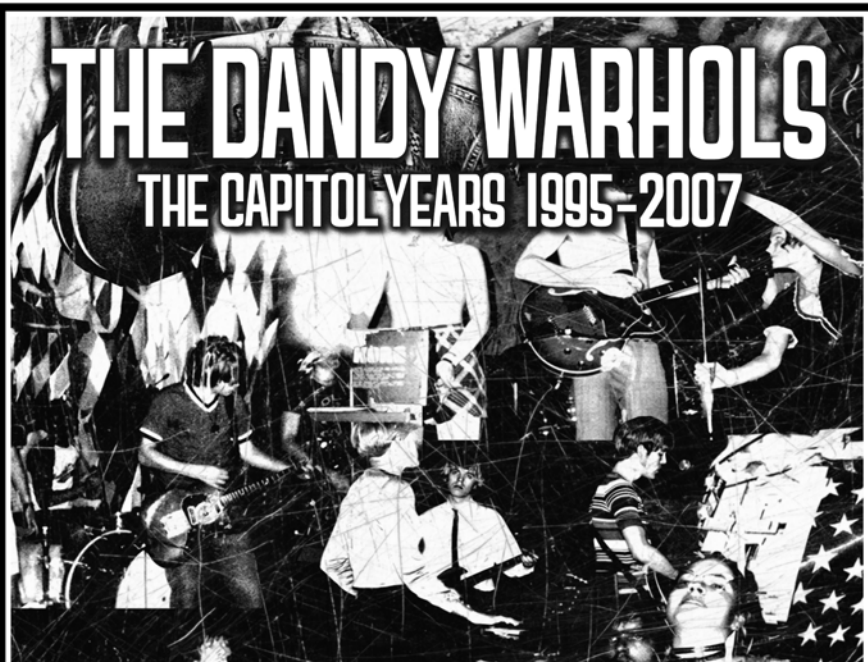
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## Dillinger Escape Plan

**Option Paralysis- Planning the Attack**  
By Danny Kresnyak

This is an age of limitless possibilities, and instant gratification. Buildings rise and fall like a tide of steel and faceless glass. Technology has brought a world of options to our fingertips, but whatever happened to authentic? With all the choices it's alright to feel overwhelmed. Modern life can seem drive thru disposable. Dave Mustaine said there is 99 ways to die, and Dillinger Escape Plan's new album expresses Option Paralysis. DEP's sound is the synthesis of calculus, tech and pop sensibilities. Break-neck precision with enough hook to keep even the squares heads bobbing. Over a decade of tireless work has left Dillinger with a ravenous following and undeniable street cred. The band has flirted with danger, and endured tragedy but if their most recent release is any indication, it was all worthwhile. Line-ups may have changed but the band's founding guitarist Ben Weinman has remained directed. Option Paralysis is Dillinger at their most refined. It is also the bands first release since ending their relationship with Relapse Records. Weinman says that DEP needed the flexibility that only independence could give them. "We were on Relapse for over ten years. It was a really cool relationship, and a really interesting label. It was still pretty much a traditional record deal though. We didn't have a lot of operational or business freedom." Enter Party Smasher



incorporated. Weinman says the new venture offers Dillinger a level of freedom that a record deal could not. "Everyday there's a new medium for releasing your music whether it's digital or whatever. For this record we've done a lot of interesting packaging. This just gives us the ability to collaborate." Option Paralysis reflects DEP's new found pragmatism. "This was the first record we've written where we had the concept first." Weinman says that Option Paralysis is a symptom of the times we live in. "We're so overwhelmed with all this sensory overload from the internet

and computers and TV and iPhones and everything like that. It seems that a little bit of the artistic culture that we grew up in, it's just not really there as much." Information overload! The average person checks their email 25 times a day. Add in facebook, twitter, blackberry and all the other social media, and that's a lot of time spent waiting for an update. It's all just a way to kill the time, but when do people get creative?

Weinman says that we should all fear the comfort of homogeneity, "if everyone is experiencing the same things, at the same time in the same way as opposed to having to search for it. You know, going to some weird club somewhere and really do the research to get into this type of music." With everything available at the push of a button, how do you pick out the critical mass? DEP hopes they've found the answer. With the help of French label Season of Mist, Party Smasher Inc. provides DEP with the freedom to create and distribute their own music, on their own terms. Option Paralysis is a frenzied 10 track explosion of authentic sounds from a band with nowhere to go but up.

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## Sparky

By Ryan Holmes  
**AU: Where did the name Sparky come from? Possible marijuana reference in there somewhere?**

Jonzo: I think we were named for Thomas Edisons dog, but I'm not 100% on that.

Gramz: Not sure if it was Ballz or Nealz. I believe weed had a part in the creation of the name, but not a direct "refer"ance, no.

Ballz: Watch Aladdin.

**AU: How did you guys get together? Take me through your band history.**

Jonzo: I started coming to Sparky shows when I was about 18 because my friend Tim was in the band, he was playing bass for Sparky at the time. I loved the stuff they were doing and started regularly coming to their shows and coming to hang at the house where Chris and I think Neal lived at the time. I basically hung around the band until they realized I wasn't going to go away, and when Tim left to pursue some other projects Chris asked me if I was up for it.

Gramz: I met Chris at Long and Macquade and also recognised him from Costco as well. Tallus also brought me out for drinks at the snooker shack, and then that is where I met Nealz. Then already having been in the band I met Jon at shows playing with Driven..

Nealz: Picture, it, Sicily...no, um...I was hiking through the hills of...no, ummm...I was teaching Chris how to forge signatures on some form at Costco, at the end of your shift you have to fill out a form, and you have to get signatures from all the employees, and you don't wanna bother anyone, cause you're a new guy and you won't



been a change in direction as far as song writing, but not the songs. Our sound per say has been progressing and maturing. In the beginning, Deftones, Sevendust, System Of a Down to Dillinger, to Mastodon, Faith no More, Incubus. Now, Melvins, Steely Dan..

Nealz: I think the biggest thing is doing what you're feeling at the time. Every music I love, if it's good, it can be gospel to death metal. If it's good gospel music, I'm going to dig it. I think a lot of ppl in the media, because of image, because of what comes with that, that attitude of, "Oh, that's crap, I won't listen to country," there's good country out there. As far as our style, as far as pulling cat's tails, you pull a cat's tail, see how it meows...if I like the meow...I pull that tail again...

Ballz: I just want to say, I think right now we're in a position where we're in disregard for expectation. We're in a place where we're playing music for ourselves. We've never really tried to cater or

get any street cred bothering ppl...  
Ballz: I think Nealz explained it pretty well. At that time we were jamming in my mom's basement and we didn't have a singer yet, and I liked the way Nealz forged signatures - I liked his style, so I asked him to join the band.

**AU: Your sound is pretty unique, and the new track on your Myspace is pretty far off from everything else I've heard. What kind of influences did you guys start with, and what kind of influences are you working around now?**

Gramz: There has

conscious aim what we were doing and the present moment is definitely no exception because we're working on it at our pace for pleasure and for the need to express. We haven't dedicated our lives to this band. We've been a part of it and we're patient with it, waiting for what's to come. It's been an ongoing reflection of where we're at and where we're going. We want to create stuff that we honestly enjoy and want to share. Until it's shrink wrapped, and then we'll need 12.00 bucks.

**AU: What are your songs about?**  
Ballz: Up until now, common lyrical themes have been cats, older women, and criticisms of the way the masses function. That's not necessarily what we're trying to say literally or on a musical level, because that is ultimately open ended, either way. Looking forward to bringing out music in the future that paints a better picture of where we're at psychically in our thoughts, and progression, saying things that we think are important.

**AU: Where are those samples in Omega from?**  
Ballz: Terrance Mackenna. He was an advocate for encouraging exploration of the mind.  
**AU: What's the Saskatchewan music scene like? Have they embraced Sparky totally or do you guys find you get a better response on the road?**

Nealz: I always found we got a real good response on the road...and at home too. The positive feedback is one of the driving forces keeping us wanting to continue playing, pushing forward. (giggles) what was the question?

Ballz: I love home, but it's refreshing to get that pure response you can only find in a first impression from unfamiliar spectators.

**AU: Any plans coming up for touring or recording?**  
Gramz & Jonzo: We are currently recording, with no sites set yet



Ballz: We record pretty much weekly, and are constantly writing...much of it freestyle and fragmented, so right now we're in the process of structuring pieces of the supernatural being that will inhabit the moon and your ipod shortly.

**AU: Final words for Canadian fans?**  
Gramz & Jonzo: We will be touring in the future, once we have release the new record and get some merch. Keep an eye out for The Sparky/ Great Sabatini split. It's out there.  
Nealz: Don't go chasing waterfalls.  
Ballz: Don't believe the hype.

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# Alberta Metal Awards 2010

By Allison Drinnan

This past August there was a great rumbling in the province of Alberta. It wasn't the sound of wild horses running across the plains, or the resurrection of massive fossilized beasts that once roamed the bad lands. It was the vibrations of Alberta's metal community gathering at the first annual Alberta metal awards which were held at the Distillery honouring the best that Alberta metal has to offer, which is a lot. The very ambitious journalist/photographer and founder of Pitch Black Magazine Pamela Porosky decided it was time to have a night dedicated to Alberta's head banging heroes.



The night featured performances from Death Toll Rising, Psychomantium, Awkward Silence and who better to headline than the veterans of Alberta metal Phantom Limb. Well not as crazy as the now infamous Calgary Beercore Awards, the AMA's provided a much needed spotlight for categories that often go unrewarded such as album production, or studio experience. Also awarded that night were Exit Strategy for the fan favourite and Divinity who took home the award for best metal album. With so much talent to be had in our fair province it is clear that this will not be the one and only Alberta Metal Awards this province will see. From deathgrind to more traditional thrash, the heavy weights of Alberta were very well represented at the ceremony.

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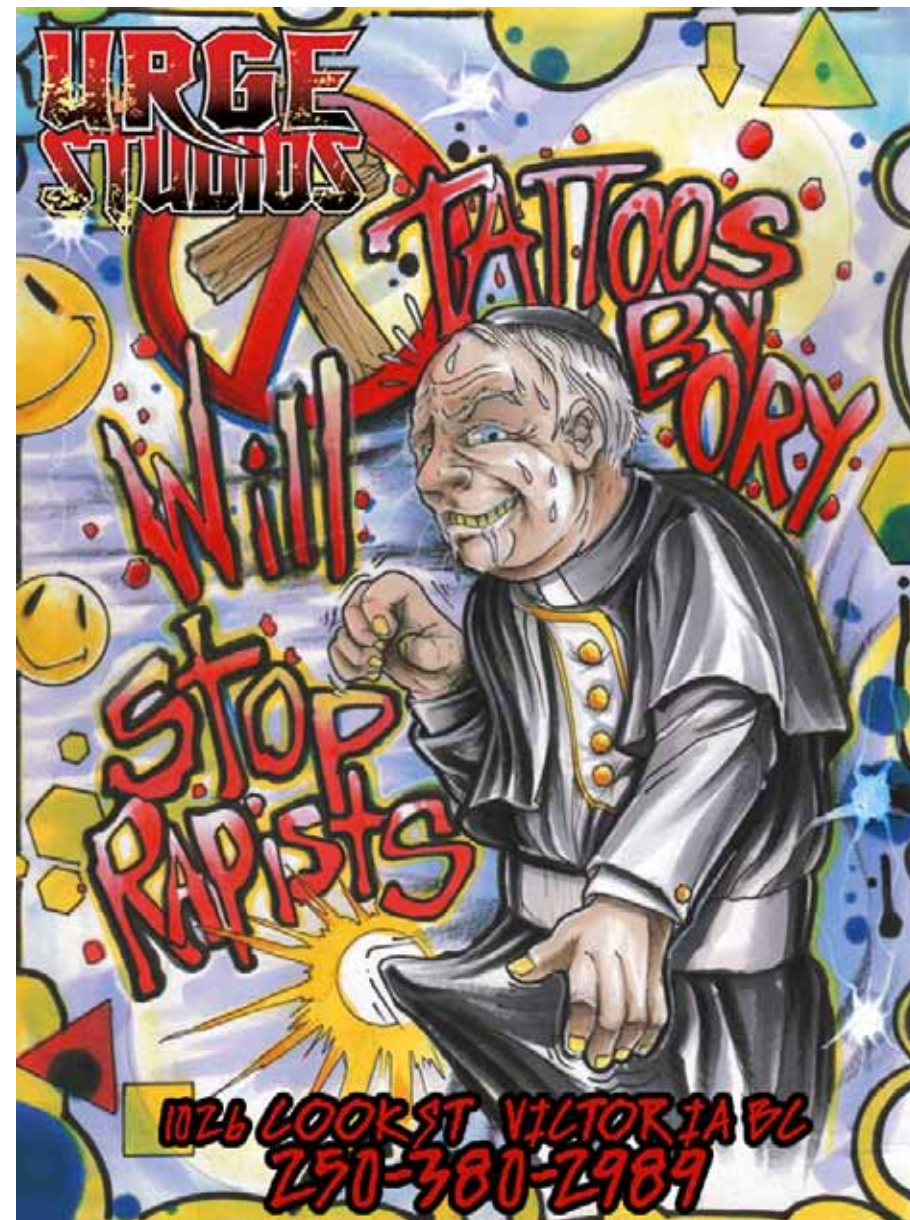
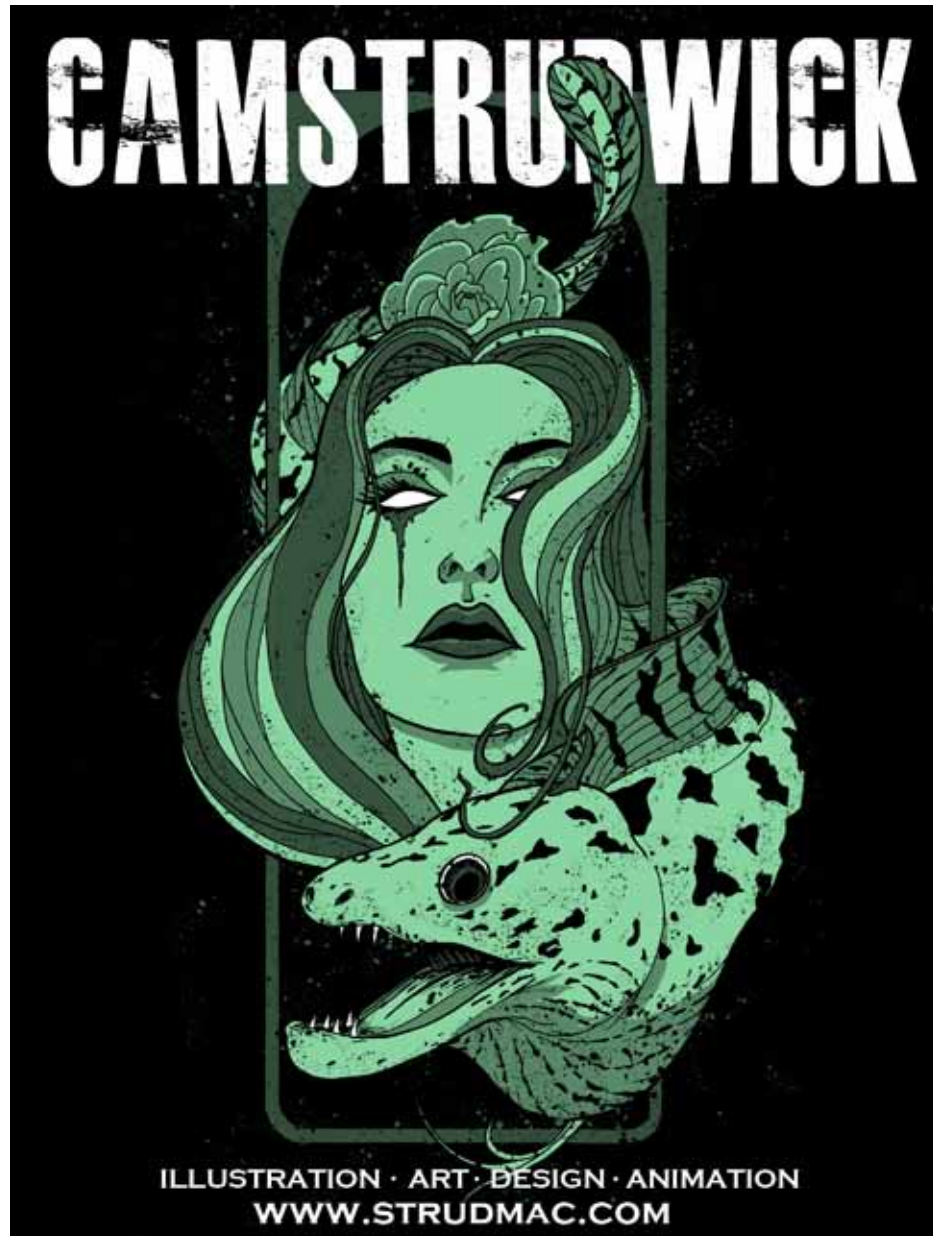
**Album Art – The Order of Chaos**

**Original Song – Death Toll Rising's "Visceral Remains" from the album Defecation Suffocation**

**Album Production – The Unravelling's 13 Arcane Hymns**

**Metal Album – Divinity - The Singularity**

**Fan Favourite – Exit Strategy**



## Art Hindle

By Ira Hunter

**AU: Who are you and what are you most famous for?**

Art Hindle: I am Art Hindle and I am most famous for many things. The biggest would be Porkys, and then David Cronenberg's The Brood, Face Off, and Black Christmas

**AU: Who were you in Black Christmas?**

Art: I was Chris, the boyfriend of the first victim and the guy that gets the police stirred up to look for the killer. I'm the last guy

in the last scene in the movie, with the hand in the attic when you know the killer is still in the house.

**AU: You worked on that with Bob Clark**

Art: Bob Clark was a friend and we miss him

**AU: What about working with Cronenberg on The Brood?**

Art: Cronenberg is a dichotomy, because The Brood is a dark and gruesome film but he was a lot of fun on the set

**AU: Any new horror movies coming out?**

Art: One called Monster Brawl, which is a wrestling horror one like WWE. World Wrestling...whatever, and I play a play by play announcer called Sasquatch Sid, and ex wrestler. I had a beard, all whited. A cowboy hat.

**AU: How would you describe the Festival of Fear to those who missed it?**

Art: It's not to be missed. You have 60,000 people walking around in either sci fi, anime or horror outfits seemingly normal except that there's a hatchet sticking



**AU: The movie Face Off is a hockey movie. We're Canadians so we like hockey..**

Art: It was made before Slapshot and it's basically the story of the greatest hockey player in the world who gets drafted to the Leafs and ties

to get the in the playoffs and he gets involved with a folk singer and the violence of hockey turns her off which causes problems in the relationship and he starts to fight instead of scoring goals

**AU: There were plenty of cameos in it**

Art: Oh yeah you couldn't make that film today, the NHL wouldn't allow it. Bobby Orr, George Armstrong, Ricky Lee...a ton of people.

**AU: Final words for Canadian horror fans?**

Art: Buy the magazine, support the movies and get my autograph at the next fan expo.

## ZOMBIE NURSE SHARON HILL

By Ira Hunter

**AU: Who are you, where are we and what are you famous for?**

Sharon Hill: I am Sharon Hill and I was the nurse zombie in the original Dawn of the Dead. We are at the Rue Morgue Festival of Fear and let me tell you, I love the people here from Toronto

**AU: You were friends with George then, you and your husband were in the movies. How many Romero movies were you in?**

SH: Two, Clayton Hill, my husband was also the sweater escalator zombie in Dawn of the Dawn and the weapons coordinator too, and then we were in his next movie, Knightriders. I was a location caster on that movie and Clayton was a second AD.

**AU: Did you live in the same town as George; how did it start?**

SH: Yeah, Clayton and I lived out of the city and George lived in Pittsburgh and we were doing operettas, singing and dancing on stage. We heard he was filming Dawn of the Dead and we put together a portfolio. He looked it over and asked if we wanted to be in the movie and we said "Yeah". So he said we would get credited in the film as featured lead zombies.

**AU: You worked on 25 other movies as a casting director, could you name some of the big ones?**

SH: Really that's how we got started was with Dawn of the Dead. Movie after movie production in Pittsburgh came and we were the main agency for a while. Gung Ho with Micheal Keaton, Mrs. Souful with Mel Gibson, a movie called Maria's Lovers. We did one horror film, Hellraiser 3. That was a great movie. Clayton was a priest and I was a nurse.

**AU: Typecast**

SH: I've been a nurse in five movies! I was a blonde nurse in Hellraiser 3. Clayton said "Are you sure you want her to be blonde?" and the director said "I want her to be a little off", so I was and Clayton had fun with that.

**AU: Was Clive Barker on the set?**

SH: I never saw Clive but when you're doing casting you're busy

**AU: Let's go back to Dawn of the Dead. You were in a mall with hundreds of zombies..**

SH: Well Tom Savini started with the makeup, but eventually myself and Clayton just did our own makeup. Actually for me, it was only my hands and then from the neck up. It only took 15 or 20 minutes. I liked that George had us up front all the time. The scariest thing was when the bikers came in. You couldn't jump out of the way because you were a zombie, but they came real close. At the end of the movie when the helicopter is leaving the roof, I'll never forget climbing the ladder and it was so cold. It was winter to boot and I couldn't wait to get back in. Another one was when we were against the door I was afraid of getting stampeded by the zombies!

**AU: So now you do the festival circuit where the cast comes together**

SH: Yeah I just did one in Germany. We don't travel as a cast but the promoters like to get certain people so

at this one it'll be me and the next year somebody else from Dawn of the Dead. But when you see them it's just like yesterday. Hugging each other and how ya doin. How do you feel now, George has moved to Toronto?

SH: We miss him but if he loves it here I'm happy for him

**AU: Final words for Canadian fans?**

SH: Keep on being fans of Dawn of the Dead. I love the fans and I love Dawn of the Dead. I have a special place in my heart for it. I'm glad to be a part of it

**AU: Was there a zombie nurse in the remake?**

SH: No, but people were asking "Where is the nurse zombie?" so that would have been cool if I could have had a cameo

**AU: Do you have a website? Facebook?**

SH: Just look up Nurse Zombie!



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# Kevin Tenney Interview

By Laceration Lacey  
**Absolute Underground: You made a few of the most memorable horror films of the 1980s. Why horror specifically?**

KT: Why not horror? It has a built-in audience who will go see a film they've never heard of, with a cast they've never heard of, and who will give it a great word-of-mouth review if they like it; trying doing that with a love story or a romantic comedy. I don't think it's a coincidence that three of the most ridiculously successful low-budget films in the last 10 years—I.E. Blair Witch Project, Open Water, and Paranormal Activity—have all been horror films.

**AU: What are some of your favorite classic genre films that enticed you to do these kinds of films?**

KT: I wasn't necessarily a huge horror fan when I was younger; I was more

of an Alfred Hitchcock, Sam Peckinpah, and Stanley Kubrick fan. But I did really like Jaws, ALIEN, The Exorcist, The Omen, and The Legend of Hell House. I did not become a fan of the low-budget horror films like, The Evil Dead and Halloween until much later, after I had already directed my first few professional features.

**AU: Witchboard - personally not my favorite film that you've done but it managed to sell over 100,000 VHS copies back when it was released, while opening many doors for HBO after it premiered on the station**



**and gained the highest rating of any program that aired that particular week. Why do you think Witchboard was such a success?**

KT: Witchboard was a screenwriting assignment while I was a student at USC, and it was the first feature screenplay I'd ever written.

It was also my first attempt to write something in the horror genre. So to have it be produced and to be able to leave film school to direct it, then to have it open in 1,100 theaters in the U.S. as the fifth highest grossing film of the week, was pretty much a surreal experience. It then went on to receive great reviews and do fantastic business in the rest of the world, so I am definitely proud of it. I honestly have no idea why Witchboard became so successful. Since I did not come from a horror background, I concentrated on developing the characters, the way most non-genre films do, and I think those characters and their problems resonated with the audience. At first I was afraid that I'd focused on the drama of the story too much and that the film was not scary enough, but after our first few screenings for distributors, I knew we had something. It was funny to see all of these jaded professionals jumping and screaming throughout the film.

**AU: 'Night of the Demons' was another one of the first films you did. What was the outcome like at the time of its release in comparison to the preceding success of Witchboard?**

KT: Night of the Demons was actually my second film. It never achieved the same magnitude of success as Witchboard, but it still received a strong theatrical release and was very successful financially. And the fact that many young horror filmmakers today emulate it while listing it as one of their favorite films from their youth also makes me proud. It pleases me to have created such a cult favorite, especially when you have no idea at the time whether or not the fans are going to respond to what you're doing. I just try to make a film I'd personally want to see and hope my tastes coincide with the general public.

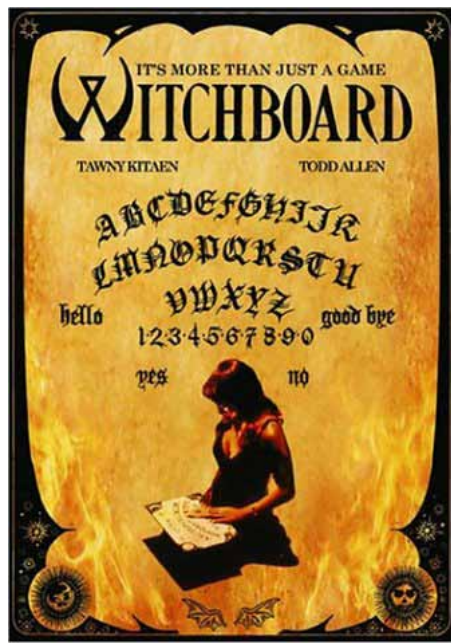
**AU: What the hell is up with the Linnea Quigley lip stick insertion scene?!**

KT: The writer/producer Joe Agustyn had written a scene in which Linnea

Quigley's character, Suzanne, vomits bile on her own abdomen, which burns her like acid. Then she inserts the lipstick into the hole that's been burned in her flesh. I felt the scene didn't really accomplish anything and the whole bile-vomiting bit had been done in 'The Exorcist. I came up with the alternative idea of making the scene sexy, instead of gruesome, so that the audience would be caught completely off guard when she shoves the lipstick tube into her nipple. After telling everyone my idea, I actually had second thoughts about it, but by then the producers and FX team were in love with it. The rest, as they say, is history.

**AU: How do you feel about Adam Gierasch's remake of Night of the Demons?**

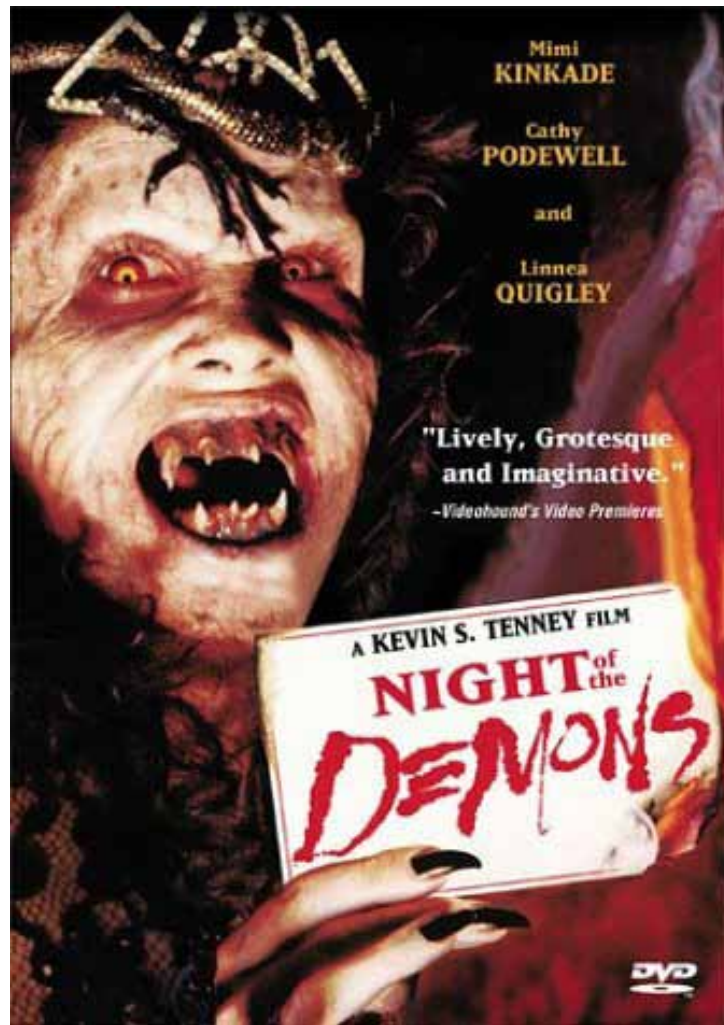
KT: I think it's a funny, gory rollercoaster ride that the fans will really enjoy. It's actually more of a re-imagining than a literal remake. Its budget is more than five times greater than the original's, and it stars established, name actors, as opposed to the newcomers we cast the first time. It's been a surreal experience for me to see all the hype and buzz preceding this version's release when the original came out with no fanfare



and had to slowly build its fan base.

**AU: Any current projects, anticipated release dates for upcoming movies?**

KT: Prodigy Entertainment has bought the rights to Witchboard, and we're trying to put the financing together for a remake later this year. Like Night of the Demons, I plan to produce but not direct. I'm also currently writing two new horror screenplays as well as my first novel.



## Halloween in the Garden City: Ghosts & Ghoulies in the Capital

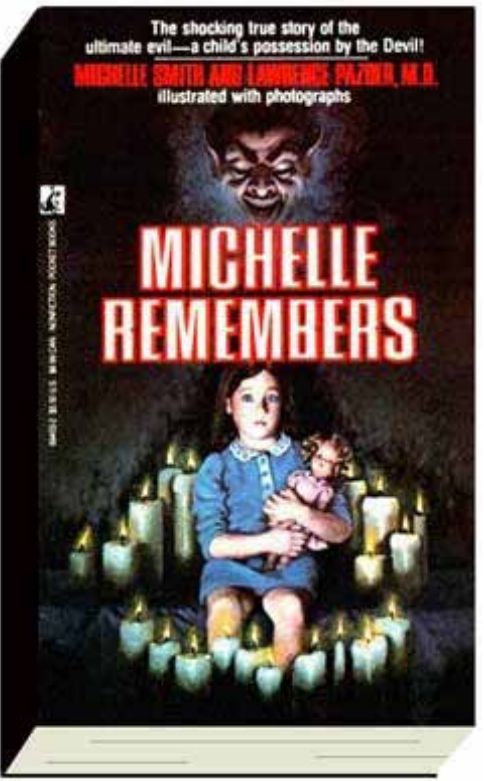
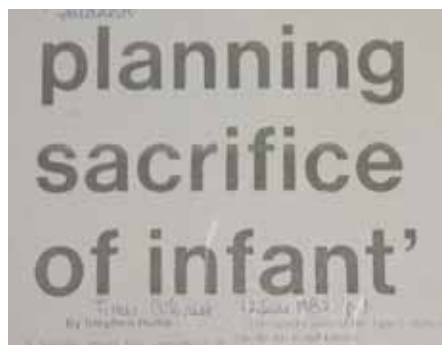
Duane Soebagio  
 Some of my friends think the city is much tamer on Halloween since the ban on fireworks a few

years ago took the bang out of some of the evening but Victoria is one city that does not need fireworks, pumpkins or latex masks to augment a permanent aura of dread that can be found if viewed in the right location at the right time with the right kind of eyes. A city known for its gardens, gothic architecture and old English charm on one side of the coin, the other side holds hidden Masonic patterns to the cities architecture and screaming ghosts in the gardens who get more than a little pissed off if you cut the wrong flowers. Those "lucky" enough to have grown up in the city may have witnessed a few of these oddities and would say that one in three people believe it to be a magnet for paranormal activity. Truth or fiction, I counted at least nine books about Victoria's ghosts and even more about its other odd history. A website forum devoted to Victoria's secret tunnels has been active since 1995 and at last count hosts up to 150 plus pages worth of info. There is the Facebook group Supernatural Victoria that has some creepy pictures

caught in Bastion Square and some old haunts that are no longer standing, along with first hand accounts of some of the cities paranormal action. Local historians do daily ghost walks around town as well as bus tours and trolley rides. It is almost impossible to think of something in the realm of paranormal or crypto zoology that is missing a mascot in this town. You got

your sea-monsters, lake monsters, UFO sightings caught on video, magical ponds, hellmouths, Freemason architecture, conspiracies, B.C. Liberals and other creepy shit. For a few years even the official Tourism Victoria website was cruising the bandwagon with nuggets of info about mermaids in Active Pass and Mystic Springs near UVIC. As

much fun as gals with flipper stories are, some of the towns history is not bragged about so much in print these days nor will you find it mentioned anywhere during 'Tourist in your own Town' week but fun facts abound buried in the city archives. We have the dubious distinction of perhaps being the birthplace of Satanic ritual abuse syndrome from the case read about in Michelle Remembers, an entertaining read in which a woman recalls her time as a five year old... being tortured in houses, mausoleums, and cemeteries, being raped and sodomised with candles, being forced to defecate on a Bible and crucifix, witnessing babies and adults butchered, spending hours naked in a snake-filled cage, and having a devil's tail and horns surgically attached to



her. Whether or not any of this happened, it had a resonance in the city without even making any mention of Butchart Gardens or high tea. It was however, made into a song by an 80's metal band.

The backlash caused some to wonder if there were secret rituals held in the dead of night, some "journalists" purporting to bear witness to secret ceremonies and at least one panic-fest getting a fair bit of attention when the local newspapers began posting headlines like "Satanists planning to sacrifice infant" and "Heavy metal" tapes were kept behind the counter at Lyles place like hillbilly heroin. Every time a dead chipmunk was found in Beacon Hill in a often

erroneously perceived proto Blair Witch festooning of twigs, the blue rinse brigade went into a deadbolt inducing panic downing valium with their Earl Grey. Ah, the good old days. When the city is not being used as a



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## Thoughts of Phil Anselmo – Arson Anthem

By ERIK LINDHOLM, CHRIS FINCH, HEATHER FURNEAUX

On a laconic Friday afternoon, Absolute Underground gathered to quiz an icon - Phillip H. Anselmo. He is one of the few stars who have remained 'underground' while courting success with top-sellers Pantera and Down. Through smaller projects such as Superjoint Ritual, Viking Crown, Necrophagia and now Arson Anthem, he has cemented his reputation as an 'any place, any time, any reason' singer and guitar player.

Now, with his Housecore label hitting stride in a complex business environment which sees many of metal's largest labels choking, Phil gives insight into what is real music, the perils of drug use, and the definition of extremity. Get learned, son. Like it or not, he is an undeniable metal force, year after year.

**AU: We told work that we had an AA meeting to go to...**

Phil Anselmo: Arson Anthem, that's my next AA meeting. The old body will tell you when it's had enough.

**AU: Which bands have influenced you to play the 80's hardcore guitar sound?**

Anselmo: Discharge on "Hear Nothing See Nothing Say Nothing" record. I love it. But we're not just another D-beat band. And when I say Black Flag - I mean it. There is a free style feel on "The Process of Weeding Out" where Greg Ginn and Kira were very irrelevant to each other, but it made sense in the end. Also, Agnostic Front, the anthems and energy. As far as influences with AA, I'd say Die Kreuzen and Voivod.

**AU: You've played over the years in many styles, black metal, southern, hardcore. Why did you want to write hardcore at this point in time versus, say black metal?**

Anselmo: Put it this way. Superjoint was originally supposed to be a hardcore effort. It turned out metalcore, it didn't really turn out the way I wanted. AA is stripped down. I'm catching your vibe - there's a shitload of American black metal right now. That's why I'm not doing it. I did it in '94 and '96. It's not boring, but I've done it before. Arson is stripped down, I don't want to compare it to Superjoint, the original ideas were similar but the results were night and day. The first EP, we wanted it to be loud and horrific. Love it or hate it, and most hate it. However, the full length makes the first one look like child's play.

**AU: We saw you playing guitar with EYEHATEGOD in France...**

Anselmo: It had to be 'Sisterfucker'. It's the only one I can remember. It's the "Smoke On The Water" of NOLA sludge. [laughs]

**AU: As far as guitar, who influences your style?**

Anselmo: Ah! Dude, it's like when someone asks me what my vocal influences are - they are fuckin' vast. I grew up a metal kid with punk friends. I was hooked up in the 80's with the tape trading and I heard every demo I could get my hands on. Put it this way - I've written riffs for Pantera, Down all these fuckin' bands. But Lord knows, when I wrote a riff for Pantera and Dimebag grabbed it, it sounded ten thousand times better. You can't leave out Greg Ginn. Agnostic Front. Tony Iommi. It's not so much the musicianship, it's the delivery! I'm not a guitar nerd, I don't know anything but the blues scale, bar chords, diminished chords. And I've got an SG from '66. You know? [laughs] Thanks.

**AU: In new music, people get way too carried**

**away with the production and technicalities.**

Anselmo: I agree. Technical shit has been going on since the seventies with prog-rock. Right now, there is a rut. There is a lot of regurgitation out there, time for some new organic motherfuckin' sound! The fact is, I started a label, and as a musician I like to believe, not all the motherfuckin' notes have been hit! I'm looking for bands that are hitting those hidden notes. The growth in music is not going to come from more parts and trippier timings. Technicalities aside - it's not that impressive. Bands can be as technical as they fucking want. In the long run, it's more about what



is your subject? What the fuck are you singing about? Is this really a song? You hear these bands, part after part after part - end. I get it. I've heard that all before.

**AU: Feel at the end of the day is the ticket. So, how do you want to deliver music to the new generation? In the age of the internet... what is underground?**

Anselmo: That's an interesting question, because there is no way around selling or not selling every fuckin' record. I'm guilty as anyone - you get a CD and load it onto the iTunes and throw the fucker away. I know for a fact I didn't do this to be a millionaire. This is a statement. I'm still finding my way. The

more you dig, the more you find. Say a thousand submissions come in. Nine hundred sound like Pantera or Down. I'm not looking for that. It's been done, man! If you want to make something new, you have to throw tradition out the window! Think about the first time you heard Hellhammer, man, it was strange. Like fuckin' bizarre! And twenty years later, it's still a favourite band. I'm trying to bring out different shit. And to be extreme you don't have to play with distortion and a double kick. Extreme doesn't have to be metal.

**AU: As far as self-examination goes, do you see that in other formats, like writing? We saw Henry Rollins in town a few months ago, and he fully stepped away from music and stuffed his personality into speaking, writing, acting and hosting TV shows. Do you feel like you have some non-music outlets you want to explore?**

Anselmo: Yeah! I don't want to take it as far as him. I don't see myself acting. He is a great writer. I don't see myself doing a talking tour, but you know, I don't 'not' see it. And yesterday, I talked



with Mike Williams. He did a poetry reading this past weekend. And he asked me if I wanted to join up on a future one. I've got hundreds of poems. And now I'm working on a book with artwork by Away from Voivod. It's gonna be nerve grating. Self-examination is an enlightening thing, sometimes it's brutal. I've been writing this proper book for a while. It's not just a Pantera book, a rock autobiography. It's a different kind of book. You talk about self-examination, and I look at the lyrics, a song like 'New Level' and you think, 'motherfucker' you know? I was 23, in my strongest body, and I

was a fuckin' maniac! I could walk through walls! In retrospect, 18 years later, wow, what I spot I was in. But when things get complicated, and every life, all mankind - there is not a perfect motherfuckin' being that does exist. No one has it figured out. And humans are cruel. Growing up in this spotlight where everything is documented in magazines... it's kinda easy to see where you went wrong, and figure why and where, and then you got a remedy to that certain dilemma, and that is what I need to share with the world; the remedy to pull you out of that particular human hole. And there are many pitfalls, trip-wires and landmines in life, you gotta be prepared.

**AU: We got one last question for you, what is extremity to you?**

Anselmo: Extremity... [long pause] extremity is the idea that overthrows all emotions and takes you over from the inside out, and turns into a tangible thing, when you take that one step forward and it spreads like wildfire. And the next thing you know, it's contagious and everyone is feeding off that particular energy. And that's the best way to describe it.



## Animals as Leaders

By Dyracula

**AU: How did the Animals as Leaders project start out of the band Reflux; where did Prosthetic Records come in?**

Tosin Abasi: During my time in Reflux Ex Johantgen at

Prosthetic records came up with the idea of me doing a solo guitar/instrumental CD. It took me some time to embrace the idea but I'm glad I did.

**AU: The name represents the myth of human supremacy and that man and animals are equal beings. Do you think this message is**

important in a music scene where people seem to want to be segregated?

Tosin: Well. I think it's a function of the human mind to categorize, so segregation may be built into the way we perceive the outside world. As far as our music is concerned, we purposeful blur the lines between genres. Maybe inadvertently we are challenging musical segregation?

**AU: Who are some of your influences, in both guitar and song writing?**



Tosin: I'm a huge fan of Adam Rogers and Kurt Rosenwinkel lately. I'm also listening to a lot of electronic artist like Siriusmo, RESO, and Flying Lotus. It all should yield some interesting results in my writing haha!

**AU: Did you consider adding vocals to the music, or do you feel that would give it**

limitations?

Tosin: I plan on working with vocalist in the future but I'm into the idea of Animals as Leaders remaining instrumental. **AU: Being on the Dillinger Escape Plan tour and now Summer Slaughter, have you found that being an all instrumental band has made your music more universally accepted by listeners who have come across you?**

Tosin: Absolutely. There's so many people who don't expect to like music without vocals but I think it allows space for a different experience of want a "song" can be.

**AU: Have you been writing for a new album?**

Tosin: Currently playing around with riffs for the next album. Navene and I have already done a demo song. I'm very excited about it.

**AU: Last words for the Canadian fans**

Tosin: Don't be like Americans.



## Decrepit Birth Interview with Matt Sotelo

By Allison Drinnan

Sometimes keeping things mellow is the key to a successful tour for a band of any musical genre whether it be extreme metal or otherwise. Let out all that pent up aggression and rage on the stage and kick it calmly after the show with your buddies, a couple beers and maybe some mind altering substances. Although Decrepit Birth plays some of the most mind blowing tech-death around, guitarist Matt Sotelo demonstrated in an interview with Absolute Underground during their Summer Slaughter Tour stint this year that he takes a pretty easy going attitude to the whole brutal sensor assault thing associated with their music. Having just released the critically well received and high selling album, Polarity, Sotelo is a living example of the album title. He maintains a sense of stability between the two sides of the death metal musical coin. Balancing the command and aggression of the shredding metal guitarist with the observant and reserved artist who takes time to really listen and appreciate all facets of creativity in life.

**AU: Absolute Underground: So how has Summer Slaughter tour been going so far?**  
Matt Sotelo: It's been going very well. The crowd

reaction has been really killer so that's really cool.

**AU: That's great! How have the Canadian stops on the tour been compared to the States?**

Sotelo: Canada is always awesome. I mean I'm really into the Montréal scene. I think it's really awesome and I have a lot of friends out there so going over there was totally cool. We just got here today

so we'll see what happens in Calgary. **AU: Yeah I have heard great things about the Montreal scene. So do you have any crazy stories from the tour so far? I have heard some from other bands about the previous years, and they were pretty intense.**

Sotelo: Not really [Laughs]. As far as us, we're a bunch of stoners from California so we just smoke a lot of weed and don't really go too crazy. I mean our drummer is a little bit younger than us so he gets a little crazier. He likes to get kind of nutty and that's fun for us, but really we're just a bunch of stoners. So as long as we have some weed and get to crush on stage we're happy.

**AU: Cool. So tell me about the new album. I would really be interested in the story behind the title Polarity.**

Sotelo: Polarity was something that I came up with but Bill (Robinson) kind of put his input into it as well. It's just about balance and positive and negative and then all that kind of stuff. Polarity you know? Everything in the world to us... it would be weird if everything was all good or all bad. You need that balance in life. I have my family life when I'm at home and that's my home life and then I come out on the road and it's a contrast. So that's sort of Polarity for me. The balance between home life and this, and just so many things in life! Bill is really good at talking about that 'cause he is the more poetic one.

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Musically, it's kind of like there's a lot of melody and brutality, which is kind of like a positive and negative. The melody being the more uplifting stuff and the brutality is crushing. It's kind of like a balance....Polarity.

**AU: Talking about the balance of extreme and melody, I find there is sort of pressure, here in Alberta anyways, to be more extreme. Do you feel pressure to be extreme with your music?**

Sotelo: No I never go into anything with certain expectations. I just do my thing you know? I have all kinds of influences from all kinds of music. Not just metal. If you look at my iPod there's a bunch of different stuff. All of our iPods. I listen to a lot of jazz and classical. We're not trying to be a certain genre even though, yeah we play death metal and that's what people say. We take influences from all types of stuff. On the surface we fit into technical death metal, but I don't like that title

**AU: Tech Death? Why is that?**

Sotelo: I'm not really trying to please any of the listeners. The music is something that comes from within and I just want to make music that makes me happy. I'm happy to share it with anyone that wants to listen. Even if one person just bought my record I would continue to do what I do. Of course my bros are helping me so it's nice. We just do what we do and as long as we're happy as a band. No matter what song or what certain style it might be like even jazz influenced stuff. I like the term progressive or "prog" or something like that

'cause we progress into so many different styles. Technical is just one thing or one part of it. That's my take on it.

**AU: I've read that there has been a lot of divide between your fans over the first album and then the next two that you released. Kind of the "Original" fans versus the "New" fans. Is this true, or just sort of media speculation?**

Sotelo: It's true. It's definitely true. Because the first album was just more of that technical, crushing, brutal stuff with no real melody to it. There were no solos or lead harmonies or anything. It was just like a big crushing album with blast beats. I wrote that stuff when I was a teenager and I had tons of aggression and tons of angst and that's why the first album is that way. I still think that we can do that stuff, especially on the new album more so than the second album. I think we put some of those ingredients that we used on When Time Begins, the first one, back in and I've even heard some people say they can hear it in there so that's kind of cool. **AU: Who would you guys want to cover you? Any genre. Give me something people wouldn't expect. Something obscure!**

Sotelo: Something people wouldn't expect? Depeche Mode. Definitely. Depeche Mode does a cover of Decrepit Birth. I love Depeche Mode. **AU: I think that's the best obscure answer you could have given! Is there anything else you wanted to add?**

Sotelo: Just for people to check out our new album if they haven't yet. We will be back on the road as soon as we can all of 2011. New album by 2012. Hopefully. We'll see. And that's about it!

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Unknown what to expect at my first metal conference, they wasted no time in presenting an all-star panel consisting of Canadian metal film producer Sam Dunn (*Metal - A Headbanger's Journey*, *Global Metal*, *Flight 666*, *Rush*), Tom Angelripper of Sodom, host of Sirius XM's *Bloody Roots* and author of *Sound of the Beast*, *The Complete Headbang History of Heavy Metal* - Ian Christie, all moderated by the hosts of Megawatt Mayhem, JP Wood & Kevin Woron.

They started off with Ian interviewing Angelripper, going through Sodom's early days as well as taking some questions from the audience. "How do we get the magic that you guys created back in the 80's back in the forefront?" asked one aspiring thrasher.

"You can't. Those days are over," laughed the Sodom frontman, while referencing how the business has changed, a common discussion theme throughout the day.

While you could sign up for specific workshops throughout the day about metal gear, sound engineering, entrepreneurship, and journalism (and more), the speaker that stole the show was tour guru Martin Atkins. Coming from a mix of bands including Killing Joke, Public Image LTD. with Johnny Rotten, Ministry, and Pigface, Martin's experience and dry british wit help you see the big picture in terms of goals and aspirations while keeping in focus strategies and making sure those goals are attainable. Martin suggests multitasking (be a screen printer, save money, make money), market yourself (be nice to everyone) and 'Don't overplay your local market - (Yes you are!)

Atkins also touched on subjects from his book like merchandising "the question isn't 'do you want a shirt?' it is which shirt on our wall do you want?"

Taking on speaking engagements when he is not teaching at the Madison Media Institute in Chicago and contributing a regular blog on [suicidegirls.com](http://suicidegirls.com) he is working with own label Mattress Factory Recording Studios. Needless to say his massive CV of experience and insight in this book is not something you should miss if you are in the music industry or trying to keep your head above water in it.

While it is unsure if this conference will continue annually, everyone who I spoke to who attended plan to return next year. Great networking and a great primer for a weekend of metal.

- Chad Persley

guys are just starting to get noticed and already have a good stride going for them. Don't wait for Iron Maiden to come through again, just watch **Striker**. **Divinity** were right at home on the big stage. If anyone hadn't seen them before, they now know what the paragon of Calgary metal is. It takes a lot of reserve and concentration to pull off those involved tempo changes, but maybe even more talent to have stage presence with it. The next three bands might have been booked to go after another due to each having a gimmicky stage costume. **Martial Barrage** were like an evil version of the Frostbacks, wearing pitch black ski masks and bandanas over their faces which made me believe they were somewhat national socialist in their approach. The militant rhythm to the black metal core of the music reinforced this. Whatever they stand for in their approach, who cares. I like em. **Midnight**, with a discount-spray painted logo behind them in ye old witchcraft style text, wore warlock hoods over their heads while playing a very old school Venom recipe of blackened thrash. The singer told the crowd a story of jaywalking in Calgary, when a Mountie stopped him and asked for his ID. "Cleveland eh, well that makes sense, people from there do whatever the fuck they want." I like his attitude, and this band. **The Devil's Blood** looked like they just crawled out of the womb on stage. Got to admire a guy who can get his leather pants sticky. Talented band, but the female operatic singing style wasn't a highlight. Her statuesque poses had an air of contrivance too. I understand the booking though, the festival caters to all types and styles. **Metsatoll** used probably five different unique instruments on stage. I like the air-guitar in the form of a flute. **Sodom** were the proverbial king on the throne of war. The German thrash legends went through their whole catalogue, while even including a Motorhead cover. "Sodomay and Lust," "M-16," you name it. The crowd showed their deep appreciation with "Sodom" chants in between songs, and the band looked like they were having a blast. I know the phrase "underground metal" and the word "big" are opposites, but this was big night for underground metal. The anticipation for next year's fest starts now. Bigger, better? How can Scarab top it? Evil finds a way.

-Dyrcula



Martin's Book 'Tour Smart' can be downloaded at [invisiblerecords.com](http://invisiblerecords.com)



Midnight (above)  
Angelripper of Sodom (below)  
Photos Courtesy of Sarah Kitteringham



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OCT 05	WOLF OF TRANSYLVANIA AFTEREARTH	OCT 23	VASKI MARK INSTINCT SLIM PICKINS
OCT 07	DEAR CROW HICHA WHYTE WIDOW	OCT 26	THE BOOGEYMAN & GUESTS
OCT 08	THE RANDOM HUMANS FRONTLINE INFANTRY V.O.P. NATURAL ENSEMBLE CONSCIENCE DJ AMBIDECKSTRESS	OCT 28	CASH BRADSHAW'S ROCK HOP
OCT 09	THE RECKLESS HEROES CD RELEASE THE REMEDIES PRESS GANG COLIN DECKER FREE FALL	OCT 29	CRANIAL COLLIDE TRUCK AND GRIMZEN
OCT 10	XXX - MANS RUIN: 6 FINGERED FOXES WE FOUND THE BODY VERSUS THE NOTHING FRIGHTENSTEIN	OCT 30	HANG THE DJ: SCAREHOUSE
OCT 12	JELLO BIAFRA & THE QUANTANAMO SCHOOL OF MEDICINE TRANSFER .45 & GUESTS	NOV 04	KOVERED IN LIES QED
OCT 14	SLEEPING WITH TUESDAY COLUMBIA THE AUTUMN PORTRAIT	NOV 05	WAR EAGLE RISING BLAATED PIG PRESS GANG
OCT 15	ALKATINE WHISKEY FACE TAKE WITH AUDIO	NOV 11	NO OTHER WAY & GUESTS
OCT 16	THE MG42'S 20 CENTURIES STONEY SLEEP	NOV 12	THIS IS A STANDOFF SANITY IN NUMBERS SCARS AND SOUVENIRS SLAP BET
OCT 18	SKEPSIS & GUESTS	NOV 13	SLICK IDIOT EX-KMFDM MEMBERS VERSUS MONA MUR & EN ESCH MANNEQUIN DEPRESSIVE
OCT 19	TELFER & GUESTS	NOV 16	DELTA MOON
		NOV 19	DIESELBOY BENNY PAGE MARCUS VISIONARY
		NOV 20	JAMES SLATER & GUESTS
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**Until the Light Takes Us**

By Ryan Holmes

Until the Light Takes Us is a translation of Burzum's third album title from the Norwegian Hvis lyset tar oss. The film of the same name is the first in-depth documentary to feature exhaustive interviews with Varg Vikernes, who's infamous for killing bandmate Euronymous from Mayhem back in '94. A definitive documentary about the most controversial metal crimes in history has been long overdue. The filmmakers who tackled this job had never made a documentary before, and decided to make it after looking for a movie that explored the genre, and finding none.

"We were looking for a doc to rent, and couldn't find it. So being filmmakers we decided this might be an interesting thing to take on ourselves, and having never worked on a doc before, we just really weren't prepared for what it was really going to mean," says Audrey Ewell, from her apartment in New York that she shares with other director on *Until the Light Takes Us* Aaron Aites.

What it did mean was moving to Norway for two years, befriending some of black metals (once) most elusive personalities and documenting the people and relationships behind the cultural phenomena.

"It's a portrait, it's about controlling one's own creation, it's about mediation, it's about the way context changes one's creation," said Ewell.

The film itself might be a little more focused on personal relationships than music, but it does completely succeed in highlighting the dynamics between Varg and Fenriz, so many years after the rash of church burnings and murder. There's patience in the film that works towards letting the people who were there tell the story of what happened. Its focus on the people behind the music opens up black metal from the cult underground and exposes the main players as people.

"We wanted to be as honest as we could in our depiction while speaking really to the story that we were telling," said Aites.

It wasn't so easy to get Vikernes on board with the documentary, after being burned so thoroughly by the press in the past with the media circus that surrounded the satanic killings and a lack of representation of his ideas on why the events occurred. It took Aites and Ewell eight months of letter correspondence to finally earn enough trust to meet with Vikernes at Trondheim maximum security prison, where he finally agreed to be in the film.

"It was really nerve racking because we were already shooting for awhile before we got Varg and the project hinged on us getting both Fenriz and Varg, we weren't considering moving ahead if



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we didn't have both," said Aites.

Through the interviews with those who were present and involved in the criminal activity around the black metal scene in Norway, Ewell and Aites attempted to answer the burning question that Fenriz brings up so dramatically in the trailer; how the hell did it happen? The answer involves American cultural imperialism that was being imposed on Norway in the early 90s, a time when McDonalds and 7 Eleven started popping up in every corner of the country. From this certain strong headed youths reached back to 900 AD and tied the modern imposition of cultural value to the original Christian crusading that wiped out Norway's original cultural identity so many years ago.

"Burning churches because McDonalds was moving in, to simplify it drastically," said Ewell. Whether the message completely comes across in the 93 minute film is debatable. The imagery certainly invokes some of the ideas Ewell and Aites talk about, with long shots of American franchises interspersed with burning churches, but some of the points that Varg and Fenriz are trying to make can get fuzzy through the language barrier. There is a certain amount of ambiguity and historical revision that one can't help but expect from people involved in murders and church burnings. Unfortunately, until there is a cure for getting stabbed in the head, we will never be able to get a fully balanced picture of what really happened all those years ago. This documentary is as good as it's going to get.

*Until the Light Takes Us* will be available in both single DVD, double DVD and Blu-Ray editions on September 28th. The DVD and hi-def versions will be released through the Factory 25 imprint and they are currently taking pre-orders at their website. The special edition and blu-ray edition will have hours of bonus features ranging from extended interviews with Varg and Fenriz to the inclusion of other bands that were left out of the original feature like Ulver, Immortal and Enslaved. There will also be a lecture given by Fenriz on the history of heavy metal!

"Originally we had a four hour cut," said Aites, "We have more material than actually fits on the discs. We are trying to widdle it down so it can all fit."

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# Absolute Album Reviews

## Auroch – Stranger Aeons Independent

After a seemingly nonstop series of shows in and around Vancouver, Auroch finally have their LP out – and it's actually worth listening to! The black metal influence really comes through, especially in tracks like "Y'Ha Nithlei, but my favourite track – "Avatar" – really personifies that band as a whole. A very dynamic combination of Thrash/Black/Death that really does some interesting things that you don't hear too often. A very refreshing sound. Some of the older songs do still tend to come off a little sloppy, but you can see where they were trying to go. Overall the production quality is quite good, with lots of energy in the playing that doesn't come off as rushed. The vocals can sometimes get lost in the mix, but in general it's still great. In the past I've felt that they sounded like they hadn't decided what sort of sound they were going for yet – but in this album it really comes together in a way you can understand and enjoy. -David Warren

## Bad Religion - The Dissent of Man Epitaph Records

30 years into their career and Bad Religion is still going strong. Their latest offering is full of the fast guitar riffs, intelligent lyrics and infectious vocal harmonies that have been a signature of the band for three decades. Admittedly there are some fairly weak moments on the album. "Someone to Believe" and "Where the Fun Is" are complete throw away tracks, however "Only Rain" and "Pride and Pallor" are quite possibly the catchiest songs that they've ever recorded. If you're a fan of Bad Religion, then this will absolutely deliver everything that you've come to expect, however if you're among those that gave up on them years ago, this will likely do little to bring you back around. Overall, it's an excellent album, but it's certainly no Against The Grain.

-J-Unit

## Biblic Blood - Pale Face Destroyer Independent

Acid Sludge titans Biblic Blood have let forth the soul destroying "Pale Face Destroyer". Within this swirling drain of feverish dreams is a vision so blurred by psychedelia that one can truly perceive madness. Suzy Psycho's vocals range from a tortured, demonic 60's inspired, psychedelic wail to borderline 70's Heavy Metal. The album as a whole can be described as the newest, most psychedelic mutation to crawl out of the Sludge Metal sewer that is the Cleveland area quarantine. "Black Hole" and "Tourniquet" are the songs that showcase Biblic Blood the best.

-Ryan Primrose

## Crystal Mess

### Worms of the Earth Daylight Slayings Music

Worms of the Earth is the second release from Crystal Mess, who have been rising quickly in Calgary's punk/metal music scene. Formed in 2008 from the remnants of such esteemed bands as Red Hot Lovers, Dry Fisted, The Dabblers, and Six Feet Under, Crystal Mess throw Poison Idea and The Accused in a blender with Calgary skate legends Beyond Possession to create a raging sound all their own. Although the skeleton on the cover bears an uncanny resemblance to Eddy of Iron Maiden fame, and the Maiden influences are there if one listens hard enough, don't expect to hear any Bruce Dickinson-ish falsettos. To keep things simple, let's just say that Worms of the Earth is the aural equivalent of base-jumping from the Sears Tower with a backpack full of bricks instead of a parachute. Call it an exhilarating free-fall at 220

MPH, followed by an unfortunate and nasty splat at the bottom. If you like speedy, metal-influenced punk rock that isn't so harsh as to be unintelligible, then this album if for you.

- Chris Walter

## Damages / Unrequited React! Records

This is the second 7" released by this Vancouver band. Two tracks that are just simply perfect. It is a sound not heard of within the scene for quite some time. The tone of the bass has left me tongue tied trying to search for a proper descriptive word. The vocals are full of passion and rage and delivered with ferocity. The drumming is impeccable, and I'm certainly going to miss hearing Motor's fills and rolls on any upcoming Damages releases since he parted ways and moved back to Ontario. I draw a lot of comparisons to the Jesus Lizard when I talk about this band, they also have the feel of some early Black Flag & Born Against and to a lesser extent, Refused. It is emotional hardcore, in that they oft times sing of heart-wrenching events, circumstances and scenarios – but slapping a genre label on this band just isn't fair to them & I just don't know where to classify them, other than fan-fucking-tastic and musically gifted. Included in the packaging of this record we are treated to a high quality printed patch, always fun to pull something other than the record out of the sleeve.

- Pauly Hardcore

## Devils Brigade – Devils Brigade Hellcat Records

Some people will say that this album is disjointed, and some people will probably be quick to point out that the songs aren't exactly new. In fact as far as I can tell all of the songs have been around for quite awhile and some have already seen the light of day, but that does not lessen how great this material is, now that it is all rerecorded, and properly released as a whole. The album is definitely not disjointed, but it does show great diversity. There are straight up punk tunes, like the opening two tracks, "I'm Movin' Through", and "My Own Man Now", which really set the album off to a rocking start. By the fourth song, "Bridge of Gold", the music has taken a dramatic turn, to a very simple knee-slapping-toe-tapping style. The album continues on like this, taking twists and turns that are not expected but which all work to compliment each other quite well. From the mid tempo punk of "Who's Gonna Save You Now", to the haunting country twang of the guitar in "Ride Harley Ride, and its' absolutely superb basslines delivered via standup bass. The lyrics on this album range from tales of love, to outlaw road stories, to tales of desperation and depression all across the USA, though much of the lyrical content relates back to the San Francisco Bay Area. The vocal delivery on all the songs is as gravelly as anything Matt Freeman has sung in Rancid, and the music definitely has a diversity and flavour that makes it stand out from anything his main band has done.

- Pauly Hardcore

distorted, ear scraping offering. The album concept revolves around a sick and disturbing case of serial killing in their home region of Cleveland. "OHIO DEATH TOLL RISING" is a sick and distorted riot that grooves hard underneath the harsh and shouted vocals of Barcus. "The Ones That Got Away" is a head smashing thrasher that injects upbeat aggression into this evil album. The whole album has a raw and evil vibe which is emphasized by distorted samples describing the gruesome serial killings. On top of that, the entire EP sounds as if it was recorded in the same basement the gruesome murders took place. This is a fucked up recording and I highly recommend it.

-Ryan Primrose

## Northern / Demo 2010 Independent

The debut release from this instrumental trio has more atmosphere than our planet. It is a heavy release with shades of Isis, Pelican & Cult of Luna all throughout. The songs have no names on the demo, just listed I-V, almost like acts of a play, in which I hold this in the same regard. They don't exactly come off as stand-alone tracks, but as a whole, it is really something to sink your teeth into. Rhythmic time changes, meandering bass lines that go from subtle to aggressive in the blink of an eye. Distortion and effects on the guitar that range from spastic to serene. It's hard to fathom that something this intricate could be composed by a trio. There is no need for vocals and I certainly hope that they stick with the recipe that they have developed, because it is impressive! The packaging is simple, with a tentacled beast spanning the front and back of the gate-fold casing & as with most aspects of the band, they seem to want to let the music speak for itself. By far one of my favourite live bands in the city & they're only getting better, support these dudes, they are most worthy!

- Pauly Hardcore

## Devils Brigade – Devils Brigade Hellcat Records

Some people will say that this album is disjointed, and some people will probably be quick to point out that the songs aren't exactly new. In fact as far as I can tell all of the songs have been around for quite awhile and some have already seen the light of day, but that does not lessen how great this material is, now that it is all rerecorded, and properly released as a whole. The album is definitely not disjointed, but it does show great diversity. There are straight up punk tunes, like the opening two tracks, "I'm Movin' Through", and "My Own Man Now", which really set the album off to a rocking start. By the fourth song, "Bridge of Gold", the music has taken a dramatic turn, to a very simple knee-slapping-toe-tapping style. The album continues on like this, taking twists and turns that are not expected but which all work to compliment each other quite well. From the mid tempo punk of "Who's Gonna Save You Now", to the haunting country twang of the guitar in "Ride Harley Ride, and its' absolutely superb basslines delivered via standup bass. The lyrics on this album range from tales of love, to outlaw road stories, to tales of desperation and depression all across the USA, though much of the lyrical content relates back to the San Francisco Bay Area. The vocal delivery on all the songs is as gravelly as anything Matt Freeman has sung in Rancid, and the music definitely has a diversity and flavour that makes it stand out from anything his main band has done.

- Pauly Hardcore

## Pantera / Cowboys from Hell - 20th Anniversary Edition Rhino Records

Has it really been 20 years since Pantera layed down the framework for which metal & hardcore acts alike would sculpt their sound around? The answer is yes, and to commemorate this event Atco

& Rhino have taken the original Analog recordings and remastered them. Each member takes a moment to reflect on the band & album in the liner notes. The Abbott brothers, Vinnie & Darrrell formed the band in the early 80's and spent the majority of that era releasing Power/Glam metal albums. Anselmo joined in '87 and released one Glam/Thrash inspired album before they really branched out and solidified their dominance in heavy metal with CFH in 1990. It was on this offering where they abandoned that glam sound and steered the band in the direction it was to take for the remainder of their notorious career. Included in this package is a second disc that holds a previously unissued live set from Foundations Forum in 1990 as well as the aLive & Hostile EP for a total of 12 polished live recordings where you can really hear how in tune with each other as musicians this group really was. If you fork out the extra cake for the Deluxe Edition you get another extra disc that includes Demo tracks of all the cuts on CFH, a cool little peephole into the Pantera universe. This album is definitely a watermark for Heavy Metal and a much deserved re-issue. My only complaint is the lack of video bonus footage.

- Pauly Hardcore

## The Sex Pistols – 'Nevermind the Bollocks, Here's the Sex Pistols' Virgin (UK), Warner Bros. Records (US)

The Sex Pistols' debut and only studio album is the defining album of the '77 punk explosion; it's crude lyrical structures which spewed of political disgust, reckless rebellion and anarchy embodies the punk stereotype to this day. The album is an icon first and a piece of music second; Johnny Rotten's vocals are that of character and not song. The tracks are repulsively savage in their scrapping attempts to be controversial, and the band's most influential member is considered to be possibly the worst bass player to have his name on a number one hit record. This is rock 'n roll scrapped to its rawest, at its ballsiest. This is punk. Never mind the Bollocks... here's the Sex Pistols. Sid Vicious appears on one song within the 39 minutes, that song being 'Bodies'. Notorious for his horrid bass playing, Sid's parts were usually scrapped and replaced with ones done by Steve Jones. However, it is on this definitive track that the most intriguing bass lines of the album are presented. Not saying they're anything of majesty and skill, but that dive-bombing. Love them or hate them, and there are a lot of

people on both ends, the Sex Pistols will go down in history as a figure-head in late 70s counterculture with a single album under their belt. Their influence rivals that of the Ramones, often cited to be the inventors of punk rock 'n roll. However, the Sex Pistols are said to have spawned the New Wave movement, 'No Feelings' making this more obviously apparent. Malcolm McLaren, the band's manager, even created the very term in order to compare punk rock with the 60's Situationist movement of France. The more you know...

-Hadyn Domstad

## Scythia – ...Of War Independent

A very gentle beginning to start off Vancouver folk metal act Scythia's... Of War, with dual vocals of both genders serenading the listener like a Shakespearian monologue spoken in a soft, undemanding voice by one John Malkovitch . Ironic, when considering the title to the album. Immediately, the folk instruments make their presence. Lots of violin and keyboard as the second track comes in with its playful intro; soon we begin to hear the more true sound of the band as the beat kicks in, which is folk metal through and through. At times, an oboe, cello or flute will pop up to give the piece a tad more flavour. There is no doubting the musicianship of the band, with melodies shooting out like arrows from a skilled, pointed eared archer. Unlike Finntroll or heavier bands with a folk sound, there is no crunch to this album, which makes it extremely easy to listen to when trying to relax. This isn't a bad thing. Take off your armour; tie up your steed curl up with the album like it's a good, familiar fantasy book in front of the fire. Then make love, to ...Of War.

-Love not Dyer

## Street Dogs – Street Dogs Hellcat Records

This Street Dogs album is self-titled their last was entitled State of Grace. This one could easily have been called State of the World. Delivered in their usual boisterous street punk style these are anthems of the working class with some of the songs lyrically serving to remind us of exactly how urgent a state our world is in. In particular the extremely bleak track, "Portland" which asks us what we should do about the recession, and answering back that no one knows. Not everything is a loss in the eyes of these blue collar supporters, "Up the Union", reminds us that, "low

low prices (are) at the cost of human rights", and that we should unionize, and "picket every Wal-Mart site". Musically the album ranges from fast paced and aggressive, to Celtic, to mid tempo with big choruses, which manages to keep it anthemic throughout. The Street Dogs come out full force on this album with a collection of strong songs about everything from current politics, longing for loved ones and past scenes, to the oversaturation of the human mind within our current "global village", and last but not least a true feeling of comradery and brother/sisterhood.

-Chuck Wurley

## Them Crooked Vultures - Them Crooked Vultures RCA (UK), DGC/Interscope (US)

This is what I'd call alternative rock; a clusterfuck of west coast beat, pessimistic grunge and modern-day Led Zeppelinism. It's not quite psychedelia, it's not quite blues, and it's not quite hard rock. Now, take all that boogie and swing and boggle your mind around the actual personnel line-up. Ladies and gentlemen, introducing: Them Crooked Vultures. The first track, provocatively entitled 'No One Loves Me & Neither Do I, gets you right into it, as its intentions promise. David Grohl's percussion is so garage-rock it's almost as if you're there in the studio listening to the rough take after a jam. 'Interlude With Lubes' is a 21st century LCD trip in itself, providing 'acid and poison and chemicals, baby', all the while 'Spinning In Daffodils' reeks of some nostalgia so deliciously Yardsbirds-esque. 'Scumbag Blues' sounds like Zeppelin and Cream had a love child, and naturally a pretty funky one at that. Homme's trademark Queens of the Stone Age sound shines through the most on 'Elephants' with its choppy guitar pieces and Jim Morrison-stance vocals, no wonder it sounds like it was made for Guitar Hero...just saying. What Them Crooked Albums has brought is audible fertility, if you will. Don't take this album too seriously, because I doubt the trio does (the youngins with their more successfully seasoned projects and Jones most likely just bored of side contributions and riding the wave of Zeppelin's legacy). Allow it to be a bridge: let it ease you classic rock stuck ups into the new world order while the youth of today takes a glimpse at an era of musical intellect. Reconcile, dear brothers.

-Hadyn Domstad

# Absolute Live Reviews



## High on Fire/ Russian Circles/ Skeletonwitch

July 11, The Republik, Calgary AB

Tonight was the perfect opportunity to get wrecked and bask at the holy altar of Pike, as the last two times High on Fire blazed through Calgary, they were to be missed by me. Now, with a headlining tour to promote their insta-classic Snakes for the Divine, and with two very capable opening bands for our listening leisure, High on Fire put on one of the best shows this summer (tied up with The Melvins). Skeletonwitch are a band I've wanted to see for a little while. I enjoy that they're on the more "evil" side of the neo-thrash movement, and live, with a horned skeletal head in the corner, they were nearly permafrost personified, though almost underwhelming compared to the polished sound of their albums. Maybe they should try headlining, or maybe they're not at that point yet. Russian Circles were next. Great instrumental band, with helpings of heaviness. This is a good trend right now, with Animals as Leaders leading the...uhm, pack. Once they ended, it was time to get high, and time to get melted. A shirtless, sweaty Pike accompanied by an absolutely crushing guitar sound went through about an hour's worth of sludge metal classics. "Frost Hammer", "Snakes", "Hung, Drawn and Quartered" (without the drum intro) brought the energy while "How Dark We Pray" and "Bastard Samurai" nearly caused scales to grow. Accelerated evolution is right. High On Fire are at a weird place. Will their next album take a Mastodon route? Pike deserves the popularity. Doesn't matter, we will evolve with him no matter how he does it.

-High on Dyer

## Kataplexis/Deadhead Catastrophe/The Dead Cold/Bloated Pig

July 30, The Mead Hall, Edmonton AB

As the storm clouds rolled in and shrouded the sky with darkness, an array of metal heads and grindcore/thrash fans came out to The Mead Hall to check out a diverse line up of bands from various parts of Alberta—from the arm pit that is Leduc, to the cow shit scented streets of Calgary— all of which were bloody wicked in

# Absolute Live Reviews



## High on Fire/ Russian Circles/ Skeletonwitch

July 11, The Republik, Calgary AB

Their own respects. Headlining the show was Calgary death/grind metal band, Kataplexis; with opening bands in order of appearance: grind-thrash crusties, Deadhead Catastrophe and 'Southern-fried porn grinders' The Dead Cold. I'll be honest, I had suspicions that Deadhead Catastrophe were just some shitty local band from Leduc who were there basically just to fill pre-set sound space before the good bands...well fuck me for saying so. These guys wasted not a second before they were smashing away at their instruments, producing thrashy-grindcore/crust punk inspired riffs and tearing the crowd a new asshole with their trio of rusty, rambunctious vocals to which all three of them spewed out their own unique noise. With songs like Drug Lords, Human Filth, and King Shit—the Deadheads were belting out moronic messages about somewhat intelligent, political minded subject matter, with the speed, sound and fucked up facial expressions of a psychotic, hyper-active, cocaine sniffing-alcoholic mongoloid child. Unfortunately Bloated Pig was unable to make it to the show due to the impending doom that lingered in the sky above that night, so Southern 'sex-core' studs The Dead Cold took the stage. Some of the most straight-edge frat-boy looking motherfuckers I've ever seen step anywhere even near a metal venue, these guys initially presented a deceiving demeanor—a facade to mask the feral nature of their music, combining elements of death metal, hardcore, and new-aged grunge. Last on the bill were headliners Kataplexis. They traveled through an impending shit storm from Calgary to bring Edmonton metal fans a shit storm of their very own. Promoting their latest album, Insurrection, the guys immediately began force feeding the crowd a mass monstrosity of barbaric sounds at whip neck speed. With songs like Razor Ramone, Corpus Collosum, and Abd-Ru-Shin, their latest album features elements reminiscent of the hypnotic Egyptian melodies of Behemoth and Nile, with a few more traditional 'death notes'. Ultimately they've combined the hypersonic recklessness of grind metal—with songs that run under the two minute mark and get straight to the point, boiling your blood and

# Absolute Live Reviews



## High on Fire/ Russian Circles/ Skeletonwitch

July 11, The Republik, Calgary AB

Back in 1996 or so, a bunch of us went down from Vancouver and caught the Business in Seattle on their "Death to Dance" Tour. When I was living in Boston from 99- 2003 they seemed to be coming out every year, so I had the pleasure of seeing them a few more times. I was pretty stoked that my band, Kroovy Rookers was able to squeeze on the bill with them - The band that they were touring with, Tailgunner was unable to play the show with them. As far as Edmonton's Punk and Oi! scene goes, Newcity had a great fistful of local bands to anchor the show. The Intensives brought out a throng of spiky haired Punkers for a Tuesday night and the Fort Saskatchewan / Edmonton veterans of Oi! Skully and the Hypocrites came out swinging with a bunch of their best songs. The locals got to play for about 1/2 an hour each, with Kroovy Rookers starting things off. Mickey Fitz was still looking sharp since his last time I had seen him, the oi' #1 crop getting a little grey these days, but the charismatic front man had everybody singing along for every number they cranked out. The current line-up of the Business is a bit younger, and it would have been cool to see co-founder Steve Wales up there with Fitz again, but they sounded great and I would say anybody who made it to this one got their money's

# Absolute Live Reviews

worth. So, E-town first opportunity to "SingalongaBusiness" was a hit, and our Punks and Oi' boys young and old are looking forward to lining up for pretty much any pioneering U.K. bands that Newcity is capable of bringing to town. Big thanks to Sheldon, Matt Intensive and Kate for sneaking us on the bill. Oi! Oi!

-Rod Rookers

## Messiahlator/ Bat-Leth Sept 2, DV8, Edmonton AB

This was Messiahlator's tour kick off show at DV8. The guys were getting ready to do do a short tour of B.C. with a basement show in Squamish on the 7th, an appearance at Burrito Libre in Abbotsford on the 8th, and ending with a spot in the "Shred The Loops" festival in Kamloops. The band formed in Spruce Grove in 2002, and recently put out a great 9 song LP entitled "Blizzard Of Saws". Messiahlator plays speedy thrash punk with the occasional detour into straight up metal - then rips right back into yav with the fast stuff. Vocalist / Bassist Pavv was looking forward to the trip, and went on to say that some of those shows that go on at those Punk and Metal houses in B.C. can be a hell of a good time. Bat - Leth (formerly Blacklisted) kicked things off, and put on a great show. I believe a tuning key on Mark's bass suffered a bit of damage during their set, (It's a tight stage for high flyers at DV8!) so he played the last few songs on Pav's mighty Rickenbaker... No further basses were harmed during the course of the show, and thanks to the supportive fans and friends of both bands for making it out on a Thursday night, Messiahlator was ready to hit the road with a few extra bucks for the trip.

-Rod Rookers

## Slayer/Megadeth/Testament Sept 3, WaMu Theatre Seattle WA

Well this Slayer show was extra special: Testament and Megadeth opening couldn't have been cooler! Testament played More Than Meets The Eye, Dog Faced Gods, The New Order, Practice What You Preach, Into The Pit, DNR, 3 Days in Darkness with the usual long outro, Formation of Damnation, during which Chuck asked the crowd to make a wall of



death, where he goaded us to KILL those motherfuckers over there and you motherfuckers kill those sons of bitches over there, and we did; my glasses ain't the same. Megadeth played all of Rust in Peace, but good of 'Vic came out to do the 'vocals' on Dawn patrol, which is to say Dave didn't or couldn't sing it so his voice was dubbed from the album version and Vic came out pointing at us and slashing his throat, indicating Deth for us all as we end our lives as motes.... Then Trust, some talking when Dave says I won't waste your time by talking - thanks Dave, one one gives a shit anyways, you're too fucking nice when you talk and somehow whiney. Of course Head Crusher, A Tout Le Monde, Symphony of Destruction and then Peace Sells. A funny observation: since David Ellefson has returned he brought with him a one foot riser to stand on at the front so nobody knows how short he is. I got a little news there David, we can see the rise! Slayer played: World Painted Blood, Hate World Wide, and then to my surprise and confirmation of the rumour I heard earlier at the show ALL of Seasons in the Abyss!!!! Temptation didn't have the echoes, though it was still fucking awesome, that's one song I never thought I'd hear live. Then, South of Heaven, Raining Blood, Aggressive Perfection and finished with, Angel of Death of course. You really gotta love Slayer, no chit chat no thank you thank yous, just come out kick your ass and leave! No encore, just as soon as Kerry left, security assholes demanding we leave NOW!!!!

-James Krause

## Whiskey Wagon/ Micelli/ Looking East/ What Grace?

It's always great to have Whiskey Wagon on stage at DV8.They have been at it for a few years, at least 6 I believe - and have gone through multiple line-up changes. I would say this line-up was the best live show I have seen them put on. Their sound comes across like a raspier, rougher version of The Pogues more upbeat stuff - which I enjoy much more than most of today's heavily marketed, squeaky clean "Celtic Punk" bands. Their material is mostly drinkin' anthems and they don't come across as a band trying

to push the Celtic thing too hard; it's all about having a good time with these folks. I almost landed them a steady gig at a local East coast style pub here a while back - but the entertainment people there thought they were a bit much after seeing lead vocalist Landon and W.W. live and loud! They do have a few slower numbers, usually starting their set with "Amazing Grace" and getting progressively rowdier (and drunker) as the set goes on...two out of the three latest members are from Micelli, a fast paced Anarcho acoustic duo that has been making waves here in Edmonton since they started playing live shows. They went over well with all the "Whiskey Kids" and casual observers who made it out. I am looking forward to booking them in again, and by the sounds of it they might be adding a drummer and a bass player to make it a four piece. What Grace? was an impressive act with some great musicians in the fold, and Looking East played some good female fronted rock n roll with some well-played cover tunes. Sort of a surprise guest, "Punk Rock" Dan treated the early crowd to some fun acoustic punk songs before the show.

-Rod Rookers

## Woodpeckers From Mars: A Big Band Tribute to Faith No More

Sept 4, The Distillery Rock & Roll Ballroom, Calgary AB

Being a huge FNM fan for the last 20 years, and having never had the chance to see them live, I looked forward to this show from the day I first heard about it. Philly Roach (Turrettes, Primitive Screwwheads, Distillery Co-owner) in partnership with Greg McClary (Distillery Sound guy), took on this very ambitious project, and what they accomplished was nothing short of incredible. In no way a simple cover band - it consisted of 11 members, including strings and horns from the Calgary Philharmonic Orchestra. Greg, the musical genius behind the project, wrote and charted music individually for each instrument. He definitely took a lot of artistic liberties with the classic FNM songs they chose to perform, translating the simple keyboard parts into elaborate and majestic movements, highlighting the talents of the musicians involved. The show

Continued next page

**OCTOBER**

**Fri 1 - Oh Shit!, Scorched Banditos, The Knox Burlesque, Whiskey Wagon (edm)**  
**Sat 2 - Stabtwist, pull, Warbird, Western Medicine (van), Scars and Souvenirs**  
**Mon 4 - RUSKO (uk dubstep)**  
**Fri 8 - Farlers Fury (mtl), Back Alley Boozers & guests**  
**Sat 9 - TBA - FISHBONE postponed until JAN**  
**Sun 10 - DL Slim Pickens (dubstep)**  
**Thurs 14 - Rockets & Dinosaurs, The Johns**  
**Fri 15 - The Epitomees, The Kroovy Rookers, Better Off Dead, The Oh Shit Show**  
**Sat 16 - Conventia De Mentia - The Official Tattoo & Arts Festival Afterparty! Contortion! Fire! Bands! Freaks!**  
**Sun 17 - Bushido Tattoo 10 Year Anniversary Party! feat. The Dudes, Spastic Panthers,, Keys to the city**  
**Thurs 21 - Locke & Load w/ guests**  
**Fri 22 - Pasado, BDFM, Phantom Limb, Throne Of Vengeance, & Dead Girls Dont Say No**  
**Sat 23 - Scarab Productions presents Order of Chaos, Mares of Thrace, Samandriel, Kobra and the Lotus, Gales of Avalon,**  
**Thurs 28 - CAPPADONNA (Wu Tang Clan)!!!**  
**Fri 29 - A Metal Halloween - Junkies Rush, Wormbox, United We Fall, Adverse Reaction**  
**Sat 30 - Kabuki Guns Burlesque Halloween**  
**Sun 31 - IKONS (Tribute to KISS)**

**NOVEMBER**

**Sun 2 - Tues 9 - KZIBIT!!!**  
**Fri 5 - KNUCKLEHEAD CD Release! feat. The Vicious Cycles (van), The Old Wives (edm) & Mossleigh**  
**Sat 6 - Babecore Calendar Release!! Details TBA**  
**Wed 10 - Net Candi presents... See netcandi.com for details**  
**Fri 12 - Stinger, Careful With that Axe, Shotgun Dolls**  
**Sat 13 - Calgary Beer Core presents ROCK FOR TOTS See calgarybeercore.com for details**  
**Tues 16 - Total Chaos, The Pissoffs, Spastic Panther, Silenced Youth**  
**Thurs 18 - Double Fuzz & guests**  
**Fri 19 - The Brains, Hypnophonics, Scorched Banditos, Phantom Creeps**  
**Sat 20 - Demonikas B-Day!!! Bands, boobies, beers & all kinda nonsense!**  
**Fri 26 - Invasives (van) & guests**

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DOWN WITH THE DEVIL


Continued from previous page

fittingly began with a mind-blowing rendition of the instrumental, Woodpeckers From Mars. As soon as the string section started playing, it was instant shivers up the spine. Philly handled the bass duties for this track, and he attacked the shit out of it, in tandem with guitarist Dave Runions (Slither In Exile). Philly then traded his bass for a mike, and things just kept getting better. They not only did jaw-dropping versions of many of my favorite FNM songs, they also threw in a few songs that FNM have covered in the past, like War Pigs, Spanish Eyes, and Easy Like Sunday Morning. We were also treated to a couple rarities: As The Worm Turns, and We Care A Lot. This was definitely one of the most impressive events I've attended all year. Originally, it was planned as a one-of-show, but given all the work that went into it, and the success of the show itself, The Woodpeckers From Mars are considering a possible repeat performance in the future. To inquire about booking, contact Philly at velvishimself@yahoo.com.

-stEvil

**By the Nicker**

A chick once told me that Guttermouth is "Sooo... 90's". That's true I guess, but they are still one of my favorite bands right now and I was lucky enough to get a chance to see them at Sneaky D's in Toronto. I was out back smoking a joint before heading in and I saw Mark Adkins hanging out and talking to some people. Adkins of course is known as being a bit of a recluse and Guttermouth doesn't tour a lot anymore, so being able to see them in this small, intimate space where beer cost under \$5 was killer to say the least. It was an awesome show; they played all the classics. Adkins was out of control and out of breath. In between songs he said some really funny things: when people rushed the stage with their phones to take pictures of him, he stopped for a minute to tell them how lame they were and that in "his day" no one had cell phones; he also commented that he hated the color black and thought that we should all get some more color in our collective wardrobes. I came, I drank, I moshed and ate bacon, eggs and French toast after; if fucking rocked big time!



**Mr Plow / Kroovy Rookers**  
**Sept 7 DV8 Tavern, Edmonton AB**

**Mr. Plow**  
**Sept 9 Black Dog Pub & DV8, Edmonton AB**

the likes of S.N.F.U. Nomeansno, The Dayglo Abortions and of course D.O.A. (resulting in a Plow classic) soon laid waste to all hecklers with his quick wit and after a few tunes such as "Let's get fat together" and "Just because you're hot" he had everyone's attention. Plow played for a good hour, which he said is usually not the case when he's on the road as a preliminary act - he is accustomed to throwing out a few of the "Gems" and getting off the stage...but seeing Mr. Plow as a headliner has me convinced that this fella can be a solid main eventer for sure. So on Thursday, on my morning facebook crawl I noticed Mr. Plow was looking to hop on a bill somewhere, and that his appearance for that night had been canceled elsewhere due to the absence of The Mentors. I noticed my friends from I.E.D. had a basement show booked at The Black Dog, and by the looks of it they were the only act playing. I asked Plow if he wanted to come back, and told him I would try to sneak him in on that bill if I could, and either way he could do another set at DV8. The promoter of I.E.D.'s show said it was cool with him if Plow made an appearance, so I called him up and told him we were good to go. This turned into a bit of a private party, with a bunch of us DV8 regulars pulling up the bar stools in front of the stage and taking in a good hour and a half of Mr. Plow. He even busted out some brand new stuff he had been putting together, so it was a rare treat. This night also spawned "The Beavermeister" shot, and will be one for the record books as a hell of a good time.

-Rod Rookers.

**Comeback Kid/ Madball / A Wilhelm Scream/ Devil in Me**  
**Sept 12, The Republik, Calgary AB**

Arrived during A Wilhelm Scream, who the crowd politely nodded to with crossed arms. A streetwise hardcore verse sound but too singy during the choruses. You know what I mean - the Alexionfire style. The people up front who knew the words sang along, and the band was appreciative of their stop here. Madball - the original gangsters of hardcore were met with a king's welcome. Can't believe that this is their first time in Calgary. As always, the hardcore dancers spread over the pit like Pam Anderson's vag (I can always find a way to slap in these analogies) before one note was even played, and then BAM. Sonic Boom! Flannel wearing blokes were literally jumping off of tables, off of each other, and for the first time I had seen, off of the covered pole in the middle of the dance floor (trying to hang off the roof). These kids must have been deprived of a good breakdown, because it was like a contest of who can be the liveliest person in the place. Great groove, great showing. They should have headlined. Comeback Kid was next, with their Winnipeg Jets logo in tow. I went to get a drink but was told this was an all-ages show, so I settled for a sober night out. This is a bar right? Not a bad set from the Kid, but by this time no one wanted to dance anymore.

-Dyrcula

# Absolute DVD Reviews

## Disinformation Conspiracy Orgy New World Order

Watching New World Order and really understanding what it's trying to convey, mainly a behind the scenes account of followers trying to open the minds of the uninitiated, depends on watching at least a few Disinformation produced DVDs beforehand. Like Jesse Ventura's recent show, Conspiracy Theories, Alex Jones (Terrorstorm) and his team of followers seek to bring truths about recent government false flag operations to the common folk of the US. Unfortunately, not everyone wants to hear and some of the most impassioned who are giving away free DVDs and information about topics like the 911 conspiracy are discredited as lunatics. I found this DVD to be a re-tread of topics Disinformation has already covered. Think of this as a huge, whopping "Special Features" disc for prior Jones documentaries like Terrorstorm.

high school girl gets initiated into a special sorority. The script and plot is intelligent, and it doesn't depend on something scary to understand, it can get away with it. A huge example in the film of someone who has basically re-used existing ideas to create a highly successful business is Walt Disney. Of course, the laws were changed after the mass borrowing of popular folklore so for someone to pull the same shit now would be difficult. Reviews like this one and documentaries like RIP are great for recapping an original artist's work, but don't forget to create your own, so some other overrated DJ can sample it!

## World Cup Soccer in Africa

If you thought the Vancouver Olympics was bad in terms of building a slew of unnecessary stadiums that will only be used once amongst the unwanted homeless locals loitering around the city streets just outside of these sporting monoliths, just think of poor Africa. Not just Africa, South Africa. Of course, Africans are as enthusiastic about soccer as the next continent, though the locals loudly voice their opinions on the destruction of schools and the grand economic misuse for their one moment in history. For perfectly fine stadiums go unused while "official" FIFA stadiums go erected for a lifespan shorter than many Africans, to be left later as decaying skeletons amongst slums. All this money to kick a ball around?

-Poop and Pee Queerist

## Cold Prey Anchor Bay

The resurgence of 80s slashers is pretty much the same as the resurgence of 80s thrash. A tried and true formula which has brought out some true classics, cheep imitators and has put the originals through weird periods before getting back on track again. Cold Prey is an imitator, but plays it "cool" rather than with over the top gore like Hatchet or Laid to Rest, making it more like Terror Train than Halloween- The Curse of Michael Myers. Being Norwegian, the title and setting is pretty fitting. A killer stalks and kills in an abandoned hotel on a snowy mountainside. Like Dead Snow, but in slasher form. The large setting makes for some decent suspense - where one character can be killed and the others won't know for half a day that they're even missing. The formula never falters until the end. Suspense, stalk, kill. Average movie, with better direction than script!

-Bret Hard

## Brain Dead Breaking Glass Pictures

What a fitting title for Kevin Tenney's 2007 zombie flick, recently released on DVD for the first time by Breaking Glass Pictures. Prepare yourself for 95 minutes of boobs, blood, brain-eating rednecks, and some of the best 'head shot' scenes this side of Savini's 1980s splatter effects. Tenney's name first appeared on the credits of several cult horror favourites of the 80s including, Night of the Demons, Witchboard, and Witchtrap. For a man who grew on horror rather than having had horror grow on him, he sure as hell knows how to stir up a steaming pot of gore. An eclectic group of strangers—including two petty convicts, a pastor and his plaything, and two pseudo-lesbian med school students—find themselves cooped up together in a secluded fishing lodge, fighting for survival against alien-amoeba infected country-bumpkin zombies. Part 'Evil Aliens', part 'Braindead Bunch', these grueling ghools are about to blast these poor schmucks with a dose of tar-like black goo that will leave some of them literally losing their heads. Kevin Tenney has concocted his own special blend of blackened

## AAAAA!!! Indie Horror Hits, Vol 1

Crypt Club Productions has a video release that'll make viewers want to scream. AAAAAH!!! Indie Horror Hits, Volume 1 gives up and coming filmmakers a chance to highlight their skills in making tales of personal horror. For this first compilation, it's a mixed bag of shorts. Some stories are better than others, and for its menu design, viewers can decide in what they want to watch, or what they can see it all in one go. The pieces range from five minutes long to half hour and some are technically better than others. There's even a tribute piece in honour of H.P. Lovecraft, adapting The Veil into a nicely done piece of horror. The Crypt Club (directed by Miguel Gallego) is particularly enjoyable. Here, a

## RIP - A Remix Manifesto


A must watch for a musician who uses sampling in his music, RIP focuses on Girl Talk, who has made a name for himself with concocting Grizelda tested patchwork compositions of popular artists. Legally, the entire concept could be nightmare, but RIP goes to lengths to explain just how the artist (and the film) can get away with using clips to provide

# Absolute Music DVD Reviews

## I'm Still Here

I'm Still Here is Joaquin Phoenix's comeback movie, and it's a braitreaser of sheer brilliance. First off, the hoax is up. Casey Affleck, the film's director and Phoenix's brother-in-law, substantiated that Phoenix's several public appearances as a drugged out hippie with aspirations to become a hip hop star were staged—a fabulous and clever deceit exposing mass media's maniacal relationship with iconic personalities. This comical mockumentary, filmed in the style of low-budget, is about the celebrity that is Joaquin Phoenix and his inability to cope with being type casted. Phoenix's character quits his acting career to focus on rapping, but his painful, and at times amusing, lack of talent make him a ridiculous spectacle. As he gets angrier, more abusive to those around him, and more paranoid about being misunderstood and misrepresented in the media, his beard and hair become longer and more neglected, further weakening his image as a professional. The downward spiral quite literally sinks poor Joaquin, but a quiet glimmer at the end suggests he may have found personal redemption. What does this mean for "the real" Joaquin Phoenix's career, is a question I will leave up to you and Joaquin. I'm Still Here appeals to the somewhat-intellectual audience who can appreciate, and find humour in, allegorical profanity and psychosis. 4 fake Hollywood martyrs out of 5.

-Tormagh Van Slyke



## Sid Vicious: His Final Hours

For fans of crime dramas, viewers can almost see an episode of CSI: New York with this latest DVD release, Sid Vicious: His Final Hours, from MVD Visual. It focuses on the last 24 hours of one of punk rock's icons, Sex Pistol's bassist Sid Vicious. He made a name for himself in many a way when he replaced the original bassist, Glen Matlock and there's a legacy he left behind. Not all of it was good. He was accused of murdering Nancy Spungen, and the fallout that came from it is the basis for this documentary. The production is more like an episode of Unsolved Mysteries with some better production values. Through dramatic recreations and use of archival footage, it spins back time to more than just the last 24 hours that led to Vicious' death. This show looks back at who Vicious was and what he became. The weakness of this production is that it jumps around too much. Unless one is a Time Lord, trying to make sense of it all puts viewers in the role of the questioning companion, asking questions at every moment when something momentous is about to occur. That's good since no knowledge of the punk rock scene is required to enjoy this show. And as it goes back to the then to give viewers an understanding of why things were, it jumps back to the now to tringly state the obvious. Yes, he's going to die, but there's no big mystery to build up to when the clock reaches zero. There is a tell-all, but as for how accurate that is, it's up to audiences to decide. The less than dramatic recreation of Vicious giving up the ghost is hardly cinema worthy. Instead, the documentary is simply an anecdotal piece with various colleagues, managers and

brain matter, parasitic perversity, and comic debris—while milking the bone marrow from some of the most memorable cult horror films of all time, such as The Evil Dead, Dead Alive, Bad Taste, etc... The film also sub-consciously references a few "breakthrough" horror (and horror-comedy) titles of the past decade; Wrong Turn, Shaun of the Dead, and Dead Snow come to mind. The head trauma alone is enough to make any gore hound cum in their pants. One scene in particular where a Sheriff gets his head blown to mincemeat in a vibrant explosion of parietal pinks and cerebral crimsones reminded me of a similar mess of Savini-esque brain matter from the 1981 slasher flick, The Prowler. Needless to say, if you're a lover of all the things that the 80s brought to the horror genre, get your hands on a copy of BRAIN DEAD.

Must have been a two for one deal somewhere. As faulty horns ala Naked Lunch provide a soundtrack, the detective on the macabre artist's trail enlists help from a Crispin Gloverish Hannibal Lectar type of character - confined in zany straps and a mask in his cell with half eaten Mcdonalds around him. Do they serve that in Japanese jails? Absurd situations and dialogue color the film, but the plot is rather ordinary and recycled when compared to Ichi The Killer, Gozu, etc. If it wasn't for the violent imagery and inverted humour (but blurred out genitals...whatever), it could be an episode of CSI: Miami. And I'm not saying Rob Zombie could ever direct this. Good Miike, vicious ending with finger severing. Not essential.

## Laceration Lacey

The resurgence of 80s slashers is pretty much the same as the resurgence of 80s thrash. A tried and true formula which has brought out some true classics, cheep imitators and has put the originals through weird periods before getting back on track again. Cold Prey is an imitator, but plays it "cool" rather than with over the top gore like Hatchet or Laid to Rest, making it more like Terror Train than Halloween- The Curse of Michael Myers. Being Norwegian, the title and setting is pretty fitting. A killer stalks and kills in an abandoned hotel on a snowy mountainside. Like Dead Snow, but in slasher form. The large setting makes for some decent suspense - where one character can be killed and the others won't know for half a day that they're even missing. The formula never falters until the end. Suspense, stalk, kill. Average movie, with better direction than script!

-Bret Hard

## Phantasm 3 Anchor Bay

"The nice thing about these movies is that you don't need to come up with a new title every time," says Angus Scrimm as the title screen comes up for Phantasm 3 during the audio commentary. Brilliant. When seeing the cases of these films at the video store, I couldn't get past the queerness of it all. Old man with a lazy eye? Midgets? Balding ice cream men? Flying knived anal beads? Is this a Gary Bussey home video? I've come to love the Phantasm series, though. Don's method of directing relies on surprises, and this film is full of them, including a "Home Alone, rated X" scene, the spheres unrolling eyeballs and other surprises, gas masked "gravers" and of course the inclusion of zombies, something some Phantasm fans loathed. "There's no end to his ruthlessness and deviousness", explains Scrimm. Good cover. That pink hearse flipping through the air should nullify any four feelings anyway. We also get to see brains being put into the spheres, and an unbred dwarf who looks like a piece of burnt caramel. The Tall Man could really do away with Reggie or the other characters at any time, but he enjoys playing the game, just as the fans could...shut off this film, but don't.

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## Phantasm Oblivion Anchor Bay

Why am I reviewing the latter half of the Phantasm series? Well, I have nothing better to write about, and

## Phantasm Oblivion Anchor Bay

Why am I reviewing the latter half of the Phantasm series? Well, I have nothing better to write about, and

I feel they don't get enough credit (the same could be said for the first). Oblivion is famously built upon scenes that were filmed but not used in the original Phantasm; the most infamous being a scene where the Tall Man hangs from a tree while giving a delectably hammy line, "Cut me down...BOOOOY". And the kid does! Fuck. The first half is very suspenseful, despite being only a few actors in a hearse on a highway. Just goes to show how little you need to make a film work effectively. The left turn with this entry is the revelation of The Tall Man's past. Through inter-dimension teleportation devices, we are taken to a time when he Tall Man was just a mild mannered old fart who drank beer on the porch while his wife made cookies. The series is at a standstill right now. Will a fifth be made, or will there be a Phantasm remake? I think that would really twist some balls in the wrong direction.

## Secrets of Sex (AKA Bizarre) Synapse Films

When receiving this DVD under the title of Secrets of Sex, I assumed it was one of those vintage smut compilations with little value other than historic. Took a look at the disc - Bizarre. Bizarre! Directed by Antony Balch, this mondo weirdo film featuring a mummy who narates between an odd dinner tray of psycho sexual weavings. Indeed, they should have left it at that title and with the classic photo of the mummy on the case. But who cares. Watch this film stoned and go along with its suggestions. "Imagine making love to this girl." Will do. "Think of the consequences." I am, when a man has his groin split in a torture device in the next tale. You can't call it horror, softcore, a drama, or much else other than comedic...but I would compare it to Russ Meyer films and most of the catalogue of Something Weird Video. Accompanied is a real treat - two shorts written and starring William Burroughs, "Towers Open Fire" and "The Cut Ups" also directed by Balch. Try to follow the narrative of "The Cut Ups" if you can. Using the literary formula pioneered by Bill, and used by David Bowie, it is a hypnotic scramble of storytelling and much like using "The Dream Machine" which is also shown in the short. Erase all rational thought!

-Mondo Citizen Kane

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**Highwood Distillers and Steam Whistle Present The 2010 Calgary Beer Core Awards**

- September 18, 2010, The Distillery Rock & Roll Ballroom
- And the Winners Are:**  
**Best New Band:** Machete  
**Best Rhythm Guitar:** Elorps (The Press Gang)  
**Best Food:** Dickens Pub  
**Favorite Babecore Babe:** Shelby  
**Best Bass:** Philly Roach (The Turrettes)  
**Best Metal Band:** Exit Strategy  
**Best Sound:** Greg (Distillery)  
**Best Drummer:** Mikey Blotto (Tartan Hearts, Bloody Hells)  
**Best Lead Guitar:** Dave Shmave (Crystal Mess)  
**Best Song:** Deadneck Fury - Never Walk Alone  
**Best Bar Staff:** Vern's  
**Best Singer:** Sean Raven (Chakobsa)  
**Best Venue:** The Distillery  
**Best CD:** Kataplexis - Insurrection  
**Best Band:** Back Alley Boozers  
**Best Out of Town Band:** SNFU  
**Best Performance:** The Tartan Hearts  
**Worst Band Name:** Lesbian Fist Magnet  
**The Elorpsian Award (recognizing the single greatest individual effort in the scene):** Mike Russell

The Calgary Beer Core is a both a not-for-profit promotion company and support network for local bands, venues and events in the city's live, original music scene. Each year, they gather to recognize and celebrate the efforts of everyone committed to keeping the scene alive and vibrant. It's a music awards night unlike any other - a gathering of punks and metalheads, pipped out and ready to party like rockstars. 2010 marks the fourth annual Calgary Beer Core Awards, and with every year so far outdoing the previous, it was set to be quite an event. It did not disappoint. With an impressive roster of sponsors, winners walked away with some impressive schwag, in addition to the highly coveted "Corey"

- the golden beer bottle that serves as the CBC's version of the Grammy. Held at The Distillery, the bar was completely transformed for the event. The walls of the entrance were plastered with hundreds of photos from the last seven years of the CBC's existence. Tables and chairs were set out, adorned with cool centerpiece including glowing skulls and golden drumsticks. The stage featured two futuristic backlit podiums highlighting the Beer Core logo, and above, a custom made chandelier hung from the domed ceiling. It was clear that a great deal of effort went into making this a special night. It all started with a rousing performance from Matty MacNasty on his bagpipes, He played while marching around the room, ending up on stage, by which time everyone was cheering and stomping out the beat. Big Ugly Jim and Isaac then took over as the evening's hosts, and what an awesome job they did, keeping everyone laughing and everything going smoothly. The presenters and recipients of each award all gave great speeches - my gut hurt from laughing so hard by night's end. Musical performances from Whiskey Wagon and Los Morenos provided further entertainment, accenting what turned out to be a near flawless night of good times, good friends, and great music. 2011 is set to be another great year for the Beer Core, continuing with their annual charitable events; Rock for Tots (toys for underprivileged kids at Xmas) and Rock for Tits and Ass (cancer research), The CBC will also continue to present "Beer Core Wednesday" at the Distillery, where up-and-coming bands and performers of any and every genre are given a chance and a stage to show their stuff. Mark Russell, one of the founders of the Calgary Beer Core, is excited for the year ahead, and already anticipates next year's awards to be even bigger and better. As successful as this year's awards were, he remains a little disappointed in the bands and other key players who for whatever lame reason, chose not to attend this year (you know who you are). The potential for what the CBC can accomplish in the future is hindered only by those not taking it as seriously as the individuals already investing countless and often thankless hours in making it a reality. So, "Here's to few, Here's to a few more!" -stEvil



**HOW I SPENT MY SUMMER VACATION**  
by Daniel And of BISON BC

Any active, touring band that knows the slightest bit about how the 'industry' works knows that the worst thing you could do is put out a new record (DARK AGES, available now on Metal Blade Records) and then not tour behind it. Being the business savvy geniuses (geniui? genie-eye?) that we are, this is exactly what we did! Haha! We toured our asses off from February to May across Canada and America twice destroying towns and our livers with the likes of Goatwhore, Howl, Javelina, Priestess, Black Cobra and High on Fire (to name a few) and our album came out right before we got home. Unfortunately when you tour for three months straight some bills add up at home so back to work we went. That's how we spent our

summer...so let me tell you all about how fun my job as a low budget TV movie set dresser is! Ok, first we get into our 5 ton truck and argue over whether or not we have time to stop for a coffee. Then we either go get a coffee or go to the prop house and load in the furniture and whatever else the decorator has picked out for the set, only to find out that they haven't actually picked anything yet and the prop house has no idea what we're talking about so we have to call the decorator (and leave a message cuz they are basically on their phone all day) and wait for them to talk to the prop shop and sort it out... coffee time! Bored yet? We DID spend one lost weekend in Calgary for Sled Island (Alberta's SXSW) but I'm sure you don't want to be bored with all that debaucherosness...well, ok. We pull into Calgary all blurry eyed from a late one in Edmonton the night before (when aren't they late ones in Edmonton?). Load into the Ship and Anchor, have some dinner, run into Pat from Trigger Effect and that's basically the last clear memory I have.



Hours and hours and many drinks later we take the tiny stage after being 'introduced' by Katie from C'mon (although she will later have no recollection of this whatsoever). The set starts and chaos ensues. An hour later we're all slumped over, soaked with sweat and beer, broken glass and blood everywhere. Fortunately the blood is from a gash I obtained from trying to play slide guitar with a smashed pint glass. Again, genius. The next thing I remember is dice start flying and James sharks us all. Turns out he's a closet street rules champ. At about 5am we head to our bud Sergey's to crash but he's forgotten to leave the door open so we party in his garage until he gets up for work. End day one. Day two, shake off the cobwebs and load in to Broken City. Caesar. Another Caesar. Starting to feel normal. We're playing with the Bronx and some other horrible hipster rock band, but Trigger Effect is here so we hang with them and avoid the El fuckin Mariachi Chongos like the plague. Play our early set and try to come close to replicating the night before but it can't be done. My fingers do continue to tear open and bleed though! Weel Midway through our set our bud Levon shows up

from Kamloops completely shit hammered. He was supposed to be there earlier in the afternoon but started pre-gaming a little too early, missed his flight and had to re-book. Several airport and in-flight cocktails later he touches down and somehow convinces a limo driver to bring him to the club. He hops out and pushes his way through the crowd and past the door guys on the merit that he just arrived in a limo and screams he knows us. I won't see him again until the next day when he catches a ride with us back to Kamloops, but apparently he was taken home by a lady caller then proceeds to pass out on her couch. Yes, he flew to Calgary and took a limo to our show so he could get black out drunk for like 10 hours, not get laid and then go straight back to Kamloops, what a guy! Finish off our Calgary trek by schmoozing my way into a way over packed Melvins show, accidentally hugging Dave Curran from Unsane in a highly erotic manner (thinking it was our bud Phil from the HoF tour who was standing right next to him), and then raging well into the morning one last time at Sergey's house. See ya next time Sled Island...maybe I'll even remember more of it...but probably not.

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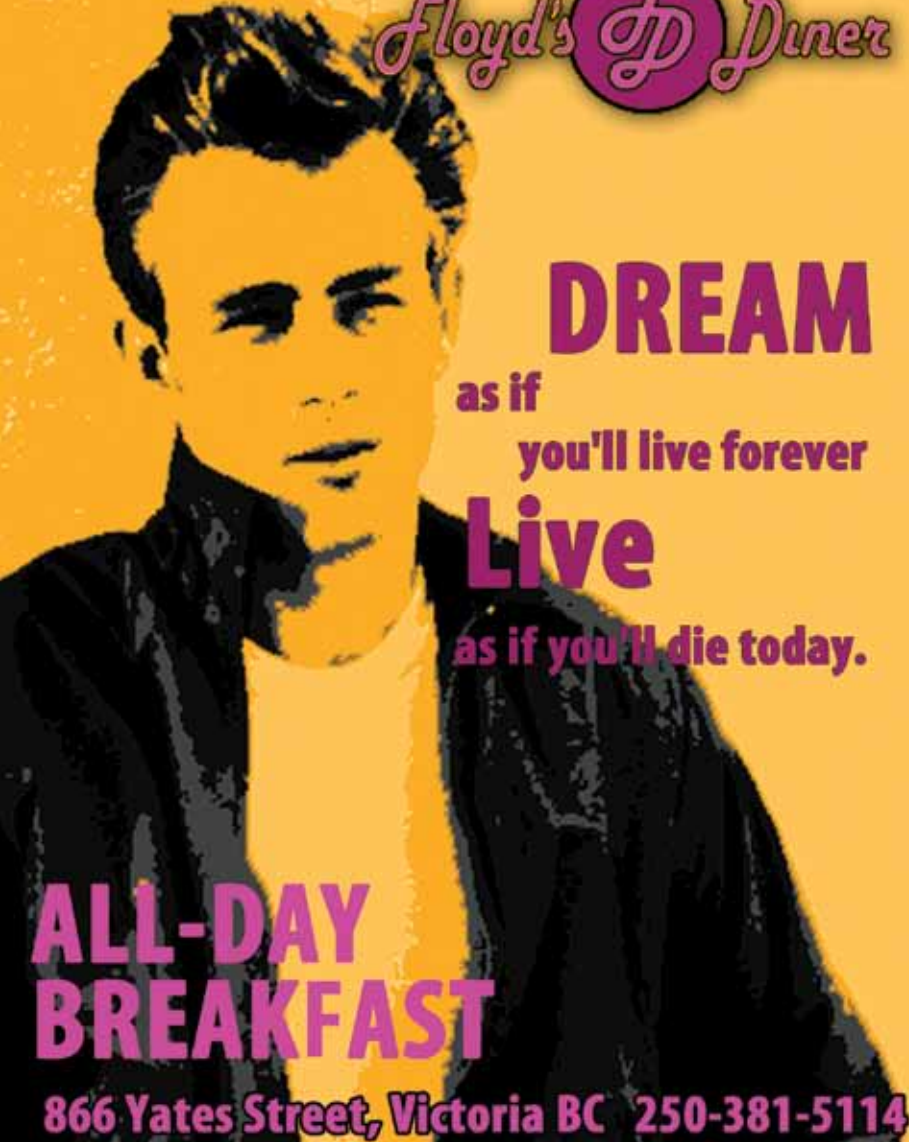
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# Z-DAY HITS VANCOUVER

**ZOMBIE WEEKEND SHOTGUNS THROUGH VANCOUVER!**

**UNDEAD DOUBLE BILL IN VANCOUVER!**

**DEAD ON FILM COMPETITION - Aug.20th**

**ZOMBIE WALK VANCOUVER - Aug.21st**

Think zombies are going out of style? Don't hold your breath...you're dead wrong! A somber summer weekend of sidewalk shoppers and sunbathers bursted blood-red in Vancouver with back to back events celebrating undead counter culture. It's no secret that the annual Zombie Walk is a highly anticipated event, but local gore-goers had more to chew on this year with the Dead On film competition held at the illustrious Rio Theatre. Always representing the very best in cult cinema, the Rio packed the house with its special midnight screening for the competition. Film makers and "Deadites" alike lined up around the block to catch the top ten shorts (with over thirty entries) on the silver screen. The evening was hosted by none other than Bloody Betty and her burlesque babes, giving the audience more dreadfully delicious eye candy in-between the films. This was a real treat, with grey girls wrestling in a kiddie pool of blood, and a mock battle between a shark and a zombie (eat your heart out Fulci fans...I know I did!). The girls' messy musings didn't distract from the variety of the outstanding shorts, ranging from undead orgasms (When Harry Ate Sally), undead pugs (Dog Gone Zombie), and zombies on acid (appropriately titled Zombies On Acid). Director Bren Lynne took home the top prize of \$300 with his entry Kidz,

an imaginative take on the genre, featuring little kids playing kick-ass zombie killers. As if that wasn't enough, the evil evening was capped with the late Dan O'Bannon's zom-classic Return of the Living Dead. Zombie insomniacs didn't need to peel off their latex and corn flakes if they waited until Zombie Walk early the next day. As always, undead enthusiasts gathered at the main art gallery downtown in preparation for their misshapen march. It was impressive to see how the event has grown in grandeur, now with makeup stations, free pizza, and photo booths set up for peculiar patrons. To the dismay



of MJ haters everywhere (myself being one of them), fans that just can't let it go zombie-danced together to "Thriller". The variety of creepy characters ranged between zom-punks, zom-nurses, zom-clowns, a surprising number of zom-babies, and the heavily armed zombie task force. And then, of course, there was a guy dressed as a flower with squirt guns, and someone dressed as Neo from the Matrix, which obviously has nothing to do with the undead, but they decide to show up anyways (I don't get it). After the march set afoot, anyone driving down Robson St. was in for a rude awakening with traffic brought to a complete standstill due to enthusiastic roaming freaks. Stranded buses were caked with blood. Bloody boobs pressed on car windows gave motorists a marvelous moment of awe. Despite the anarchy, gore hounds left the guy with his lingering Lamborghini unscathed. Entrails left a bloody path leading towards touristy English Bay, where beach bums had their serene afternoon shaken up by hundreds of hungry walking dead. From there, the horde went their separate ways, lingering around burger joints and bus stops, winding down the evening until they went home to take a long shower. If the energy



and enthusiasm from this year is any indication, the dead are still very much alive and well in Vancouver. See ya next year, Deadites!

-Robin "Rotten truth" Thompson



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By Ed Sum

# ZOMBIEFEAST TWENTYTEN

By hook or by crook, no instrument of destruction has shown itself completely capable of decapitating one of horror's most enduring figures, the zombie. Perhaps what's even scarier is how something new comes around the corner. Now into its second year, Zombiefeast is going to infect the city of Victoria, B.C. with more than just film screenings in a three-day period on the Halloween weekend. "We are hoping to top last year's event which featured guests of Honor Lloyd Kaufman of Troma Films and Ryan Nicholson



used to take me to all sorts of restricted films when I was growing up," says Hunter. "My fascination with Zombie Films came from a local Victoria Filmmaker named Brian Clement, who was responsible for making the Meat Market trilogy." Hunter was cast into multiple roles, and it only planted the seeds into an already fertile mind. He's been infected with a plaque, and that's to drag zombie-culture back to its roots. "The resurrection of the Zombie genre has to do with a deeply rooted fascination with death and what lies beyond," says Hunter. And at the heart of Zombiefeast 2010 will be Absolute Underground in its new digs, the dark underbelly of Trounce Alley. The organizers are hopeful to bring a vast display of local productions, shorts and other bloody goodness that many a fan of horror will delight in. "We're very excited to screen Brian Clements new H.P. Lovecraft inspired pot comedy called At The Reefers of Madness," says Hunter. Not only will there be films, there's hopes to bring in the days of carnival fun, with popcorn and cotton candy, photo-shoots and make-up artists ready to turn an unsuspecting public into a zombie for a day. In the works is a zombie walk that'll happen during the festival. Perhaps, like last-year, it'll meander past the Legislature Buildings. Let's just hope there aren't any mad clowns waiting in the wings.



of Plotdigger films," says comic book publisher, Ira Hunter. As most readers will know, he's the creator of two comics, Champions of Hell and Zombie Jesus. And his award-winning film, Corpus Delecti: The Passion of Zombie Jesus is a classic example of underground filmmaking. But Hunter's fascination is not just restricted to him being editor-in-chief to a motley crew of writers, video professionals and dead heads. Even in Absolute Underground's office, everyone loves a zombie, and for Hunter, it came at a very young age. "My Dad



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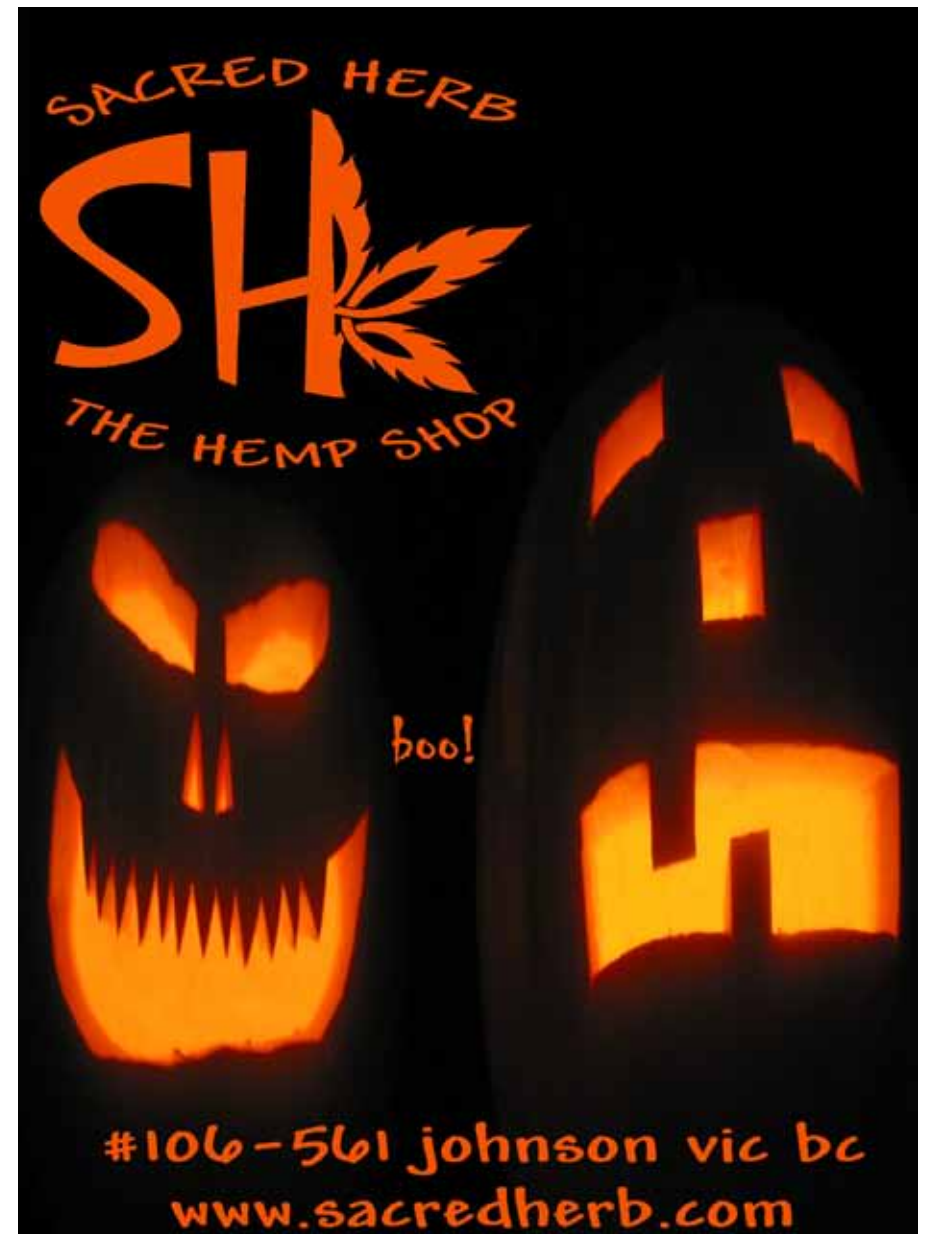
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## Cam Strudwick

By Ira Hunter

**AU: Who are you, and what are you most infamous for?**

Cam Strudwick: I'm Cam Strudwick. I'm probably most infamous for being incredibly good looking. Oh, and sarcasm.

**AU: How long have you been an artist?**

CS: I read somewhere that you can't call yourself an artist, someone else has to bestow the title upon you. When I was walking down the street the other day some woman guessed I was an artist even though I didn't want to buy her used

art like Dan Mumford and John Dyer Baizley.

**AU: How would you describe the art you create?**

CS: If Alphonse Mucha was in a hardcore band and watched too many cartoons, he might like my stuff.

**AU: If you had to pigeon-hole yourself and say you specialized in one style, what would it be?**

CS: Awesome-o

canvases. So, I guess I've been an artist for about a week.

**AU: What got you started? Influences.**

CS: My Dad used to take me to hot rod car shows a lot when I was younger, so I think that whole Ed Roth low brow movement had big influence on my earlier art. Growing up it was comics and sci-fi, and when I got into animation, it was all the really talented guys that I worked with that really pushed my style. Lately I've been pulling a lot from Art Nouveau masters like Alphonse Mucha, tattoo culture, and new school music influenced

CS: Isn't all art evil?

**AU: Do you find there is a strong art scene in your town?**

CS: Vancouver has a pretty strong underground scene, which is always supportive. It's too bad the government here doesn't support the arts scene more, because there is a lot of talent.

**AU: What sort of music do you listen to when you do your art?**

CS: Music definitely creates a mood for me. If I'm doing art for a specific band, I'll try and listen to their music while I draw.

## ARTIST PROFILE



**AU: When will you consider yourself a successful artist?**

CS: I'm my own biggest critic, so probably never. Although, I have pretty much supported myself through art for the last 8 years, so I guess I'm doing pretty well.

**AU: Future Plans?**

CS: I'm finishing up my BFA at Emily Carr University in the spring, so the door will be wide open. More school, maybe some tattoo related education and lots more band art is on the way.

**AU: Website?**

<http://www.strudmac.com>



**AU: Any art shows coming up?**

CS: The Sumptuous Symposium. November 5th @ The FALL Tattoo and Art Gallery in Vancouver, B.C.

**AU: Have you done a lot of gig posters? if so for what bands??**

CS: I've done a few gig posters, but mostly for bands I'm in. Mostly I do t-shirt designs and album layouts for all the cool bands.

**AU: What styles of art are you still planning to explore?**

CS: I've been getting into painting a bit more lately, and I'd like to keep going with screen printing. I'd also really like to learn how to tattoo.

**AU: Do you ever do graffiti?**

CS: I did a lot of graffiti when I was a teenager. I was never really into graffs or tagging, mostly I was obsessed with painting giant skulls. I don't think I ever really got over that! I have a lot of respect for the artists and the graffiti culture. Those guys just kill it for the love of the game.

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

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## Aborted Interview with Sven "Svencho" de Caluwé

By Ryan D

**AU: You're on tour right now with Augury and System Divide, how has it been so far?**

Sven: It's been pretty cool, we knew augury for a few years so this was the first time we had the chance to finally tour together. Were all good friends, also obviously with system divide as half the members have been playing both bands on this tour by accident hahahahaha

**AU: Judging by the toilet papering, it seems like the bands are having some fun..**

Sven: Oh yes, we for sure have been ripping shit up in the shitter if you know what I mean, it's been one coprophagic run

**AU: When was the last time you came through Canada?**

Sven: Technically two years ago when we were



on tour with Carcass and Suffocation, though we only played Toronto and Montreal on that tour, before that we did a more full Canadian run with Suffocation and Cryptopsy about five or more years ago which was a blast as well, so it was cool to hit up a few places we haven't been to in ages

**AU: Your band System Divide has just inked a deal with Metal Blade. What's the origin of the group?**

Sven: Umm, that's a hard one; let's just say we are from Europe, the middle east and the US hahaha. Things are going good so far, our album gets released in a week or so on Metal Blade and so far critics have been good to us, it's quite a different style than Aborted and it's cool to see that also some Aborted fans are enjoying the System Divide shit.

**AU: Aborted have now been around for over 15 years. Has the scene changed, and if so, has it benefited Aborted?**

Sven: The scene has definitely changed; I would say for both the better or worse for the band. We have been through some hard times but persevered. It's all about hard work and keeping the spirit of metal alive

**AU: After six albums, what drives the band in 2010?**

Sven: Lots of junkfood and bad habits

**AU: You're currently writing an upcoming**



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**album, any previews you can give for content? Any film sample ideas?**

Sven: Unfortunately no, you will have to wait like everyone else haha, all I can say it is going to be the heaviest, fastest, most pissed off record the band has ever written, and I am NOT kidding.

**AU: You have been selling Skarewear shirts at the shows. Where did the idea come from? Are any more designs on the horizon? (Fish, Bundy, Berkowitz?)**

Sven: Well, I have always been fascinated with serial killers and have been designing band merch and whatnot so I figured why not do my own clothing line, and why not serial killers? I have been looking for cool serial killer merch over the years and it's always been hard to find stuff I actually wanted to buy so I figured why not give it a shot myself. People who are interested can check our blog at [skarewear.blogspot.com](http://skarewear.blogspot.com) and our store at [www.indiemerchstore.com/skarewear](http://www.indiemerchstore.com/skarewear)

**AU: What are some horror films that have been influential lately? Any ones from Belgium to recommend?**

Sven: There aren't

really any Belgian horror movies, unless you would consider the horrible pieces of Belgian cinema to be horror haha. Seriously, I could only think of one remotely close and yet killer movie called man bites dog. Check it out. I don't watch so much of the new horror movies, the old shit is way better, recognize!

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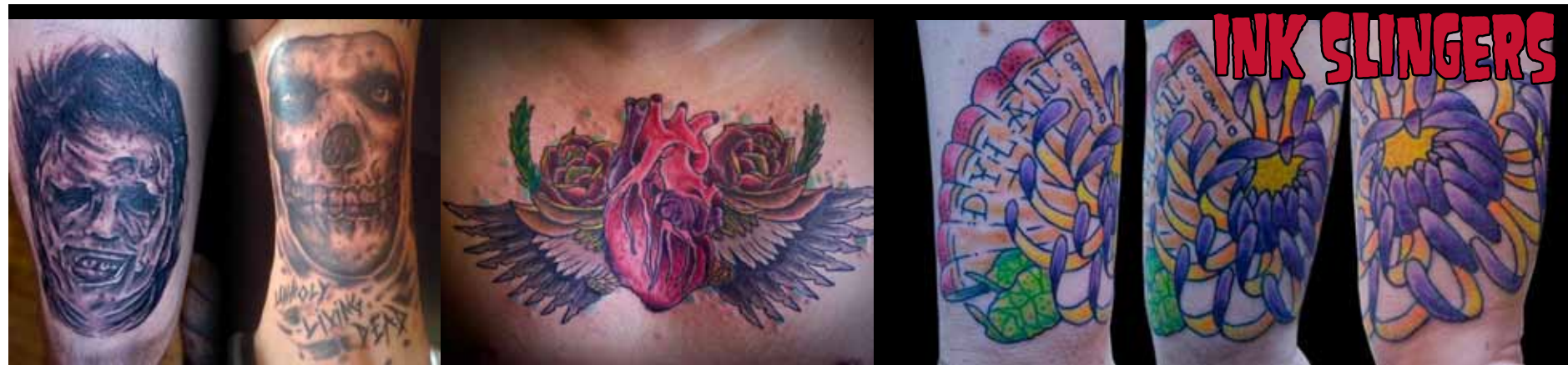
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## Ink Slingers with Stephen Shaw

By Ira Hunter

### AU: How did you get started tattooing?

Stephen Shaw: I was living in Peterborough, Ontario and the vast majority of my friends were tattoo artists and I spent most of days hanging out with them at the shops. I had always done art in one form or another and was getting a lot of tattoos and it seemed to be where my heart was going.

### AU: Who did you apprentice under?

SS: I apprenticed under Joe Baker who is tattooing in Toronto right now, but have been lucky to have learned from so many artists during that time as well. I had a lot of guidance from some amazing artists and just all around rad people. Joe still is a huge inspiration to me and one of my best friends. He had a lot



of patience, that's for sure. During the time I was apprenticing I was doing graphic design for print and web to pay the bills so it made for pretty long days. All which were worth it in the end.

### AU: Influences?

SS: Everyday you get new influences from everywhere, which I love. Obviously Joe Baker will always be a huge influence on my art as well Nate Browns in Montreal, Corey Schroemer in Van, Remi Sylvestre, Dan Innes, Mike Storey, Karolyn Pham from Toronto. I've always loved the work of Sean Herman, Eckel, Chad Koepfing, Sid Stankovitz, Adam Sky, Adam Barton, Chris Parry, Bart Bingham and Seth Wood. And just recently moving to Victoria I have been lucky to meet some amazing artists here. Everyone from Painted Lotus, Union and Blank Generation are killing it. I haven't made it out to some of the other shops yet to introduce myself but I have heard nothing but

great things about everyone. I'm really digging the sense of community that Victoria's tattoo scene has.

### AU: Where have you worked in the past?

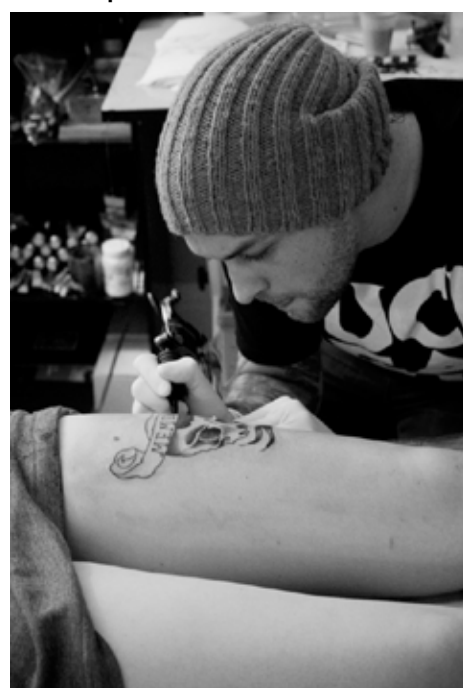
SS: Tattoo Culture (Toronto) I had a private studio in Sleeping Giant Art Gallery for awhile when I was finishing school and working with Warner Music. And Rock Of Ages Tattoos (Toronto) which also had some amazing artists at both locations if your ever in Toronto go visit those guys they are all great people!

### AU: Where are you working now?

SS: I working out of Painted Lotus Studios (1412 Douglas St)

### AU: Describe the other people working at Painted Lotus and their artistic strengths

SS: There are some amazing artists at PLS and it's a great environment to work or



it was always my first love with tattoos growing up and probably will be forever. Lately I have been enjoying a lot of black and grey realism as well. I'd love to do more traditional Japanese work.

### AU: What do you want the readers to know about you as a Tattooist?

SS: I love what I do and I don't think I could ever stop. I imagine that is the way a lot of artists feel.

### AU: What do you listen to in your spare time for kicks?

SS: I listen to music constantly so this is by far the hardest question. Ha. Cancer Bats, Every Time I Die, Murder City Devils, Minor Threat, Bad Brains, Lucero, Murder By Death, Hank III, Bouncing Souls, The Bronx, Suicidal Tendencies, Misfits, Lifetime, Gallows, The wooden sky, Faith No More, PJ Bond, Chuck Ragan, Converge. I could do this all day so I'll shut up now.

### AU: Any advice for young up and coming artists?

SS: Listen.....do a lot of listening and you won't have to break bad habits later.

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

SS: A giant hot dog with all the fixings

### AU: Any other interesting comments about you or your shop?

SS: I am still doing freelance design and website work. Now out of PLS. In the past I have worked a lot with other tattoo shops and artists and a lot of musicians. So if you need any work done feel free to come down to the shop and talk to me I'm there Tues-Sat. Thanks for the interview Ira!

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## Jaks T.A. Memorial China Creek Skate Comp 2010

Ahhh. Sept 11..... A very bad day for our American friends. On this day some years later it is sunny and the Vancouver Jaks Team hosts their annual skateboard competition. The first contest was 25 years ago and the prizes were probably some used skateboard equipment and some beer. Today the prizes are plentiful and new. PD as usual comes with a good lot of Skull Skates and t-shirts for everyone. TopNotch skateboards from van also handed out a deck and stickers. The Victoria Jaks came with skate decks and stuff from Old Nicks, Coastline, Sitka, and HTO. So I say support these shops! It's the usual reunion of old and new skatepunks from the Vancouver area. The skateboarding is getting hotter every year and with the building of more pools and bowls Vancouver skateboarding is devolving back to 70's style. The type of skating that would have made Don Carver JaK (R.I.P) proud. The beginner's category had a total of 18 entrants and I watched the tiny grommets carve around tea cup and bath tub popping air and powersliding the park raw. Intermediate skaters showed just as much style and the



advanced category slayed with some awesome airtime and the odd inverted. Ferris Jak took to the mic and MC'd the show... in the early years

there was no amplified microphone so old Ferris would have to yell out the contest wrecking his voice so his friends wouldn't have to listen to him for a few days. It was good to see Ferris back on the mic... he hasn't done it for a few years. Some old Jaks showed Mike Anus, Porridge, Roy, Carlos, Casual, Steve, Emon, Donut, Jamie and Slutty to name a few but some were missing this year. The crowd is getting bigger every year and it's the usual group of punks and older punks with kids. Edmonton Div of Jaks, and some Team Shitty even had a few in attendance! The contest went by quick and only one young dude got taken away in an ambulance... broken ankle and he was handed the best wipeout prize as he was taken away in a stretcher. The contest ended with a commemorative model of the twin towers made out of empty beer cases with two airplanes stuck in the side burning in flames and skaters took turns airing over the flames. No police and the rain held off till the end. As the rain started TA's Mom, Alice, rolled up in her van and fed everyone a good meal of banic and salmon. Just like our American friends mourning the loss of many Alice mourns the loss of her son TA JaK. She fed us good and I recon it made her happy to see all of TA's Jak brothers. Till next year - Ricky JaK V.I.13

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By Nayr reyD

TROLL 2's "Farmer Waits", Dr. George Hardy

**AU: How did you come to play the role of the father in Troll 2, what did you know about the film beforehand and how did they sell it on you?**

George Hardy: On a whim, I auditioned for a B-rated movie that I heard was coming to be filmed in Utah. The audition was in Park City and I had no idea what the movie was about, nor what I was auditioning for. I just went in a smoke filled room with nine or ten Italians who did not speak English and read for them. There was nothing more than that.

**AU: Did you question some of the lines in the film? Of course, now they're legendary - "I'm tightening my belt by one loop so that I don't feel hunger pains" - but did anyone feel weird going along with them?**

Hardy: Because Troll 2 was the first film I was in, I took the lines seriously at first but then started to question some of the scenes and parts, as they just did not make sense when we would decipher the script. It was so discombobulated. There was

**AU: Troll 2 could have easily been buried into a worse obscurity than now but it has taken on a life of its own, with the help of the documentary The Best Worst Movie, by charming thousands of B and Z movie lovers as a modern day Plan 9 From Outer Space. How did people feel about the film, including the actors, when it was released?**

Hardy: At first almost all ran from the film. Seeing it the first time for most of us was embarrassing

to say the least, and just making ourselves watch it all the way through was hard on all of us. Now most all cast members have a great attitude around the excitement and love around quite possibly being in one of the best worst movies ever made. I have gained great friendships with the cast and had a blast getting to know most of the cast again.

**AU: How often do people come into your office recognizing you as being from Troll 2?**

Hardy: I am recognized on the streets sometimes from being in Troll 2 and also now Best Worst Movie and I guess the more BWM will be shown I will be recognized I think. One day while I

was in my dental office performing a root canal or a filling or something like that and my front desk / assistant comes back and says "Dr. Hardy, we have some folks out here to see you who are T2 fans". I walk out and there are about 10 Auburn students who made a road trip from Auburn University to

get my autograph. I just laughed and laughed. They nearly went crazy meeting Farmer Waits from Troll 2. Was a fun afternoon, except for my patient in the chair who had to wait for me to sign autographs. Just kidding, they loved it too.

**AU: Any more acting in the future then?**

Hardy: I would love to have another shot at acting, or something along those lines. Hey life is too short to not go out there and take opportunities should they come. I have been in conversations with some folks at the Discovery Channel and AFI who are interested in having me do something for them one day ... and who knows, how bout a Troll 2, Part 2. I hear Rosella Drudi, Claudio Fragasso's wife is very interested in doing another script. It may already be finished. How bout it Troll 2 fans, wanna have a sequel 20 years later?

Darren "Oh My God" Ewing

**AU: How did you come to play the role of Arnold in Troll 2?**

Darren Ewing - I had just gotten an agent and was starting to audition around. One day in 1989 my agent called me for a role in a horror film called "Goblins." The audition took place in a hotel room filled with eight or nine chain smoking Italian's, who spoke very little English. They sent me out with the "OMG" scene, I came back, did it, and they cast me within a few days. The character was the nerd of the group, so I guess I just fit the part.

**AU: Your famous "OH MY GOOOOD" line is rumored to stem from the fact that you were hard to scare on set. Is there truth to this?**

Darren - It was a hard scene to do for several reasons: 1. I had to be frozen. 2. The whole situation was ridiculous. 3. My girlfriend (who is now my wife) was on set and standing just 20 feet off camera. 4. I was getting yelled at a lot by Claudio (the Director) because I wasn't yelling

it loud enough. So by take eight or nine I just shouted it out, and the rest is history. It's terrible acting, I know, but it was my first film and I didn't want to get fired, so I fell in line.

**AU: Did you question some of the dialogue in the film when reading the script?**

Darren - Yes. Much of it didn't make sense. I tried a few times to make suggestions to improve the stilted nature of the script, but Claudio did not have time for some impudent actor from Utah to question his film. So after a while, I just shut up and did what they

told me to.

**AU: What's your fondest memory from the experience?**

Darren - I loved working with Christina (the girl I chased through the woods) and Deborah (Creedence). Both women were sweet and funny.

Christina and I are neighbors. True story. In Best Worst Movie she's sitting on my La-Z-Boy recliner during her interview.

**AU: Troll 2, at this moment is number 54 on IMDB's Bottom 100. Where do you think it should be placed?**

Darren - It belongs back where it was in 2006: No. 1. Some folks have gone and ruined everything by ironically giving the film a 10, as a joke, but that only ruins Troll 2's chances of being where it belongs. It is THE best worst movie of all-time.

**AU: George Hardy said he'd be into being in a Troll 2 - Part 2. Would you be up for it?**

Darren - I'm hesitant. I'm not in a big hurry to get back in front of the camera with Claudio (if you see Best Worst Movie you will know why.) And frankly, a lot of people have profited from Troll 2, but I'm not one of them. There would have to be a better contract in place for me to consider being in the sequel. The truth is, I really don't think Troll 2 - Part 2 would work.



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# HOROSCOPES

OCTOBER/NOVEMBER 2010

### ARIES

The first few days of October bring ideas about how to adjust to changes in your health or work environment. During the first week of October you are shown how you are responsible for the state of your close relationships. With the New Moon October 7th you can improve them. October 22nd is a rare second Full Moon in your sign. You get a second chance to enhance relationships. The New Moon November 5th is about setting yourself up to get what you need. Power is good. It's all working with the Full Moon November 21st. Then, oops, too much to do.



### TALURUS

You attention is drawn to developments in your close relationships. Yet, work obligations are more dominant. Perhaps romance is inspiring a self improvement campaign. Beware impulsiveness that may hurt your reputation or career around the Full Moon October 22nd. In late October through the first 3 weeks of November the Sun is in your relationship sector. Make hay while the Sun shines. Around the New Moon November 5th social contacts are stimulating and communication is significant. Stating your needs works in private life, but doesn't go over well at the office. Collaboration is required in latter November; give something.



### GEMINI

In early October new information about self improvement and health becomes available. Around the New Moon October 7th it takes some extra oomph to summon up the effort, but it is a significant creative time. Inspiration demands expression October's 3rd week. The Full Moon October 22nd be wary of a medication or work mishap. Work and career loom up as important after this. New opportunities are coming your way. With the New Moon November 5th take them on; you will find the time. Enjoy the hobnobbing. The last week of November is when you want to say no, so as to not over extend.



### LIBRA

Life seems serious and you have lots of stuff to do. Watch your health, and your p's and q's at work through the first few days of October. With your birthday, this is your time to remake your personality and image. Be all that you can be. You have some potentially productive ideas to get moving on, too. By the Full Moon October 22nd you can make improvements in work effectiveness and health regimens. The pace picks up in November with an emphasis on money planning and work. Mid-November brings a blessing of healing. Don't discard it the last week.



### SCORPIO

Social stuff can drag you down at the start of October. Who is the bad influence on whom? The time until your birthday is a reflective lie low time. It's best to use these weeks to anchor into deep self awareness and connect to your personal spiritual truths, especially October 18th and 19th. This is how to emerge with greater confidence. The Full Moon October 22nd reveals a few adjustments that help you to work and live better. Your energy is up for November, as you fly into a get organized and make money frenzy. Plug leaks the last week.



### SAGITTARIUS

Since last year you have been connecting with a network that is more fulfilling and purposeful. These months you find yourself volunteered and busy. Around October 18th use the enhanced intuition to be extra persuasive. Change has been coming into your family or home life and this trend continues. The third week of October the onus is on you to change. This week is also the start of your spiritual retreat time, through to your birthday. November is an emotional roller coaster. It may take an effort at times to keep your usual positive outlook. Don't get down on your self.



### CAPRICORN

Don't fool yourself. You are not getting away with anything at the start of October. The first three weeks of October hold a big career push. Barring a communication faux pas October 4/5, you can boost your reputation and income. As you firm up your career position, November is about a shift in where you want to take your community activities and social life. You are connecting to new people with interesting new ideas that are inspiring you to shift your personal goals. From November 22nd a reflective four weeks begins. Then effective communication goes south until the 30th.



### AQUARIUS

At the beginning of October you don't want to be practical, but money misjudgements say that you should. What you want to do is expand your horizons and set-up new visions to attain. This is happening for you, with some true inspiration in the third week of October. Around October 22nd be pristinely professional to avoid a career screw-up. Four weeks of emphasis upon career begins about then and you don't want to start this trend on a sour note. This theme continues through November, with opportunities to succeed financially interspersed with opportunities to screw-up.



### PISCES

There is an ongoing need the next couple years to build up your confidence, credit, and personal power. This need is pressing for the first 3 weeks of October. Establishing the right relationships can be a big help; be they new friends or business contacts. October 8th to 20th holds some positive power brokering. From October 22nd work with these connections to develop common goals; a united front. Into November you want to expand your horizons; get deeper into what makes life tick. New contacts and old ones reappearing present you with ideas and methods that click for you.



David Zunker is an Astrologer, Tarot Card Reader, and occult guy in Victoria, who does readings and classes.  
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18				19					20		
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- source: A
- Pounds (not Sterling)
  - Shift flats
  - League o' the Lakers
  - Licorice All-\_\_\_\_\_
  - Dumbfounded
  - A hearty drink from a jug
  - Japanimation classic
  - NJ hoopers
  - Depeche \_\_\_\_\_
  - sdrawkcab sdær ohw enO
  - Hairdos
  - J. Hendrix \_\_\_\_do Child
  - Largest known creature ever
  - Ripley's Believe it \_\_\_\_\_!
  - dnora deppilf
  - Oktoberfest Mug
  - Swindles
  - Rage
  - "Dial down the middle 1-800-CALL-\_\_\_\_\_"
  - Gas for a Dutch Oven?
  - Stihl or Husqvarna
  - Profit after expenses
36. "Hi" in Quebec  
 37. Mos. after Augs on calendars  
 39. drawerof toN  
 41. Happen as a consequence  
 42. Made noise like a cow  
 43. Not against  
 44. Young female  
 45. noitericid degnahC  
 50. Contraction of National  
 51. A virile male  
 53. Boot out tenants  
 54. Peel  
 55. No Games. Just Sports.  
 56. Marching drum  
 57. In the style of  
 58. Not closed  
 59. Intl. Longshoremen's Union
- \* Answers to questions with backwards clues should be written backwards
- nwoD  
 1. Norse God of Mischief  
 2. Word for measuring sugar/alcohol  
 Content in fermenting wine must  
 3. nwodedispu spilF  
 4. Opp of few  
 5. Was indebted to  
 6. Pet Doc  
 7. O'Neill and Sullivan  
 8. detrewnI  
 9. Offers at an Auction  
 10. Vital stat  
 11. Alveolus, e.g.  
 12. Wild West Pub  
 14. Upside down from  
 19. Drunkard  
 22. An Earpp  
 23. Spotlight HOGS  
 24. Seal cousin  
 25. rettam fo trapretnouC  
 26. A guy who can't get no love from TLC
27. Enraged  
 28. Stitches up  
 29. Hourglass medium  
 30. Caesar or Greek  
 33. One of The A-Team  
 36. Cheers in Copenhagen  
 37. Makes cartoon ZZZZ's  
 38. nwodedispU  
 40. Earth e.g.  
 41. Every buffet has two  
 44. Windy Woman's name?  
 45. Bo, Luke or Daisy  
 46. Genesis Garden  
 47. Little tube  
 48. Beige shade  
 49. Highway sign abbrev  
 51. \_\_\_\_Cone  
 52. Helpful Hint
- By Dan Whitmore

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LIKE I SAID, TRICK AND TREAT!

## Sex Column XXX

- ### Dr. Jezebel's 13 Tips of Halloween
- #1- Makeup, not masks.** Much like too much witches brew, masks can obstruct your vision. They also obstruct your mouth. It's not easy gettin' sleazy through a half inch of hard plastic with only teeny tiny breathing holes. Makeup is also the only way to still kinda be in your costume when your clothes are on the floor. Remember to bring it with you so you can fix it when you're all done "bobbing for apples".
- #2- Be visible.** Illuminate your night. Reflective tape works great for hoisting your candied apples or pumpkins up for a sluttier look. Cleavage goes great with any costume. And for the boys, take a moment to consider glow sticks cracked open and splattered on a half-naked Medusa, and her friend Roller Girl. Candles are fun too, but keep in mind just about everyone likes their hot wax a different way. Some like it hot, some just pretend they do. If you've never tried it before, start with birthday candles, they don't burn too intensely and they won't scar your balls for life.
- #3- Costumes should fit properly and be flame retardant.** So when your boyfriend is dripping hot wax on your tits, his lingerie doesn't catch on fire.
- #4- Flexible props.** And no "real" weapons. So if you happen to "get one in the eye" while you're watching some sexy sweaty Spartans "sword fight", it's nothing a little warm water won't take care of.
- #5- Fresh batteries.** www.fleshlight.com
- #6- Carry a cell phone.** Sexting. It's the living dead.
- #7- Walk, don't run.** Steady as she goes. Falls are the most commonly reported injury on Halloween night. Next to being clobbered by an angry Amy Winehouse for releasing your demons on her backside and mucking up her costume in 30 seconds flat.
- #8- Never enter a stranger's home.** ...without condoms, which conveniently go great with any costume. Cuz you don't know where little red riding hood has been, but word around the party is the big bad wolf has herpes.
- #9- Never go to the back door.** ...FIRST. You need to earn the key to the crypt. Unless you're date is dressed like a geisha or a nun, in which case it's probably a sure thing.
- #10- Stay in a group.** And the more diverse, the better. Think about it. Halloween is the one night you can have sex with Princess Leia, Tank Girl, Dorothy and the scarecrow AND a teenage mutant ninja turtle... at the same time!
- #11- Inspect the Goods.** Razorblades and pinholes are never a good sign, no matter what the fuck you're talking about. Condom wrappers should look like they just came from the factory. There shouldn't be any holes in it, it shouldn't be torn, and it shouldn't look like someone took the wrapper off and put it back on. Also, a wise man once told me to "take a lemon down there". If he/she lets out a blood curdling scream, get out, get out!! If any of the "candy" is questionable, then throw it away. Do not risk getting sick.
- #12- Don't eat all of the candy at once.** If you're a good girl or boy, the treats will still be there tomorrow. And you already KNOW she has the catholic school girl outfit in her closet. It can be Halloween every day! :)
- #13- Always say thank you!** Play safe, boils 'n' ghouls! Hugs 'n' kisses, Dr. J

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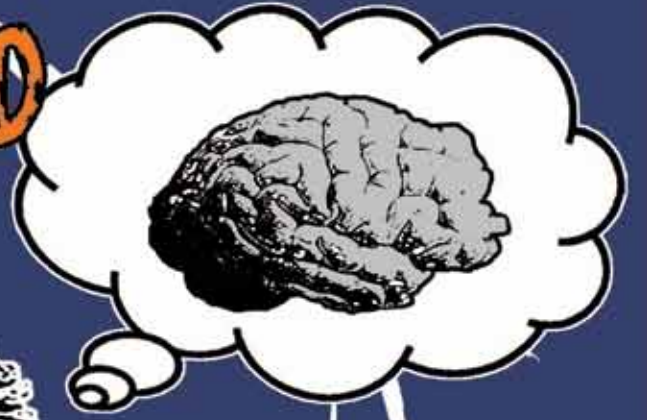
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