

U. ABSOLUTE UNDERGROUND

APRIL/MAY 2005 - ABSOLUTELY FREE

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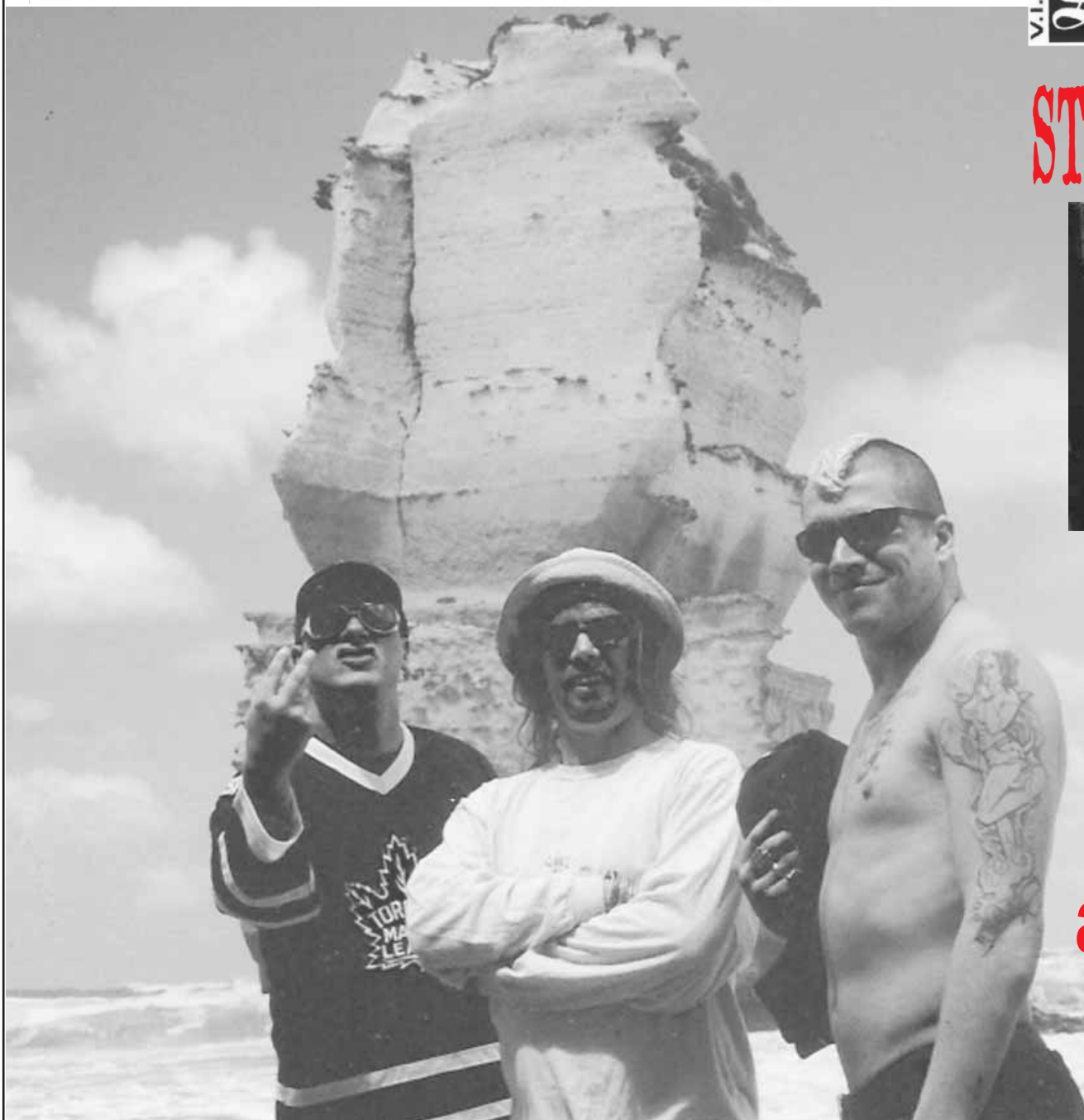


Self Inflicted

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GHYUR ZK KJOZU80GR

Absolute Editorial #3

Things are coming together nicely for us here at Absolute Underground. This is starting to go fun! We're getting into a few free shows and people are starting to send in CD's for us to review. We've got a lot of new people pitching in to make this rag better than ever. Emily Kendy joins us from Vancouver and brings with her a very impressive resume (The Nerve, Discorder, Terminal City, Exclaim...). We'll be featuring a different Vancouver based band each issue starting with scum punks the Excessives.

With the new Arena and Rod Stewart having played Victoria, you can just feel that this is going to be a great year for live music around town. I'm always impressed with the turnout and energy of the younger crowds at the all-ages shows. Even if you're old you should go check one out sometime. You might find it invigorating to jump in a circle pit of mohawked fury. It was great hanging out with the crew at Spitfire Tattoo special thanks to Rick and Amanda. Electric Frankenstein was an amazing show and just proves that Victoria gets wicked shows all the time. A big middle finger to the asshole bouncers @ Diego's who wouldn't let me in even though I was on the guest list and then proceeded to tell the headlining act CHOKE to "pack their shit, they weren't going to play." This was after two huge idiots working the door beat up CHOKE's drummer who weighs about a buck ten soaking wet. Since the incident, the bouncers in question have been fired. Way to go Wally!

Ira "Horrorshow" Hunter
 Editor-In-Grief

ABSOLUTE #3
 All right here we are again... it's been a blast comin' up with this one. Spent a month in Australia where I saw some amazing bands. This issue we've had a lot more help from the outside. We stepped it up this month by adding even more pages and we've also sprung for some color in the mag. Distribution is pickin' up and Absolute Underground is now being read all over Canada. In fact things are looking up in general, even if that bitch named Anne don't like our mag, but then again what does she know about anything. Anyway, in issue #1 I stated that we wanted to help shed some light on the music scene and I heard from a few people that they went to the ELECTRIC FRANKENSTEIN show after reading the piece we ran on them, so I guess it's mission accomplished. Big thanks go out to Nick Blasco from Atomique prod for the help getting in touch with STRAPPING YOUNG LAD.

See you in June, suckers.

WILLY JAK
 Public Relations Director

OUR ABSOLUTE TRIBUTES

SKANK OF THE MONTH
YUMMY MUMMY
DRUNK OF THE MONTH
LID OF THE MONTH

LETTERS TO THE SHREDITORS

Hey!

I'm from the NEO-NASTIES and HONG KONG BLONDE and I was asking about shows/reviews and submissions to your mag...
 ...you've (your mag, I mean) already got a "buzz" here in town probably 'cause we're all a little tired of the NER(D)VE even though we ALL read it.

Dear Willy,

The girls at Victoria's Eden would like to put in a request. Could you use softer paper in your next printing. It makes are battered mitts hurt when wiping man jizzim from them. Thanks.

Co-published by Ira Hunter & Willy Jak
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**Man up and send submissions and hatemail to
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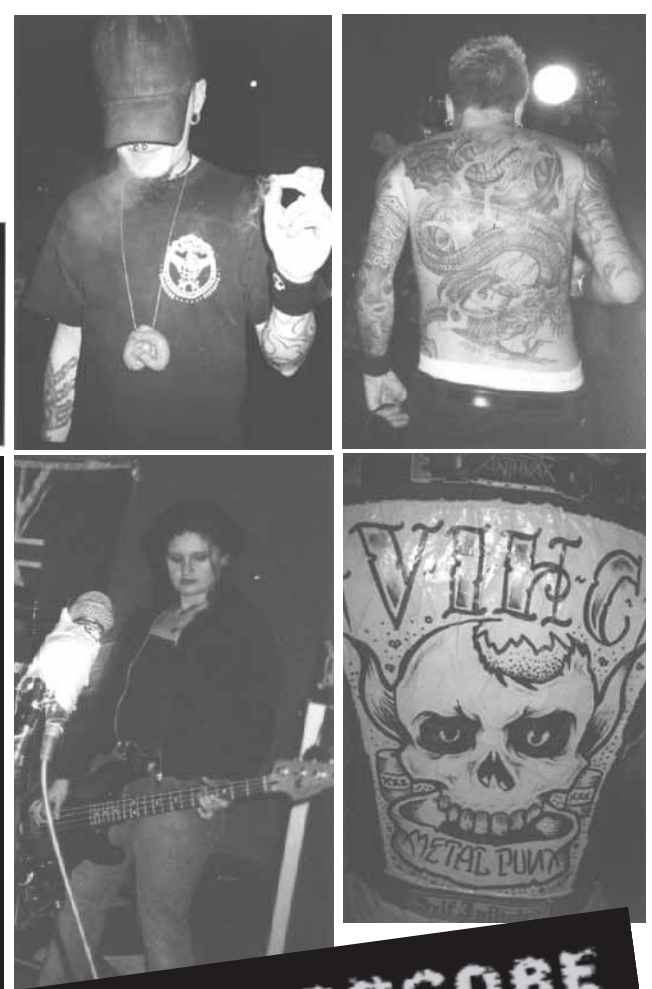
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Self Inflicted



For over two years Self Inflicted has been tearing a hole in the Victoria/Van Isle hardcore scene. With a punishing guitar sound, raw vocals, and a hard-hitting percussionist they have proven they can deliver the goods. Not to mention an impressive amount of live performances under their belts. Self Inflicted consists of members of The Alcoholic White Trash, Meatlocker Seven and the Burnside Brawlers. They have opened for such acts as Three Inches of blood and Kill Allen Wrench. Their first full length CD entitled "V.I.H.C." is due to be released in mid June. With their vicious live performance it's not hard to believe that they have been quoted as being "one of Victoria's most underrated bands".



VANCOUVER ISLAND HARDCORE

Tell us about V.I.H.C. What is it and what does it represent?
Criss Crass - First off it stands for Vancouver Island Hardcore. It represents kind of a community of bands and the kids who come to see the all ages shows. The shows are mostly put on at the James Bay community center, Gary Oak room, Fernwood Community Center and other places that will have us play. Brian of Bruticus Productions mainly puts on the all-ages shows we play, but there are lots of other people putting them on as well not just for hardcore/punk/metal shows. It allows for us to get to play with some really good local bands like AK47, Tough as Nails, Alcoholic White Trash, and War by Other Means. Also the advantage to these shows is that we also get to play with some bigger hardcore bands from the U.S. and eastern Canada giving the kids and us a chance to check out styles from other cities. We do also often play at local bars but I consider the all-ages shows the more rewarding shows for my band because the kids genuinely throw down to every song. So appropriately we have decide to title our first full length CD "V.I.H.C."

Tell us about your new CD "V.I.H.C."
Criss Crass - Like I said it is our first full-length CD. Our first effort was just a demo EP that we recorded very early on so we would have something to promote ourselves with. The whole demo was recorded for about \$300. We recorded it about a month and a half after we started so our sound and line up have changed dramatically since then. This time around we have the addition of my brother (Gene-O) and a new bass player (Sarah) who have definitely made us a much tighter band than I think we were at the beginning. The new CD is pretty much the songs from our demo and about 8-10 new songs. I think the whole band is pretty excited about it. It should be out by mid June.

Tell us more about the members of S.I.
Criss Crass - Well originally we started as a four piece but we thought we could deliver a heavier fuller sound if we threw another guitar player in the mix. So about 3-4 months after we started we recruited Gene-O. He already had a steady gig as guitarist for the Alcoholic White Trash so it took awhile to get him onboard. Ross B ay and I had asked him when we were starting up to join, but he was too busy. So with a little perseverance and time juggling we made it happen. Personally I think it was a very valuable acquisition for the band and has done a lot for our sound and creativity. I guess next up is Ross Bay (guitar). He is formerly of the bands Burnside Brawlers, Subverts and Ted Bundy Project to name a few. Primarily he had written most of the music for the band until Gene-O joined. On bass we have Sarah who I think is an awesome bass player. Her ability to learn and adapt to just the way we act is amazing and that's no easy task. Musically she is one of the most versatile musicians I know. Formerly of The Stagers, The Jizzwailers, and Mudslinger, she plays everything drums, bass, guitar you name it. Lastly we have Lincoln McCulloch on Drums. I often compare him to an expensive watch cos he never loses time. Lincoln was recently recruited by Meatlocker Seven but has also played for Arc Fiend, Black Belt Jones, and Grump. Mikey Brawler a good bro of S.I.'s was our first bass player and he is currently shredding it up in The Shivs.

Gene - O what do you think your sound and presence has brought to the band?
Gene - O - I think my sound has thickened the band up a lot, and maybe added a bit of excitement to the songs by putting my own touch on some of the pre existing songs. Also I like to try to make the live shit a little more interesting to watch.

On your upcoming CD there are several new unreleased songs, some you haven't even played live yet. What do they show about the progression of the band?
Lincoln - They show just that, "Progression". It is a result of the band being together for over two years now and everyone being more comfortable with each other in the writing process. We are all better players as well, which allows us to write more interesting songs. When a band starts out, there is pressure to get enough material for at least a 20-30 minute set. Once that hurdle is over, you can then somewhat relax about writing music that fits with everyone in the group. So overall, the newer songs are more mature musically and show the progression of our writing style over the last couple of years. We continue to do what we've set out to do from the beginning... add to the growing hardcore/metal scene in Victoria and the surrounding area.

Describe how your live performance sound differs from your studio sound?
Gene - O - I think our live performance isn't usually quite as tight but that gives it more energy. I think you can get away with a few blunders live if you make up for it with an interesting visual experience. The crowd loves it when the band is into playing for them.
Lincoln - Tough question since the CD isn't finished yet, but there shouldn't be much difference between our live shows and the new CD. Why? Well we recorded Ross's guitar, Sarah's bass and me on drums all at once and kept the first take for pretty much all-16 songs (unless we royally screwed one up). Then Gene-O overdubbed his guitar tracks for all the songs. Finally the vocals laid on last. Nowhere during the recording process did we demand perfection from anyone nor did we spend hours and hours retaking parts. So, just like our live show, the CD will keep the subtle mistakes and should have a raw flavor to it (which we like to think of as keeping it real). This should end up with the CD sounding pretty close to our live set with really only one exception, you can replay the CD whenever you want.
Ross B ay - When we play live, we really feed off each other's energy. We get to turn everything up and throw down hard on stage, which was always the idea from day one. Our albums are pretty much extensions of that, usually using the first take on everything and not trying too hard to be something we're not. We won't make a pretty sounding album because we're not a pretty sounding band. We've always said we wouldn't do anything on an album that we couldn't do live, and we've always stayed true to that.

So Sarah, what's it like being the only girl in a hardcore band, and how does it differ from your former music ventures?
Sarah - It's great. I never have to carry anything heavy... until they read this I suppose. Most of the bands that I've been in, I've been the only girl, so I'm totally used to it, and actually really like it. Really, it doesn't (or shouldn't) matter what gender you are. It's about playing and your personalities. That being said, there inevitably is some skepticism out there that you have to overcome being a girl to play this kind of music (hardcore, metal, punk, whatever). Playing with the SI guys has been wicked, and musically this is the band I've enjoyed playing in the most.

Twice you have entered Lucky Bar's Battle of the Bands. What the fuck were you thinking as a hardcore band entering a contest like that?
Criss Crass - We just thought it would be fun to enter and maybe show some new people what Victoria's hardcore scene is all about. Plus it also gave us a chance to work with Ira Hunter who writes the "Champions of Hell" comics and does local zombie flicks. He set us up with some blood theatrics, fireworks, smoke and then he made an appearance as one of his comic characters (Gas Chamber).

What lies in the future for S.I.?
Lincoln - More of the same you've seen from S.I. in the last two years. More material, the new CD of course, more live shows new merchandise etc. Also very likely at the least some small outings and mini-tours. Something perhaps up/down the Island and West Cost, and maybe out towards Alberta. Once the new CD is out and people get an idea of the musical direction we're taking, they can expect us to keep heading in that direction. Which is basically just getting heavier and more punishing but with music that is easy to mosh to.
Ross B ay - We're gonna finish recording the new album right now, and we should be ready to get that shit out in around 2 or 3 months. Its' been a long time coming (for us anyway...!) We wrote about half the songs on it starting a year and a half ago for fuck sakes! After that, the plan is to promote it with some shows. We're also itching to get back to Vancouver for a few more shows this summer and kill some mainlanders for a change! Then its' back to the drawing board and get to work on a new one for next year. VIHC!!!!



OH MY FUCKING GOD!

There are two types of bands in the metal world. The type who seek to master an existing genre and those who seek to create their own genre. One listen to the latest release Alien, it becomes very clear that these Century Media shredders are not following any fucking trends.

A 2000 pound laser guided munition to the staid metal world, SYL is calculated chaos. At the same time, careening out of control and marching lockstep. The sound contains impossible drumming via Gene Hoglan (Dark Angel, ex-Death, ex-Testament), thumping bass supplied by Byron Stroud (also of Fear Factory) and the monumental riffage of Jed Simon (ex Frontline Assembly). Add Devin Townsend's furious guitar work, brilliant keyboard/sampling, hateful screams and soaring vocal melodies over this rhythmic carnage and you have a certifiable metal monstrosity. A band with multiple personality disorder, SYL goes from quiet acoustic melodies to full speed industrial carnage... in seconds flat. This is a band unhindered by shitty media campaigns, close minded fans or domineering record executives pushing filtered, corporate rock. The effect of having no limits, constraints or direction would mystify most heavy bands. With Strapping, the possibilities are endless. The result: unpredictable, original music.

Now on the verge of releasing their fourth studio album, Alien, along with tour dates across Canada and America - SYL have reached critical mass. Debuting in 1995 on Century Media with "Heavy as a Really Heavy Thing", Strapping forced the world to take notice. The second release, "City" is a cult classic of epic proportions. It cemented the maddening time structures, electronic sampling and punishing riffs which would serve to establish the Strapping sound. "All Hail The New Flesh", "Detox" and "Oh My Fucking God" still conjure up awe, even 8 years after their release. After this landmark release, SYL was indefinitely put on ice by Devin. He moved to other forms of music, releasing various solo projects on his personal Vancouver based imprint HevyDevy Records. Solo records Ocean Machine, Infinity, Physicist and Terria were all self produced in the six year Strapping hiatus. As if heading up 4 solo albums wasn't enough, Devin also produced and engineered career defining albums for other bands: Lamb of God - As The Palaces Burn, December - Lament Configuration and Soilwork - Natural Born Chaos, just to name a few. Honing his skills in other forms of music would only serve to strengthen his vision.

Fans waited patiently, as the band was neither listed as broken up or active. The events of September 11th, 2001 triggered a flood of rage in Devin and he once again put together the band and set out to write the self titled third album. Released in 2003, "Strapping Young Lad" is the grooviest SYL album to date. Standouts include "Dire", "Relentless" and the unbelievable "Aftermath."

"Aftermath"
 ...Give us a reason for coming of war / Fighting for Jesus through prices of oil...

Now we are faced with the fourth barrage - Alien - (due for a March 22nd 2005 release.) Side stepping the usual heavy metal cliché traps of satanism, grisly murderous lyrics and stoned apocalypse predictions Devin and co. tackle applicable issues. As in past Strapping releases - love troubles, everyday relationships, self esteem, trendy idiots, birth control, overwork, terrorism, alcoholism, two week vacations and Burnaby provide lyrical ammunition. Musically things are as intense and precise as ever. Gene Hoglan on drums and Byron Stroud on bass provide perfect rhythm. No doubt the combo is stronger than ever, with Byron picking up new tricks with a Fear Factory album and tour. Gene just gets better. As a whole, the sound is more diverse but still very recognizable. Alien is sure to please longtime fans. Killer tracks include "Possessions", "Skeksis", "Shitstorm", "Landscape" and "Love".

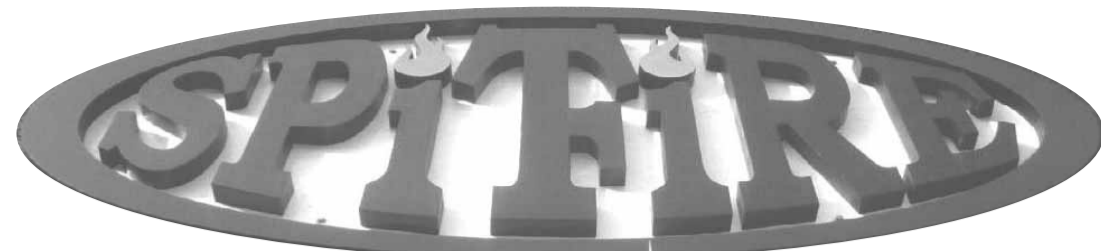
Now SYL take to the road to punish the listener up close and personal. After sharing stages with Nile, Meshuggah, Fear Factory, Napalm Death, Dark Tranquillity, Superjoint Ritual, Testament, Entombed, Obituary and Crowbar, they know how to rock you like a hurricane. So if the visions of hammering double bass and blistering guitars fill your skull in dreamland, you had best unfuck yourself and get in the pit... Strapping Young Lad are back.

Erik Lindholm



Now SYL take to the road to punish the listener up close and personal. After sharing stages with Nile, Meshuggah, Fear Factory, Napalm Death, Dark Tranquillity, Superjoint Ritual, Testament, Entombed, Obituary and Crowbar, they know how to rock you like a hurricane. So if the visions of hammering double bass and blistering guitars fill your skull in dreamland, you had best unfuck yourself and get in the pit... Strapping Young Lad are back.





It's been close to 5 years since I was last tattooed. I don't know why it's been so long, maybe I was strapped for cash? Was I afraid of the pain? Was I getting old? I remember I was 19 years old when I had my first piece done. I was instantly addicted, and ended up living with a 35 year old tattoo artist for close to a year, having work done weekly. He ended up almost stabbing me to death in a pill and booze enraged fury, but that's another story; let's just say some people like the needle a little too much.

So no more excuses. It was time to man-up, and there's no better way to get back into the swing of things, than by getting your kneecap tattooed. I say bring it on. (Hey, Criss Crass, I go drug free baby. You don't need a prescription to get work done.) I decided I would have one of the characters from my comic book, 'Champions of Hell', The Angel of Death done.

The nicest of the newer shops around town, SPITFIRE (located @ 552 Pandora Ave), is a slick greaser style shop, that has great decor and killer art adorning the walls. Artist Rick Wilson and his wife Amanda are super cool and genuinely friendly. I was highly impressed with Rick's portfolio, blown away actually, especially by the original and stylistic skulls he does. His detail and precision seems to come completely natural, as he usually has more than one image rotating through his head when drawing. This is also extremely helpful for those who would like to know their options when Rick is designing a tattoo for them.

Rick originally grew up in Halifax, but then lived and worked in Calgary for five years before settling in Victoria about a year ago. When asked why, the answer was simple: He was "sick of shoveling his frickin' car out of the snow."

After receiving his first tattoo in Halifax from "some old bike guy", Rick started to think about his own potential as a tattoo artist. He also sites various superhero comic books and artists, as some of his earliest artistic influences.

Rick apprenticed under Steve Peace at Symbols in Strength in Calgary. He told me he mostly learned from watching Steve at work, and later through actual tattooing of friends. Rick tries not to specialize in any one specific type of style. "I don't want to get stuck doing the same thing all the time. I like doing all of it. It's fun just having somebody come up with different ideas all of the time, and just trying to make them work".

Rick and Amanda had struggled to find a place to open Spitfire when they first arrived. One deal fell through at the last minute, and others didn't want to rent to them, solely because of the tattooing aspect. But in the end things worked out, and Spitfire was officially opened in June of 2004.

When Rick and Amanda officially opened, their business got off to a slow start, simply because they were new to the city, and didn't know too many people at the time. But things have been getting better since then, thanks to positive word of mouth. The people who come in seem to already know they have a good reputation for custom work around town. "All of it's pretty much original designs, whether it's mine or theirs. A lot of the time, somebody will bring in their own drawing and then we'll both kind of work on it together. A lot of designs work really well on paper, but not so good as a tattoo, you know. It's all custom. There's no flash at all here." Rick goes on a mini-rant about how flash works. "It's not like it's just one sheet of flash per shop, that same sheet is distributed all throughout North America. So that one design you like, everybody else likes, and there are thousands of them out there, everybody has the exact same thing." Rick is stoked to not be working in a shop without flash, and finds the custom requests to be more challenging. "Everyone who comes in wants some really cool stuff. I think Victoria is known for having eccentric people and independent thinkers and it's showing up in the tattoo I've been asked to do."

There were some wicked tunes blasting in the shop while he worked on me. Murder City Devils, Social Distortion, Rancid, Tiger Army, Electric Frankenstein, Reverend Horton Heat, Slayer, Johnny Cash, Motorhead, Tom Waits, Supersuckers. Rick also likes bands like and the old rockabilly stuff like Johnny Burnett.

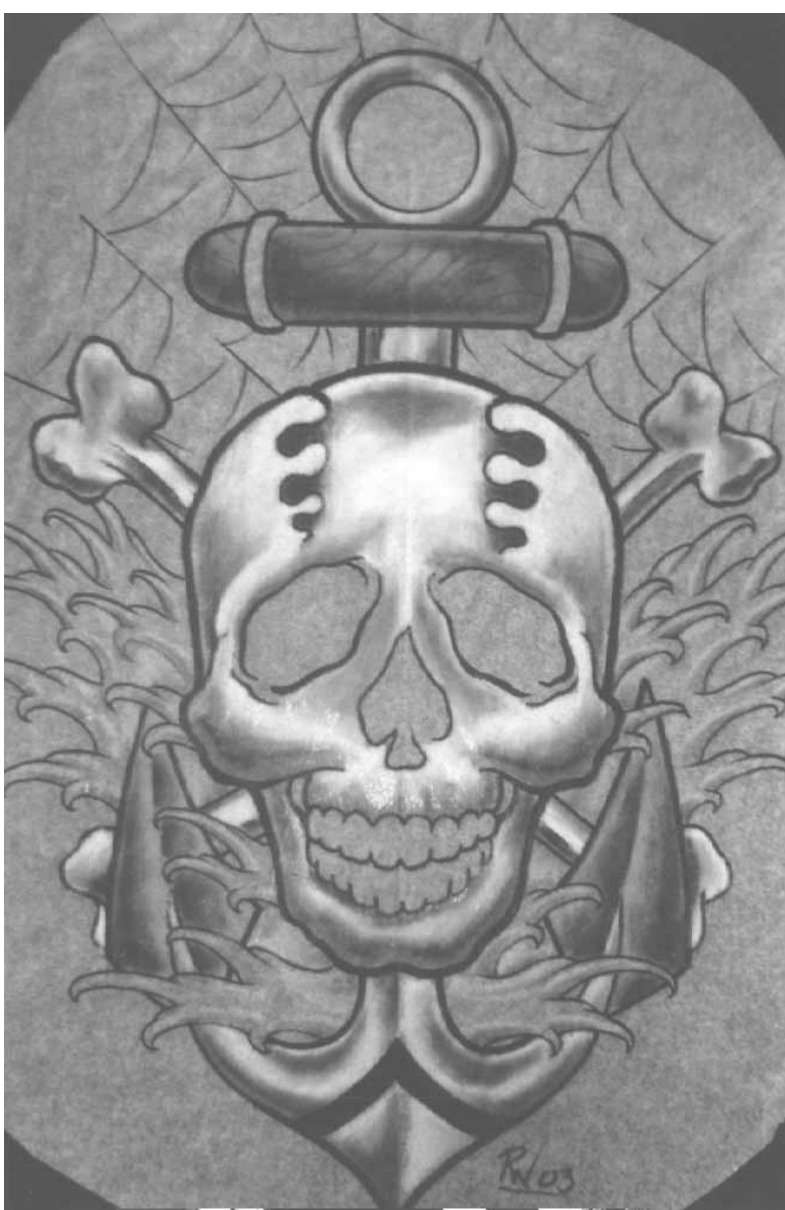
Rick runs Mickey B's, Time Machine and a couple of Mack Brags machines.

Rick did all his work standing up while I laid down on his medical examiner's table with the white butchers paper on it. I'm just glad he didn't ask me to cough.

In the end it was a great experience and has definitely revitalized my love of tattoos.

Give Spitfire a shout @ 381-4471 and tell them Absolute Underground sent ya.

-The Hellion



Upcoming Gig Listings powered by



GET OFF YER ASS AND CHECK OUT THESE SHOWS!!!

- Apr. 7 - King Bong, The Hoochy Girls @ Vertigo UVIC
- Apr. 8 - Rockabilly Burlesque Show, Fluffgirl Burlesque Academy, Switchblade Valentines @ Lucky
- Apr. 8 - Armchair Cynics, Blue Munda, Another Day Lived @ Diego's
- Apr. 8 - Moneyshot, Rod Iron Haulers, Zappin Black @ Steamers Pub
- Apr. 10 - Victoria Comic Book Show - Silver Threads Hall 1728 Douglas St. Victoria
- Apr. 10 - Ion Dissonance, Premonitions Of War, Despised Icon @ The Boot Pub
- Apr. 11 - Ion Dissonance, Premonitions Of War, Despised Icon @ The Brickyard
- Apr. 12 - Ion Dissonance, Despised Icon, Self Inflicted @ Lucky Bar
- Apr. 12 - Motorhead, Corrosion Of Conformity @ The Commodore Ballroom
- Apr. 14 - Rod Iron Haulers, Huded Inc., Where's Veronica @ The Upstairs Cabaret
- Apr. 15 - The Rebel Spell, Sound City Hooligans, Secondstall, Harmless Heros @ Pub 340
- Apr. 15 - The Shivs, Lupus @ The Asbat
- Apr. 15 - Into Eternity, Explosive Rage Disorder, Meatlocker Seven @ Lucky Bar
- Apr. 15 - King Bong, Phat Tank @ Steamers Pub
- Apr. 16 - Tough As Nails, Friday Night Murder & guests @ James Bay Community Center
- Apr. 16 - Motley II @ Sugar
- Apr. 16 - Into Eternity, Crackwhore, Soulsar @ The Brickyard (Vancouver)
- Apr. 16 - Rise Against, Alexisonfire @ The Commodore Ballroom (Vancouver)
- Apr. 18 - Greg Macpherson, Leeroy Stagger @ Lucky Bar
- Apr. 19 - SNFU, Shivs, Married To Music @ Lucky Bar
- Apr. 20 - Blackie LeBlanc, Kytami @ DV8 (Vancouver)
- Apr. 20 - One Drop, Moneyshot, One Shot Left @ Diego's Night Club
- Apr. 22 - L. I.D.'s Tenth Anniversary show!!! W/ The Shivs & The Hooded Rats @ Logan's Pub
- Apr. 22 - Pushing Up Daisies, One Shot Left, Eight Bit Dream, Moneyshot, Counting Heartbeats @ Fernwood Community Center
- Apr. 22 - Black Mountain, Frog Eyes @ Lucky Bar
- Apr. 22 - Intronaut, Goatsblood, Debris Inc. @ The Brickyard (Vancouver)
- Apr. 28 - The Beaumonts, Rod Iron Haulers, The Sweathogz @ Logan's Pub
- Apr. 28 - The Weakerthans, The Constantines @ Sugar
- Apr. 29 - A.W.T., The Neo Nasties, Hong Kong Blonde @ Logan's
- Apr. 29 - TURN OFF YOUR T.V.'S, The Excessives, Born Of Ashes @ The Astoria Hotel (Vancouver)
- Apr. 29 - The Gung-Hos @ Pub 340
- Apr. 30 - Splatter, S.I.C.K., Enchanted Faeries, Desensitized @ Logan's Pub
- Apr. 30 - Ron Jeremy (The Hedgehog) @ The Blue Pearl
- May 6 - LOWER CLASS BRATS, Clit45, THE DRAFT @ The Astoria Hotel (Vancouver)
- May 8 - Agnostic Front @ The Mesa Luna (Vancouver)
- May 11 - No Means No @ The Mesa Luna (Vancouver)
- May 13 - Belvedere, High Five Drive, The Resistance, 5 Days Off (Belgium) Big Ferwood
- May 14 - The Vibrators, Emergency @ The Astoria Hotel (Vancouver)
- May 14 - Strapping Young Lad, The Agony Scene, Reflux, Misery Signals @ The Commodore
- May 14 - D.O.A., Hong Kong Blonde, R.O.S., The Bad Amps @ Seylynn Hall (North Vancouver)
- May 15 - The Vibrators, Gutter Demons, Alcoholic White Trash @ Lucky Bar
- May 20 - Big John Bates and the Voodoo Dolls @ Lucky Bar
- May 23 - Grant Hart (of Husker Du), The Doers, The May Kings @ Lucky Bar
- May 28th - The Third Annual Noise! Festival @ fifty/fifty



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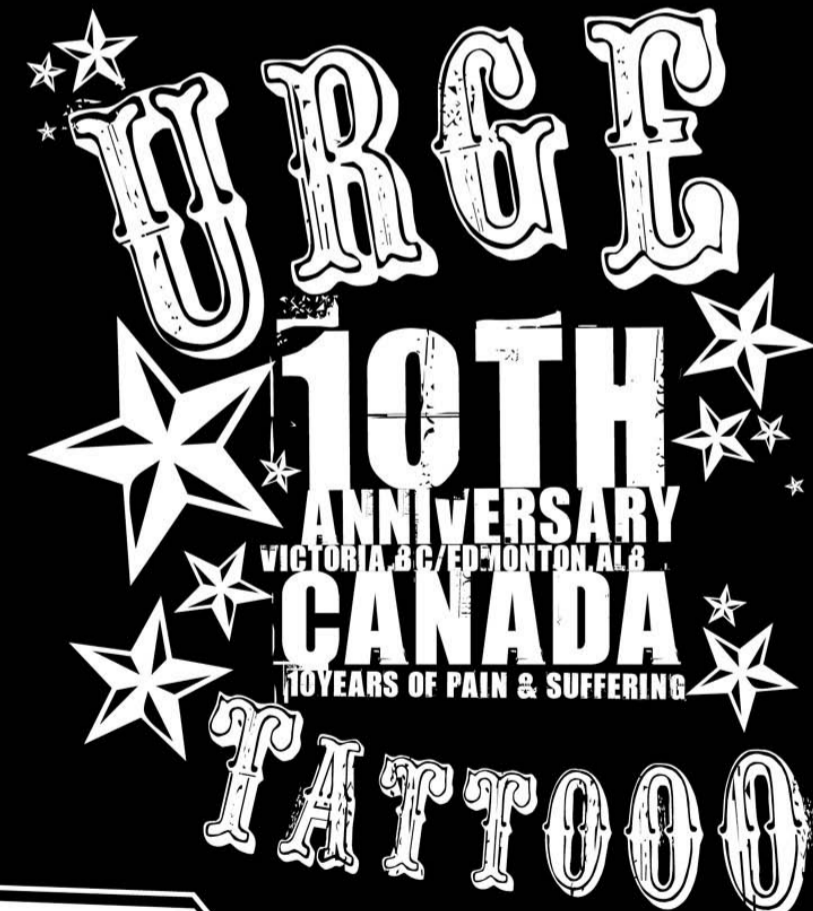
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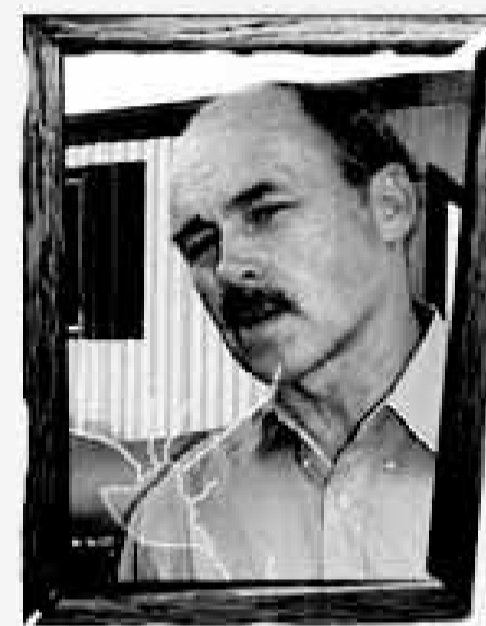
Before Sunnyvale

The Bio of John Dunsworth aka "Mr. Lahey"

By Criss Crass

As the Sunnyvale Trailer Park Supervisor ex-cop Jim Lahey (John Dunsworth) dreams of making the park a nicer place to live. He has quite a lot of responsibility weighing on his skinny alcoholic frame, but fortunately, the brawny Randy helps shoulder the burden. Between chasing off bottle kids and dodging insults from Ricky, Mr. Lahey manages to keep a tight lid on some of his own deviant behaviors.

In reality John Dunsworth seems more like an average citizen of a Canadian coastal city. When he's not working he can be seen spending most of his time on his boat. John Dunsworth was born in Bridgewater, Nova Scotia and is now one of Halifax's most venerable and revered actors. He has appeared in several CBC radio dramas and has held



leading roles in over 25 Theatre productions. In 1970, long before cities were into waterfront restoration, John convinced the city of Halifax to lease to him a run-down old building by the shipyards which he turned into Pier One Theatre, Halifax's first and most successful alternative theatre company.

John first met Mike Clattenburg in the mid-1990s when he auditioned for a small role in Mike's short film, One Last Shot. Halfway through shooting, John's small role blossomed into a leading part, a part that captured him a Best Performance award from the Atlantic Film Festival. From there, John developed that role into the character Jim Lahey, the trailer park supervisor on the series Trailer Park Boys.

John's recent film credits include principle roles in Sleepmurder for CTV, Blessing for CBS, Shattered City: Halifax Explosion for Salter Street Films and Thom Fitzgerald's Indie film Three Needles. John is an avid bridge player, holding master points. He also holds, until somebody proves otherwise, the Internet Scrabble record for having three 7-letter words in a row.

Trailer Park Boys season premiere April 17, 2005 on Showcase.

Next issue we'll be featuring Mr. Lahey's "best friend" Randy, the no-shirt, white pants wearing cheese burgular. He will be discussing his new play him and Mr. Lahey have been practising for their local community centre.



Recently while on vacation Mr. Lahey and Randy could be found on the school grounds of Quadra Street Elementary - creepy.



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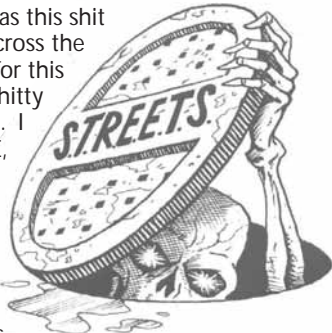
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"BLAZING WHEELS AND BARKING TRUCKS" read the graffiti on the 7 foot high Ogden Point banks, it is late January 1985, my friend Pete Lembcke is also quick to point out the spiked skull with the radioactive symbol for the nose and eyes, beneath it in dripping red letters are the initials "C.O.C." Within the next week, I had scored both CORROSION OF CONFORMITY albums. This shit was BLACK SABBATH meets BLACK FLAG, VENOM meets THE GERMS, SLAYER meets THE EXPLOITED, in other words too metal for punk and too punk for metal. Most of the skate rock up to this point was straight up punk/hardcore like the BIG BOYS (who had a deck out on Zorlac 83-85), JFA (who also made their own line of boards), GANG GREEN (sponsored by P.D./SKULL SKATES), LOS OLIVIDADOS, THE OFFENDERS, DRUNK INJUNS, TALES OF TERROR (W/rats ass jak), CODE OF HONOR (featured 3 skateboards on the cover of their 1982 lp) also AGENT ORANGE and the likes. A few months later while smoking hash in the back of Strictly Skates in Cook Street Village, I got my first blast of D.R.I. and a Calgary band called BEYOND POSSESSION. Fuck was this shit only getting better and better. Then on a Mount Doug highschool band trip to Seattle I came across the latest album from D.R.I. They had for some reason called it "CROSS-OVER" we finally had a name for this new yet old genre. Everyone and anyone was starting a band, making stickers and recording shitty demos, writing songs about cops and tampons and fucking animals. Everything had a skull on it. I went through approximately 1267 jiffy markers during this period. Vancouver had FRATRICIDE, DIOXIN, O.O.C.(all jaks), ADVERSITY, SLUDGE and ORGANIZED CHAOS. The rock had the mighty MISSION OF CHRIST, Courtenay's INVALIDS, ATROSITY (future jaks).



There was also a musical piss shit fuck church called the DAYGLO FUCKING ABORTIONS, who were as big as there American rivals! Then something happened, slowly pants got baggy, dudes started doing kick-flips instead of sweepers. Dudes started borrowing their old ladies BIG DRILL CAR records and dudes started reading poetry, crying and drinking coffee instead of beer. Dudes hanging out at Pags (shit some guys are still there 20 years on!) This was the slow beginnings of the hip-hop/emo trip that would send the old guard into the underground once again! ANTHRAX were getting lame, kids were getting board w/ Slayer, the GHETTO BOYS were busy rappin about slicing females to ribbons, new killer punk was emerging in bands like PEGBOY (ex-naked raygun) POISON IDEA, NOFX, THE DWARVES, JEFF DAHL, THE DIDGITS and any band on California's NEMESIS RECORDS from 1988-1991. Like I said, this shit was hard to find in the wuss city. NOFX, GREEN DAY and BAD RELIGION all cam to town and went in a flash, yet people made a bigger stink about Jane's fuckin' Addiction and Lallapoloza! Fast forward to 2001, while deciding to resurrect crossover and banzai records metal through the BURNSIDE BRAWLERS, w/ ex-boxer Paul Deluca, ex-Last Laugh guitarist Adam "Adumbfucker" Jessop plays a tape entitled S.T.R.E.E.T.S. at jam. Everyone in the fuckin room does not say a word for ten minutes (we were high too!) THIS WAS CROSSOVER! This was like THIN LIZZY meets old school "Ribbed" NOFX. MERCIFUL FATE meets MOTORHEAD with guitar solos longer than entire DWARVES songs. And fuck my old boots if every song wasn't about skating, drinking, skating, pigs, parties, sessions, slides, slams, shove-its and bombing a hill so hard that its "TOO FAST TO POWER-SLIDE". They have only gotten bigger since then and are ready to drop "THE BIG ONE".

"COME ON EVERYBODY GRAB YER SKATE AND LET'S GO!"
DUSTIN JAK VI 13

S.T.R.E.E.T.S.

interview by P.Ness

HOW LONG HAVE YOU GUYS BEEN TOGETHER?

Jonny - Since Corey Webster morphed into the S.T.R.E.E.T.S., and Corey Webster was actually a band over here on the mainland before I was in it.

WHAT BANDS WERE YOU CATS ALL IN?

Jonny - Last Laugh, Pebble, Finegrind, X-Dead Teenager, Mercury the Winged Messenger, etc.

WHERE YOU BEEN MANG?

Jonny - All through Canada and all over most of the States.

ARE THERE A LOT OF BROS OUT THERE INTO YOUR 1989 TRIP?

Jonny - Not really, skating is kinda lame right now. Not enough old school ripping.

WHO WERE YOUR FAVES?

Jonny - Gonz, Guerrero, Natas, NOT Rocco! Basically the first wave of the real street skaters, Jess the mess!

WHAT WERE YER FAVOURITE SKATE FLICKS?

Jonny - Thrashin really opened our eyes, had bunk shit but had Jaks so it was kinda cool. Back to the Future, Police Academy part 4 (with the Tony Hawk and Lance Mountain scene at the start) Public Domain, the Powell shit!

WHAT CHILD STAR DID YOU LIKE? ARE THEY HOT NOW?

Jonny - McCaully Caulkin

FAVE VAN BANDS @THE MOMENT?

Jonny - Goatsblood, Ladyhawke, Pride Tyger, Black Mountain.

MAIN INFLUENCES?

Jonny - Thin Lizzy, Diamond Head, Budgie, Hendrix, any early metal also Poison Idea, Descendents, and I'm younger so I was into NOFX's early shit like "Ribbed", "S&M Airlines" and "The Longest Line".

DESCRIBE THE S.T.R.E.E.T.S. SOUND

Jonny - Basically fast riffing punk mixed with early metal prog.

FAVE SKATE TRICKS?

Jonny - Hills, ollies, carving.

HOW MANY HOUSES HAS THE BAND TRASHED DUDE?

Jonny - uh...i...dunno, Georgia Street was the ultimate destruction of a house.

GOT ANY KIDS YA KNOW OF?

Jonny - None yet.

ARE YOU CATS GONNA PUT OUT A SKATERS COOKBOOK?

Jonny - Yeah, dude we were gonna get scarfing material reinstated into Thrasher magazine.

EAST OR WEST COAST?

Jonny - Fuckin West man.

WEED OR HASHISH?

Jonny - Beer!

COKE OR SPEED?

Jonny - Wine!

THANK A FUCKWHACK JONNY, YA GOTZ ANY LAST WORDS KINDA SHIT FER THE KIDDIES OUT THERE?

Jonny - I know it sounds cheesy, but you must follow your heart.

Interview with Pro-Skater

Keegan Sauder



Why sk8boarding? What is it about skating that stokes you so much?

Keegan: When I started skateboarding it looked like the coolest thing you could do, and still today there is nothing like a good session and some nasty savage, even if I just got back from a road trip first thing I want to do is go to my favorite spot and rage with Morrison.

Why Morrison what is it about Morrison that appeals to you so much?

Keegan: Just lately it seems as though if I call Morrison he will say yes to going skating, most times when I call him he says "Dude, I've been listening to Sabbath all morning we have to go to Bonsor". No fucking around there.

I hate hip hop in skate videos. Imagine a Cardiel part to techno or some shit. For me it would just destroy the essence of what 'Cards' is going through while destroying some bowl at some park. What's your take on tunes and skating?

Keegan: Cards skated to "Brotha Lynch Hung" some fuckin harsh gangsta from sac town, so as long as it's a good tune I am stoked, but none of that emo-indie shit.

Sorry, I'm an idiot. Anyways, what's your 10 most fave songs of all time. That just make you fuckin rip as soon as you leave the stereo and hit the streets.

Keegan:
Metallica
Motorhead
Budgie
Pogues
Nasty Savage
sacrifice
infernal majesty
S.T.R.E.E.T.S.
old Three Inches of Blood
High Tower

Why Vancouver?

Keegan: Why not? I like BC and I ain't gonna live in Chetwynd, it's in the middle of nowhere.

We're gonna try a little jock talk. Kay here goes. So Keegan, you're a wicked rad skater. You're solid on and off the court. You got any advice for the kids at home readin this?

Keegan: Kids should just watch their older friends when they're growing up. Watch them make mistakes, so they don't have to make, or can try and not make them too badly when they are older. And don't be afraid to slam trying a trick. Skate everything if you can, go fast, pay your credit card on time, don't drop out unless it's for a really good reason. That's about it.

-interview by Jamer

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Mainland Mayhem

By Emily Kendy

THE EXCESSIVES

"My head still hurts," says Trevor Shadley, singer for Vancouver's punk rock outfit, The Excessives. He is sitting inside the band's rehearsal room, with guitarist Jono Jak. "I've got a goose-egg!"

The injury was the result of a beer bottle thrown at his head; halfway into the band's set at The Purple Onion, four nights ago. When I tell him it looked as though the bottle hadn't made contact, given his continued singing and apparent ignorance of the occurrence, Shadley says, "Well, I had to be professional, you know? Not like, Owwwwv!!!! That's it. I'm taking my microphone home."

And while the singer may not be known for his more sensitive leanings- tea, and Coronation Street- The Excessives certainly live up to their name, what with partying and slapping the backs of Jaks jean jackets, the infamous skateboarding team (not gang).

You guys are working on a new album, no?

Jono: Backs Against the Wall I think it the, uh...
Trevor: Working title.

Is it almost done?

Jono: Yeah. Yeah, well that's up to us, and hopefully...
Trevor: Really we're not DIY... we're D...D...

Jono: DNY. Do Nothing Yourself.

Trevor: We're Why Don't You Do It (WDYDI).

Jono: So to answer your question I'm going to say, what is it now?

Trevor: Hoping the end of summer, probably.

Jono: Middle of summer. Middle of summer FOR SURE.



Is there a theme, or storyline to this album?

Trevor: The last record (second self-titled album) had a song, Repeat Offender, about a guy who just keeps going to jail and every time he gets out of jail he goes and fucks over this same guy, every time. And so there's a song on this one that's going to be a part two, I guess.

Jono: Called "Action Man".

Trevor: He's fresh out of jail, and his friends weren't even there to pick him up in front of the jailhouse so he's a little pissed as well as ready to go.

Have your lyrics changed now that you're old?

Jono: He has lyrics now, instead of screaming inaudibly into the mike. He actually HAS lyrics. And they're pretty good, I've read them. They're quite moving, touching.

Trevor: I mean, originally there tended to be a lot more about skating and drinking.

Jono: But now they're about drinking and -

Trevor: [laughs] skating [...]. I guess I write more about individual stuff about my feelings about, um...feeling dislocated from society.

You mentioned you have a street punk label, Absolute Music.

Jono: It's something I did a couple years ago with the first Excessives thing (first self-titled album). It's more of a co-op sort of a thing, kind of like Longshot (Records) is.

Trevor: An idea for a sticker. I'd like to ask a question in this interview...what does this label do besides put a name on the record?

Jono: Well you wouldn't know anything about it because it's private stuff within the label. There's lots of stuff...I want a compilation of all Jaks bands.

Trevor: So when we have costs I'll come to you, as head of the label.

Jono: That's CEO.

How many Jaks bands are there?

Jono: There's so many Jaks bands, that's the thing. Jak Uzi, I don't think they've recorded anything yet, but ah... Dry Fisted from Calgary. DayGlo Abortions, US Bombs....

Did you have to be initiated into the Jaks?

Trevor: Oh yeah. I had to go buy fireworks on the forth of July in the middle of the day.

Butt naked, I had to go butt naked! And buy fireworks at Bainbridge Island (Washington), with fifty other Jaks shootin' bottle rockets at my naked ass.

Jono: He was also tethered to two other naked guys.

Trevor: They had shoes, but I only had one sock. On my foot. All of their buddies brought their clothes down to the fireworks place, but none of my friends did.

Jono: So he had to walk all the way back.

Is it true you guys invented the snowboard?

Jono: I made one, but see then again that's just showing how old we are and I can't have that. You can never ask a lady or a punk rocking man his age.

Trevor: [laughs] or when he invented his first snowboard.

Jono: [Using an old man's voice] Back in '83....

Trevor: You should talk about your first guitar that was made out of plywood and painted up like Eddie Van Halen's.

Jono: I still have it at my mom's house. It was just an air band guitar. I was about 12, I think. 13 was when I started playing real guitar.



Tell the story about partying with Sammy Hagar...

Jono: Oh, see that doesn't fit into this interview. That's not punk rock.

Tell it!

Jono: When we were down in Cabo San Lucas we met up with him.

Trevor: We played volleyball with Sammy Hagar.

Jono: We hooked up with the guy from Heart, his son. We went back to his dad's place and crashed there, and he's saying 'Yeah, Sammy's comin'.' And next thing you know it was Sammy Hagar, his dad's best friend.

Trevor: I was a little disappointed; I thought it was going to be Sammy Davis Jr.

Jono: It was Sammy Hagar.

Jono: We hung out for two days, smoking weed and playing volleyball with the Red Rocket.

Did he say anything memorable?

Trevor: He said "Side out" to me once.

Jono: Oh, don't bring that into it.

Trevor: 'Cause we were playing volleyball. That was a really weak attempt at a joke.

Jono: Volleyball's not very punk, dude.

Use an Excessives lyric to finish up the interview.

Trevor: [Head in hands] Uhhh...

Jono: "Living the dream but I keep waking up/the nightmare begins as I stare at the empty cup." What about that one?

Trevor: Yeah, okay.



SHOCK CORRIDOR CINEMA

PRESENTS

ABSOLUTE HORROR

While hardcore Italian horror fans have always referred to the late Lucio Fulci as 'the godfather of gore', the entire gore genre tradition really owes a debt of gratitude to schlock auteur, exploitation huckster Herschell Gordon Lewis and his production colleague, David Friedman. Together, these two mavericks of shock cinema composed a myriad of gore and nudie films for independent circulation at a pivotal time in the early 60s when Hollywood's conservative production code was lifted.

The exploitation film was a favourite choice among Drive-In Cinema programmers as their cheap distribution costs and youth culture themes would guarantee hefty profits at the box office. Much like a traveling circus Lewis and Friedman are said to have distributed their films out of their own car, driving from town to town in search of a theater that would screen their works. This would signal the birthplace of an independent commercial cinema, (existing outside of artistic control and distribution from the studios) and as such would require material that the studios were simply not screening.

Titillation and exploitation was, in Lewis' view, material that would bring the audiences back for more as this explicit approach offered a clear alternative to mainstream film, regardless if the filmmaker himself could identify with it: "Blood Feast started an entire new category of filmmaking. Everyone was surprised at the business this picture did, including myself. There were many people who not see it. There were a great many who wanted their money back. There were others who saw it five or six times, which bewilders me."

Often using headlines from newspaper articles as their source, the H.G. Lewis/Friedman team worked to titillate audiences with explicit material never before experienced in theaters. Executed by low budgets that would entice, rather than hamper economical creativity, Lewis' catalogue is filled with films that test audience's endurance with kitchen sink special effects, simultaneously undercut by calling attention to the illusion of constructing "reality" for the viewer. Lewis' classic The Wizard of Gore (1970) is a key example of this self-reflexive cinema as a magician's stage act includes the "illusion" of sawing audiences members in half, and the bulk of the audience believing that the subject was permanently disembodied (thus mimicking the film viewer's own belief in the film's images). Playing with the "reality effect" of the film's own explicit gore is a H.G. Lewis trademark, and would inevitably influence the reflexive tone of future horror films that call attention to their own special effects and explicit body mutilation.

Blood Feast and 2000 Maniacs are the first two in works in what would become known as Lewis' "Blood Trilogy" (the other film of this series, Color Me Blood Red was produced in 1965). The Blood Trilogy would mark Lewis' departure from nudie films and roughies, genres that were staple movements of the exploitation movement. Their promiscuous visualizations of sexuality and social delinquency would ultimately inspire the boundary-crossing gore films that followed. What makes the exploitation movement of historical interest is two fold: they give the viewer some understanding of a primitive independent cinema that would circulate among the increasingly obsolete venue of the Drive-In; more importantly, perhaps, is the way in which these films developed risqué themes that both implicated the dominant culture in ideological contradictions and at times

forced the society of the 60s to look at their own repression and excess.

Although undercut by comic relief, Two Thousand Maniacs (1964) is relentless in its critique of culturally sanctioned civilization as the rural folk take revenge on the pompous Northerner. The violence appears justified as the society of Pleasant Valley is imbued by a set of rules that takes matters into their own hands. Unlike revenge films like The Accused and Thelma and Louise where their appears to be a considerable faith in the system (law and justice), the characters of Two Thousand Maniacs revel in their own version of ritualized violence. While it may seem absurd to some, its important to remember the "acceptable" violence that takes place in our so-called "civilized" culture: sporting events, hunting, video games are all sanctioned perhaps because they are coded as 'leisure' and thus work to distance the spectator from their inherent act of oppression. Lewis'

film clearly stares bourgeoisie culture in the face, asking of them to take some responsibility for the assumptions and material violence they create in the world. Currently, much can be said about the income gap between the wealthy and the poor, between the rich resources of the North Hemisphere and the poverty in the South. Perhaps the popularity of Two Thousand Maniacs can be explained as an effective symbolic critique of the suffering that capitalism has caused in the West.

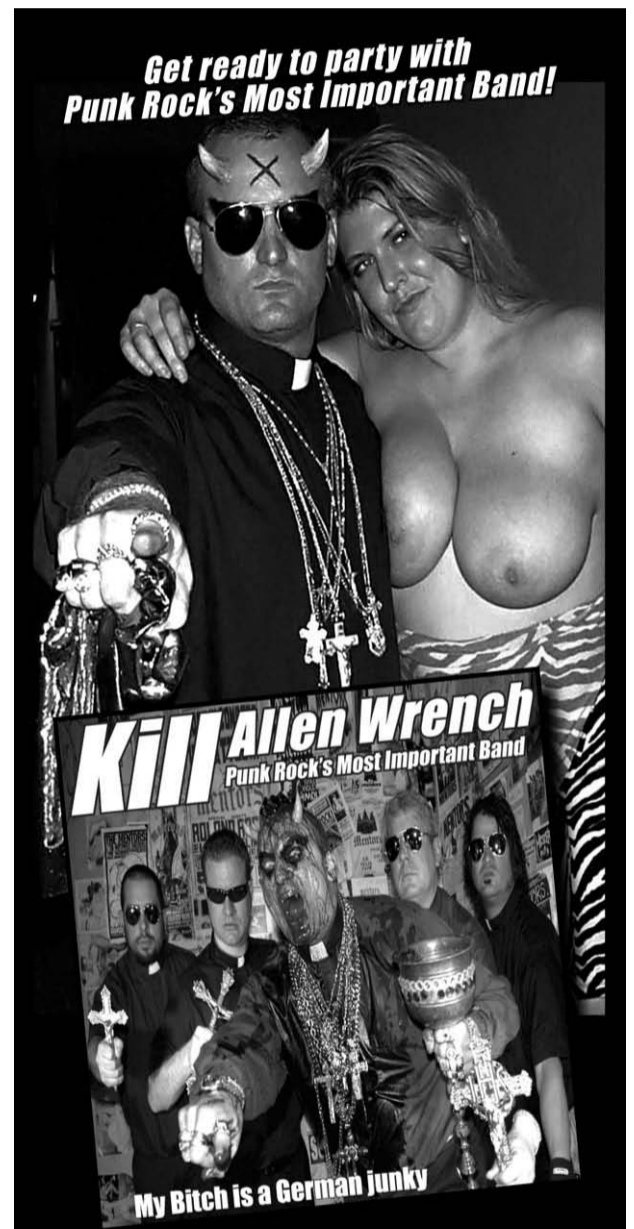
Blood Feast is yet another text that questions the excess of the bourgeoisie. While the monstrous caterer is clearly Othered (exists outside of society) by his reclusive life and bizarre rituals, it can be argued that the film posits, in explicit terms, the way in which the wealthy live off the backs of the poor and thus are, in part, responsible for such repulsive figures. Theorist Robin Wood suggests the mechanisms of most apocalyptic horror works through the concept of social repression as the Monsters of these (progressive) films are made up of the values and ideologies that mainstream

culture refuses to own in an effort to "normalize" society (homosexuality is an example of this repression). Hence, the monster is not from outside our society (i.e. outer space) but is born from within it. One could the make the case for Fuad Ramses as a logical extension of bourgeoisie repression gone awry as his catering business involves labouring for the privileged class while he secretly fetishes cannibal acts against the oppressor (Tobe Hopper and George Romero would develop this theme in The Texas Chainsaw Massacre and The Living Dead Trilogy). The bourgeoisie are thus unsafe because they, in part, create the problem and in the world of the exploitation film will in some way have to bare the responsibility of the monster that evolves from their material excess. The birthday party for Playboy Playmate Connie Mason helps drive this point home as her character is less than sympathetic to audiences due, in part, to her overstated acting and all too excessive family wealth. In the subversive world of the exploitation film, such subjects are to be feared rather than valued.

- Alan Kollins

Shock Corridor Cinema runs (for the most part) every second Tuesday at the fifty fifty arts collective. Please see the fifty fifty web site for upcoming program info: thefiftyfifty.org

[Probable] Upcoming Shock Corridor Programs: Oldboy (Chan-wook Park, 2003); Fat Girl (Catherine Breillat, 2001); A Living Hell (Shougo Fujii, 2000); Dottie Gets Spanked (Todd Haynes, 1994).



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WEED OLYMPICS

Like all good things, this evening of stonedness was thrown together spur of the moment. Robin Black and the Intergalactic Rock Stars were playing a show in town so we quickly grabbed Jesus Bonehead of the Dayglo Abortions and headed downtown. Robin Black must be big time cause he had a huge mobile assault unit parked out front. I learned they were rollin' in such style because they're sponsored by Jaggermeister. Let the hotboxing begin.

The celebrity judges for this issues Weed Olympics are: Killer Ky (Robin Black's guitar player), Christopher Kidd (Robin Black's drummer), Jesus Bonehead (drummer Dayglo Abortions), and Criss Crass (vocalist for Victoria's hardcore set Self Inflicted). Killer Ky told us he had a type of weed named after him by West Coast Dave. If someone offered me some Killer Ky buds I'd probably give it a try.

We smoked three types of chronic before the show and three types after. In round one we sampled White Rhino, Cormack and Red Sonja. White Rhino was taking a chance by going first, would people even remember their visit to the zoo six joints later?

WHITE RHINO

Killer Ky - "This bud looks sick but in a good way, like I'm going to get really fucked when I smoke it. Nice crystals. That light green color that I look for in weed usually. That Great taste, you feel right away the dryness in the back of your tongue as you take a toke. That original bubble gum smell disappears as you smoke it. The Rhino definitely feels like a happy buzz. A Big 8. Bravo!"

Chris "The Kidd", offered his two cents... "White Rhino looks like the Disney World of Pot. The smell almost knocks me on my ass. It tastes very crystalline. Well, potency, I only took like three tokes and I'm fucking ripped. That's some nice weed right there. Fantastic! Two bong up.

Jesus Bonehead who had just blazed some GOD bud before showing up at the competition offers his opinion... "It's different than the God... or the Jesus. It's very familiar. It reminds me of being in Rotterdam or Amsterdam. Always been a good one. It looks great it tastes wonderful. One of my favorites."

Criss Crass used his lungs for something other than screaming and these were his thoughts on the matter... "Moderate Crystal with yellowish hairs and a dank smell. A sweet tasting smooth smoke provides a strong hit. One, Two, Three tokes your out! They call it Rhino because it mows you over."

RED SONJA

Red Sonja was the next to fall to the flame.

Bonehead - "Red Sonja? Have you ever met her? The dancer? She used to work at the Red Lion, well one night she was shooting things out of her pussy like a sling shot and she knocked this Chinese guy's eye out. It was maraschino cherries I think." After his first toke of Red Sonja's forbidden smoke Mr. Bonehead became extremely jumpy. "Suddenly paranoid. It was the knock on the window that got me. Lock that door. I can taste it but it's not as prevalent as other samples we've had tonight. Run of the mill. But it could be a creeper. Not the tightest buds but not shwag either. 4/10 needs more work."

Chris "The Kidd" - "It stinks. I wouldn't want to grow it in my basement: it would reek up the entire neighborhood. Dude, I'm fuckin high!"

Killer Ky - "I wouldn't trust it on the street. There's nothing special about the taste. Mid-morning weed, after a muffin. Small 6."

Criss Crass - "Little Red Hair. Moderate crystal. It's sticky but it sure doesn't look top notch. It's got that not to be driven around town smell. Will convict! It kinda tastes like incense but not that dirty hippy smelling kind. Despite the look, the smell tells the tale. The smell of success. I'm stoned! A secret surprise. Never saw it before, like a good one night stand. A strong competitor. Looks like the underdog deceived me, gave me the pastees. (Editor's note. Since everyone else thought it wasn't that shit hot, I'm assuming he was actually getting high off of the White Rhino he had just smoked.) (Criss Crass Editorial rebuttle : I assure everyone that they were indeed the ones who were wrong, I mean blazed. This shit was "IT" because I have sampled the other competitors many times before, but the R.S. seriously set my legs off centre.)

CORMACK

Killer Ky - "If I haven't smoked in a couple days, which like happens every six years, I would trust this weed. There's something subtle about the smell that's familiar to me. It's not strong smelling like Skunk or anything but it's a smell that says 'Yeah, you're gonna get fucked off of this!' I love the colour. Great, great, good colour and the compactness of the bud is impressive. It almost tastes like a cigarette and is tough on the throat. 5."

Jesus Bonehead - "Old school taste, not like the sweetness of the White Rhino It's not cured well so it doesn't really have a taste. Dismal, a little bit better than Jamaican. Shwag. If it was the only thing I had... I don't know? I'm actually still stoned from the GOD joint I smoked before I got here."

Chris "The Kidd" - "Impressive but could be more crystalline. Doesn't have a very strong smell. A moist taste but it burns going down. Potency is yet to be seen. It really burns nice and slow. 7 1/2 out of 10"

Criss Crass "Looks awesome, crystalline and dense. This weed is odorless. Sad! Moderate stone. For the lightweight it would be killa but for the Jedi it's pointless. Black ash. It's a wolf in sheep's clothing. Why, why, why???"

Killer Ky informs us that this will be the end of the first half of the judging cause he has to go play now. Bonehead is already hinting that he might not be able to man-up for round two. Weak lyrics.



too be continued...

Criss Crass (left) and Killer Ky (right) sample the goods!

... after the show we return to the tour bus for round two. This time around there was no "Second Coming" for Jesus Bonehead. Chris "The Kidd" sat out as well, but had this to say when we asked him if he was OK playing the drums after the first round, "I was doubtin it at first, but then once I sat down and started playing it was all good. Actually I think it even up-sized it, it made it better."

The Olympic torch was passed to the next three competitors: FLO, Plum & Reign (Last Months Champion).

FLO

Killer Ky - "Crystally but no smell, can't smell nothing. Fuck that shit no second toke, it's not my kinda weed. Overall a Zero."

Criss Crass - "Looks text book. Good color and crystal. Despite the look it's got no smell. Disappointing, a contest pre-requisite I guess. Not the shit at all"

PLUM

Killer Ky - "Light green, tighter than I normally get. A smell that I trust. I trust I'm going to get stoned. I can taste the pluminess. I like the smooth taste. It's cerebral. I like plum. No more no less. I'd have it with a cup of Earl Grey tea. A 7."

Criss Crass - "Like the FLO, no smell. It tastes like a fruit smoothy. It's got a decent kick and burns good. Decent."

REIGN

Killer Ky - "Nice crystals, light green, not too leafy. Perfect Dude! Smell like a fresh cut green on a golf course. Great taste and it's an expander. Take a puff and it grows in your lungs. I love that taste. Very organic tasting. The back of the tongue really dries up which is a sign of some really killer shit."

Criss Crass - "Purple color loaded with crystal, sticky, poster weed. Distinct smell. Blueberries, definitely the best smelling entry. Smell sells! Sweet candy taste. Heavy hitting. Rookies clean under your couch cos that's where you'll be hiding. Overall I think this is the best of all competitors. Has the smell and the hard hit."

After a heated battle, resulting in the loss of some Sativa soldiers. Here are the final results:

Killer Ky
GOLD - White Rhino
SILVER - REIGN
BRONZE - PLUM
Bunk OfThe Month - FLO

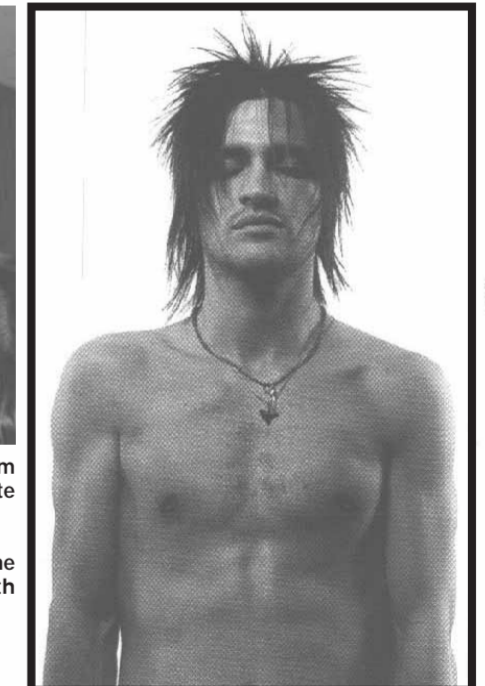
Criss Crass GOLD - REIGN
SILVER - RED SONJA
BRONZE - WHITE RHINO
Dishonourable Mention - Cormack



Jesus Bonehead - receives a medal for participation. It turns out in the end he could not be converted from "GOD" (his weed of his choice)

Christopher Kidd - receives a medal for participation. He said he had a blast and that the Weed Olympics made his night. He assured us that Robin Black and his Intergalactic RockStoners would be back soon for some more drinking, drugs and debauchery.

Until next time,
Stay High and avoid swaggle at all costs.
Pot Snob - Chairman of the Chalice April, 2005
Big props to Criss Crass for helping type half this dope article out.
Peace out!



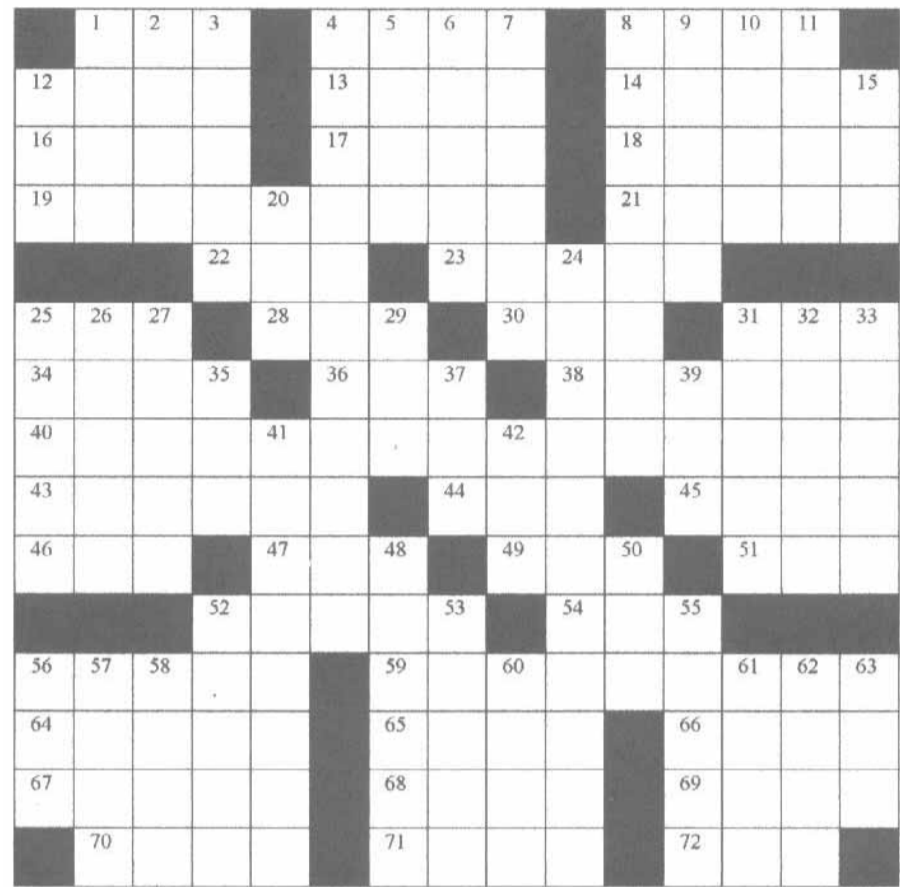
Left: Last Month's Celebrity Judge - Terry from Fubar, enjoys a puff while reading Absolute Underground.

Above: Jesus Bonehead contemplates the meaning of life and his relationship with GOD.

Right: Chris Kidd sleeps standing up.

VICTORIA CROSSWORD

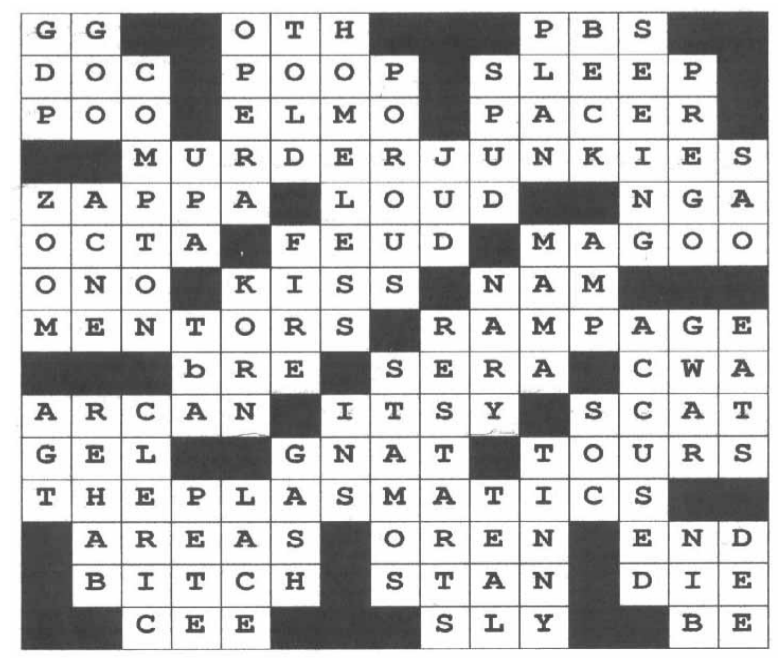
by Dan Scum



- | | | | |
|--|---|---|--|
| <p>Across</p> <p>1. Member of a West coast sk8 gang</p> <p>4. Private Treasury Funds(abbrev)</p> <p>8. Cream & India Pale</p> <p>12. Marijuana in Mexico</p> <p>13. State N of Tex.</p> <p>14. The disease with 1000 faces</p> <p>15. Ess Kay Ess</p> <p>16. Battery rival of Dura.</p> <p>17. Singer of AWT and others</p> <p>18. Bass player Willy of 40</p> <p>Across</p> <p>19. Victoria band (WRONG)</p> <p>21. Yokels</p> <p>22. En Tee Oh</p> <p>23. Member of an elite HA chapter</p> <p>25. Buff for jib</p> <p>28. Victoria's swinest?</p> <p>30. Knob or lump</p> <p>31. Health resort</p> <p>34. Of the ass</p> <p>36. Dig in a garden</p> <p>38. Completes again</p> <p>40. Victoria band(HOLY SHITE)</p> | <p>43. Subway choice</p> <p>44. Syllable in Argh Fuck Kill</p> <p>45. Immigrant in Steinbeck's The Grapes of Wrath</p> <p>46. _____tric company (FUCK BC HYDRO)</p> <p>47. Central Intelligence Agency</p> <p>49. Change hair colour</p> <p>51. S</p> <p>52. I Can't _____!(AWT)</p> <p>54. Victoria band(PUNK ROCK JIHAD)</p> <p>56. Valentine of porn</p> <p>59. Drummer of AWT</p> <p>64. Pulsate</p> <p>65. Verbal rendition(abbrev)</p> <p>66. Gay lick ass</p> <p>67. Boxing locale</p> <p>68. Ess Tee Em Oh</p> <p>69. Cambic material</p> <p>70. Junkie</p> <p>71. That was _____,this is now</p> <p>72. Horton hears a _____</p> | <p>Down</p> <p>1. Guitarist of Excessives,Breach,etc.</p> <p>2. Up and _____!</p> <p>3. Victoria band _____Foster</p> <p>4. Fear of sex</p> <p>5. Boxing wins</p> <p>6. Errol _____</p> <p>7. Vidal _____</p> <p>8. Set of letters</p> <p>9. Outlandish</p> <p>10. Long narrative poem</p> <p>11. Ironically how to give a blow job</p> <p>12. Boys II _____</p> <p>20. All Terrain Vehicle</p> <p>24. The Cretin</p> <p>25. Mexican mother</p> <p>26. Slug with a shell</p> <p>27. Somewhere between eyes and no</p> <p>29. Joe Shithead's band</p> <p>31. Town near Victoria</p> <p>32. Vagina's counterpart</p> <p>33. Butts</p> <p>35. T-shirt sizes</p> <p>37. Flow back</p> <p>39. Sabbath singer</p> | <p>41. Next to Luciano's restaurant in Victoria</p> <p>43. Not young</p> <p>48. Sell without mark-up</p> <p>50. Female sheep</p> <p>52. Scotsman's breakfast</p> <p>53. Original name of Black Sabbath</p> <p>55. Alcoholic White _____</p> <p>56. RR stop</p> <p>57. Word on a fast food drive</p> <p>58. Celestial Ram</p> <p>60. No Use For A _____</p> <p>61. fancy Italian pop</p> <p>62. Turbonegro's hometown</p> <p>63. Victoria punk band _____ Nob</p> |
|--|---|---|--|



shock rock answers



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ONE DROP MONEYSHOT ONE SHOT LEFT

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The management of Diego's night club would like to apologize for the incident at Smallman Records Tour show on March 28. The individual door staff has been effectively removed from the position. Diego's night club will continue to support all form of live venues for our local music fans.

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