



INDIE SPOTLIGHT

FEATURING REVIEWS OF THE LATEST TITLES IN THE WORLD OF INDEPENDENT HORROR CINEMA.



Main Street Meats

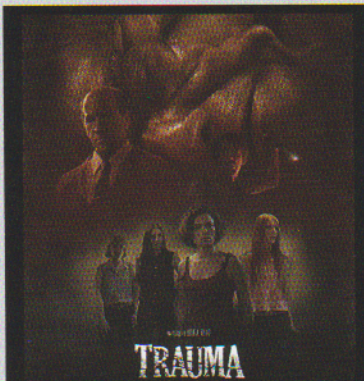
An old small-town family butcher shop run by Floyd, his younger brother Ned (a subtle nod to Leatherface), and little sister (simply called "Sis") has seen better days and is quickly running out of business. That is until they stumble on new type of meat that the customers just can't get enough of. Throw in a pretty young girl, Cherry (played by Morgan Boland), who wanders into town looking for a place to stay, some sibling rivalry, and just a touch of chaos, and you have yourself the indie feature, *Main Street Meats*.

At first glance, *Main Street Meats* looks like another faux grindhouse film. Its basic Herschell Gordon Lewis-esque premise and stylized poster will definitely lead you to that conclusion. But, upon watching it, I was delighted to find it was actually way more than that. What director Jeff Lyon has created is a well-crafted '60s/'70s-exploitation-styled film. Now, I know people will argue THAT is exactly what grindhouse is, but let me explain. It's gory, but not overly schlocky, though some of the horror and death is played for laughs.

The cherries on this cake, though, are the little touches; the production design gives it a nice '50s edge to it with retro style TV adverts playing the background. They're hardly ever thrown in your face and just sit there on the TV while the cast is getting on with its scenes. It's the attention to details like this that really makes the film stand out. 🍷



by Dan Brownlie



Trauma

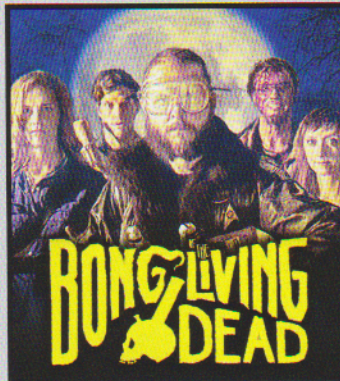
Trauma is an unnerving, tragedy-fueled ride from its shocking beginning to its horrific end. The tension is high and leaves you uncomfortable and exhausted, as if you were present throughout this terrifying nightmare. This is not an original story; however, the execution makes this film stand out above its brethren. *Trauma* follows four women who travel to a rural Chilean vacation home to stay for a couple of days. It is a place that they have not visited in years. Being from a conservative family, Andrea (Catalina Martin) struggles to accept her sister's lesbian relationship. As these young women are partying, two sexual sadists invade their lives, changing them forever through their vicious brutality. This isn't a tale based on the effects of victimization, but on the path of revenge and redemption as well.

From small-town mentalities and secrets, we see that no matter how far our society may progress, some places in our world will wish to remain in the dark. This film does have quite a lot of gore, but never reaches to the point of feeling over the top. The realistic practical and digital SFX were top notch, as well as the solid performances throughout the film. *Trauma* is an exercise of trauma in itself, including the monstrous Juanito (Daniel Antivilo), who reminds me of real monsters such as Ed Gein and H.H. Holmes as well



as fictional ones like the Hewitt family of *The Texas Chainsaw Massacre*. 🍷

by George Lane



Bong of the Dead

A group of pop-culture savvy pot-heads obsessed with preparation for the zombie apocalypse discover that the apocalypse has finally arrived – and they are *stoked*! Director Max Groah took what could have been a tired genre mix and blended it up to pretty fun results. With obvious nods to Kevin Smith and George Romero (and every zombie film ever made), *Bong of the Dead* is a study of the modern zombie and a stoner giggle fest with blood. While the last 20 minutes or so do get sappy and sentimental, the bulk of this tightly edited, well-crafted piece of horror-comedy cinema is a hoot.

The characters are deeper than the standard cinematic stoner, which helps draw the audience into the story. Careful use of montage and inter-cuts provide the audience with worthwhile information while still moving the film forward. One of the best newscasters in cinema cuts in periodically to bring updates on the absurd and ridiculous. Mundane life occurs – like who ate the last of the cereal, and wacky shenanigans ensue.

The ensemble cast works well together, which is evident as the characters speak in rapid-fire pop-culture references where they finish each other's sentences and point/counter-point seamlessly. So, grab your popcorn and your besties and whatever else you



may need, and tune in for a well-crafted, fun piece of genre-blending cinema. 🍷

by Michelle Conty



Another Wolfcop

In 2014, writer/director Lowell Dean brought us a movie ridiculous in so many ways that it endeared itself to both Canadian film and horror film fans. For those unaware of *Wolfcop*, the story follows alcoholic cop Lou Garou (Leo Fafard) who also happens to be a lycanthrope, as he fights to keep the small town of Woodhaven clear from crime. His boss, new police chief Tina (Amy Matysio), consistently does her best to keep Lou on a short leash, but it appears there is a new crime wave hitting the city. Evil billionaire (as if there is any other kind) Swallows (Yannick Bisson) has chosen Woodhaven to be the home of a brand-new hockey arena and to reopen the brewery to help make his new "Chicken Milk" stout. Of course, there is a ton of deviousness behind his public plans.

To be completely honest, much of *Another Wolfcop* seems like a bunch of wild ideas thrown together to try and see how many they could work into the movie. This is not a movie for the average viewer, but rather something for the crazy horror-comedy fans. *Another Wolfcop* features tons of gore, nudity, a werewolf, werecat, Frankenstein-like robot killing machines, aliens, and so much more! I can't remember the last time I laughed out loud as frequently. I came out of the movie



having had a lot of fun ... in the end, isn't that the goal for a movie like this? 🍷

by Kyle Scharf