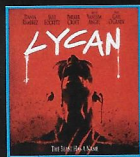




OVERLOOKED, FORGOTTEN AND DISMISSED

THIS ISSUE: LANCE HOWLS AT THE MOON

THE WOLF IS A TRAMP



LYCAN

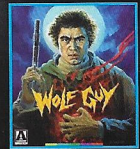
MVD Visual

Unlike other movie monsters, werewolves are dependent on the makeup department to make them either believable or laughable. Set in 1986, *Lycan* focuses on a group of college students who decide to tackle the Talbot County Werewolf, a local legend about a wolfman who terrorized a farming community 100 years prior. They figure the best way to do it is to go camping in the woods where they're picked off one by one by a creature whose talons look like a cross between Wolverine's adamantium claws and Freddy's razor glove. Does *Lycan* have bite? If you can look past the cardboard acting, atrocious music and amateur camerawork, you might enjoy the stereotypical slasher fodder getting whacked by a werewolf. But be warned: the titular creature is presented with absolutely no makeup, unless you count a howlingly horrible tramp stamp.

BODY COUNT: 10 + 1 dog

BEST DEATH: Girl ripped apart by wolves

SONNY & HAIR



WOLFGUY: ENRAGED LYCANTHROPE

Arrow Films

Back in 1975, Japanese actor Shin'ichi "Sonny" Chiba rode to fame on a tsunami of martial arts movies that exploded out of the East. He starred in 60 films in that decade alone, portraying everything from a streetwise Yakuza hitman to a Korean bear fighter. So it wasn't a stretch for him to take on the role of Akira Inugami, a cop who uses his supernatural powers to solve a series of crimes plaguing the seedy streets of Tokyo. Turns out Akira is the only survivor of a clan of werewolves that knows karate, can deflect bullets, and has the ability to summon an invisible tiger — all without ever having to go through a monthly transformation. Based on a Manga by Kazumasa Hirai, *Wolf Guy* was presumed lost until it was re-released by Arrow Films. Expect a funky soundtrack, geysers of blood, multiple gun battles, exploding cars and kung-fu up the yazoo!

BODY COUNT: 28

BEST DEATH: Stripper eviscerated by an invisible tiger

SEEKS WOLF'S CLOTHING



SHEEP SKIN

MVD Visual

Sheep Skin's intriguing premise sees a guy and his bandmates kidnap a businessman and tie him up in an old warehouse, where they beat him mercilessly. Why? Because they think he's a werewolf responsible for a string of murders. They try everything to make the poor guy admit it, but their only hope is to witness his transformation as the full moon approaches. Though the acting is subpar, I was giving this movie full marks up until the werewolf made its hirsute appearance. I'm all about low budget, but I think I saw this werewolf costume forty years ago at recess. You might want to bail at the one-hour-and-nine-minute mark and cherish the memories from *Dog Soldiers* and *Underworld*; you'll thank me for it. Aaroooooo!

BODY COUNT: 6

BEST DEATH: Punk gets his throat slashed open

LAST CHANCE LANCE

home, while Rachel hopes to leave behind her family's shameful past, possibly in the arms of wounded World War II vet Sean (Eugene Simon).

O'Malley's other great performer is Loftus Hall, a real Irish estate said to be the country's most haunted home. Whether that is true or malarkey, it's an impressive real-life set that helps make *The Lodgers* a classic ghost story that stays lodged in your mind.

SEAN PLUMMER

THE HORRORS OF WAR

MOHAWK

Starring Eamon Farren, Kaniehtiio Horn and Justin Rain

Directed by Ted Geoghegan

Written by Ted Geoghegan and Grady Hendrix

Dark Sky Films

We all know the outcome of the War of 1812 (or at least what our grade school history books taught us), but history is written by the winners, and the true horrors associated with historic struggles for land rights are often forgotten. Co-writer/director Ted Geoghegan uses this premise to create the atypical *Mohawk*, a revenge/survival horror story told from a different perspective.

The film takes place in 1814, towards the end of the war. America is battling Britain, and most of the aboriginal tribes have taken a side, except the Mohawks, who have managed to remain neutral. One British soldier living among the tribe, Joshua (Eamon Farren), tries to convince Mohawk elder Wentahawi (Sheri Foster) to fight the Americans. Her daughter Oak (Kaniehtiio Horn) and a young tribesman Calvin (Justin Rain) would prefer to fight for their land, and Calvin's eagerness to conquer their enemy puts them in the hands of a ruthless and racist American captain and his troops, ready to exact vicious revenge.

Compared to the well-received *We Are Still Here* (written by Geoghegan), *Mohawk* is far from his visceral ghost story wheelhouse, but his collaboration with *Paperbacks From Hell* author Grady Hendrix makes great use of its characters to personify real evil that resonates today. Importantly, their lead actors are of actual Mohawk descent, and Horn plays Oak as a formidable heroine who undergoes a mystical transformation. Ezra Buzzington (*The Hills Have Eyes* remake) gets an honourable mention for playing Oak's foe, Captain Holt, with unyielding nastiness.

Is this an interpretation of an indigenous story by non-indigenous people? Yes. Are the writers putting words in the mouths of those who are historically overlooked? Happily, no. Instead, their strong female protagonist is confident in her love triangle with Joshua and Calvin, and fiercely defiant in her desire to protect her people and land. Some may find this problematic, but Geoghegan takes a risk here by including some-

