

# AUDIO DROME

DEADLY

DANGEROUS

DECENT

DULL

DRIVEL

DOA  
DEAD ON ARRIVAL

REVIEWS BY MARK R. HASAN, AARON VON LUPTON, JON STEFFENS AND GLENN TILSON



## THE DOLL

Dante Tomaselli  
ELITE/MVD Audio

Writer-director Dante Tomaselli takes a unique approach by releasing a soundtrack to *The Doll*, a film that is still in development. This first sonic draft offers an impressionistic narrative with free-flowing drones, processed and reprocessed effects, mangled remnants of dialogue, and looped music fragments which collectively seem to drag the listener into a murky chamber for 65 minutes. Unlike his prior CD, *Scream in the Dark*, *The Doll* isn't a concept album but an organic creature that breathes, and the density of material should provoke some intriguing responses, especially in the dark. It doesn't matter what *The Doll* is ultimately about, but how the transformative sonics never rest, shifting and occasionally colliding and morphing into rather hypnotic sound sculptures. The lurid quality of this journey is a testament to Tomaselli's fastidiousness in marrying the common with the surreal. **MRH** ☠☠☠☠

SOUNDTRACK

## VIDEOGRAM

Videogram  
(INDEPENDENT)

Evoking aspects of Goblin and John Carpenter, Videogram's self-titled debut is another skillfully crafted faux soundtrack album grounded in retro electronica, but with a specific affection for those direct-to-video action/thriller cheapies. "Walpurgisnacht" features organ, prog-rock percussion, and a repeated fuzzy synth motif to map out the straightforward main theme, whereas the shadow of Carpenter is very present in the frenetic bass line that propels "I Warned You Not to Go Out Tonight," as well as the slow ascending chords of "Kathy's Dream" (with revolving Morriconesque synth chimes). Between the moodier tracks are some rock-styled and dippy dance cues typical of the odd source cue found on a soundtrack LP, and the peppy album's bookended with faux anti-copyright narration and intro/outro music for their Vestron Video styled logo. **MRH** ☠☠☠

SOUNDTRACK



## BUDDY BLACK

The Story on the Road to Waterloo  
(INDEPENDENT)

Subtitled *A Vampire Love Story in Three Acts*, Toronto rock/folk/punk act Buddy Black might be overreaching a tad on this six-song EP, but the concept is strong enough that it mostly works regardless. A dapper gent in black suit and tie, Buddy Black plays a primarily upbeat style of folk-punk that sounds like Mumford & Sons on an unlimited supply of Jameson, though his vocals have a frail Frank Black-like quality that gives the sound an oh-so slightly darker shade. The vampire love story in question centres around two down and out bloodsuckers trying to kick the blood habit and regain their humanity, an appropriately gritty tale for an album full of dirty blues, country twang and Irish drinking tunes. Indeed, *Waterloo* boasts an undeniably down 'n' dirty, undead western charm. Though it's no substitute for Tangerine Dream, Buddy Black makes the kind of music Jesse Hooker and his *Near Dark* outlaws could sink their fangs into after an all-night hemoglobin bender. **AVL** ☠☠☠ 1/2

ROCK

he expresses a love for our favourite night of the year. In fact, of the six songs on this EP, three mention Halloween. While that enthusiasm is great, it also seems to have led him to rush in without due consideration – even the track listing is wrong! *Season of the Witch* starts promisingly with some ominous, undistorted guitar work on "Halloween Dæmonique Infinimum," but the percussion is a rudimentary plodding affair, reflecting an uncreatively programmed drum machine. Vocals are spoken, heavily processed and bland. Dare we give Lucifer advice? Focus on that sinister guitar, find a drummer, and either get a vocalist or opt for a new style, be it singing or something more extreme. **GT** ☠



## UNFINISHED BUSINESS

Mix and Mash

HERETICAL OBJECTS COOPERATIVE

Rarely does one become a horror fan in middle age. Forry dubbed us "monster kids" because – blame fairy tales or trick or treating – we develop our macabre tastes so early. Enter Unfinished Business, a Toronto trio getting as much press for their ages (thirteen to fifteen) as for their music. While not exactly horror punk, four of the ten songs on this cassette's A-side (side B being primarily remixes) deal with monsters, hauntings, and Halloween, while a cover of Misfits' "Where Eagles Dare" cements their position within *Rue Morgue* territory. Lyrically, "If we don't run right now/we're all gonna be toast" may be juvenile, but it's made up for by the tunes' pure, unpolished punk rock fun, infectious enough to avoid the novelty tag. Hey, how many albums did you release at age fifteen? Bonus points for the cover art in all its ghoulish garish glory. **GT** ☠☠☠ 1/2

PUNK

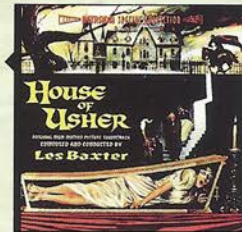
## HOUSE OF USHER

Les Baxter

INTRADA

Released for the first time ever in 2011, Intrada has reissued the highly sought after Les Baxter score to *House of Usher*, the first of American International Pictures' series of Edgar Allan Poe adaptations starring Vincent Price. Taken from masters used in the final production of the film, Intrada's CD includes *House of Usher*'s complete score, covering three quarters of the movie, including an opening overture that was scrubbed from later film screenings and home video, making this a key release for collectors. Baxter uses several orchestral elements to create a comforting, at times romantic, atmosphere that unsurprisingly also carries an underlying sense of unease. For maximum creep and kitsch, tracks such "House of Evil" and "Fall of the House of Usher" contain choral elements that give the movie its ghostly vibe. Rounded out with sumptuous artwork by veteran soundtrack designer Joe Sikoryak, *House of Usher* is a must have for devotees of horror's bygone era of 1960s atmosphere and aesthetic. **AVL** ☠☠☠☠☠

SOUNDTRACK



## LUCIFER FULCI

Season of the Witch EP

(INDEPENDENT)

Lucifer Fulci loves him some horror, having written a series of independent fiction and musical projects including the *Season of the Witch* EP, in which

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