

# SUNDAY EVENING

Providing Real Scares and Cares - Since 1666 A.D.



More HHTT Vol 3 Coming July 4th! See Page 31



Lady Phantoms Haunt X-Rays 9-1 See Page 11

# WEATHER

Crisp, clear tonight, frost possible. Sunny Monday, high near 67. Details on page 7. Rest of Country Experiences Summer

# The Sundown Sentinel

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## AT A GLANCE

New Werewolf Episode of Behind The Fiends!

BEHIND THE FIENDS - John Evans and Brendan Hayes just released a new episode all about werewolves on their radio show, Behind The Fiends, which you can catch on 96.6 WOLF every night at 10pm EST. Big Bad Daddy Wolf gives this episode a big 4 werewolf transformation scenes thumbs up! Take a listen and let us know what your favorite lycanthrope films are.

## INSIDE

- Announcements...4, 30
- Business.....21
- Classifieds.....31
- Comics.....11
- Editorial.....6
- Family.....7
- Local.....6
- Obituaries.....32
- Sports.....14
- TV.....16

# WNUP DIRECTOR VISITS SUNDOWN

## Special Scary Interview

### WNUP Film's Director, LaMartina, Reveals Details and Upcoming Sequel

Interview By JC Greening  
STAFF WRITER

Chris LaMartina - The writer and director of WNUP Halloween Special, What Happens Next Will Scare You, and several other films. FB - @midnightcrewstudios IG - @chris.lamartina



PHOTO: C. LaMartina  
Chris LaMartina captures the perfect 80's horror experience with WNUP Halloween Special!

CHRIS LAMARTINA is a man of many talents, including filmmaker, drummer for the band Beach Creeper, writer, marketer, and museum curator at Dr. Gloom's Crypt of Curiosities. But Mr. LaMartina is also a fan of spoken-word horror vinyl, a collector of Dollar Tree DVDs, and possesses an energy that is contagious to fellow artists and creators. Most of all, though, Mr. LaMartina is down-to-earth, fun to be around, and a great asset to all of monsterkind, as you are about to see in the following conversation I was blessed to have with him. His philosophy on physical media and thoughts concerning the Halloween world make him perfect for our town, so I hereby name him an honorary creepy citizen.

JC - So, as I start all of my interviews, please tell us your favorite Halloween movie and Horror or Sci-Fi film.

CL - Halloween specifically, I think the one I end up watching every Halloween season is The Midnight Hour, which was made for TV on ABC with Levar Burton and Shari Belafonte. I just love that one and how it captures the magic of Halloween, in a way that there is this one special evening where anything can happen, and its full of promise and mystique. That is what I think of specifically for Halloween. Horror overall I grew up the youngest of three kids peeking over the shoulders of my older brother and sister, watching stuff that I probably shouldn't have been watching.



Continued on Page 2

## 96.6 FM WOLF Releases "Chillin' With Cult.Class"

Chillin' With Cult.Class  
New Episodes Every Friday at 9pm

Our local radio station has a new program available at 9pm Fridays, Saturdays, and Sundays, and it features scary true ghost encounters.

Hosts Caitlyn Grabenstein and Marie Dempsey describe ghostly apparitions on each episode and invite listeners to send in their own personal ghost hauntings, UFO sightings, and cryptid encounters, which could be featured on the air!

So, don't miss this scary awesome show each weekend! You can learn more at their website: chillinwithcultclass.com



Records and So Much More  
linktr.ee/graveface

*Continued from Page 1*

So stuff like *Monster Squad* and *Predator* I saw pretty young, so that fed my curiosity of horror. So, I obviously love films like *Monster Squad* now, and *Fright Night*, *Return of the Living Dead*, and others. I think to a certain degree those films have influenced my films, but I also love the *Blob* remake, which is one of those rare films where I prefer it over the original.

**JC – You name a lot of 80’s films as your favorites, and WNUF Halloween Special, which has a great 80’s feel, has quickly become a tradition in our household to watch every Halloween season. Could you go through the process of capturing the 80’s look and how WNUF Halloween Special came into existence?**

CL - We had been making a movie about every one to two years, and they were getting bigger and bigger. We had made *President’s Day* in 2009 and *Witch’s Brew* in 2010, and these were ensemble horror comedies with some gore and sex, and for our budgets, where *President’s Day* was \$5,000 and *Witch’s Brew* was \$16,000, we were able to get a lot on the screen. So, we were coming up on a summer where we hadn’t made a feature, and I started thinking, “Man, the only way we are going to be able to make a feature this summer with this time crunch is if we make a found footage movie.” And at the time, outside of *Blair Witch*, I felt that found footage films were just tons and tons of missed opportunities, as well as so many reasons why found footage movies weren’t well-done. Well, the summer passed, and we didn’t make anything that year, but I kept the idea in mind, even though we were starting to write *Call Girl of Cthulhu* and we were just concentrating on writing the script for that. But I was still intrigued about making a found footage movie our way.

Then, one day, we started reverse engineering the idea, where I started writing down all of the things I hated about found footage movies. One was you always find a UPC code on the box, so you know this supposed found footage film is being commercially sold and marketed. Two, I always felt like found footage films start to become monotonous because you are sort of stuck in one location or you are stuck with the same three characters, so there is no break to it and it just starts feeling like it goes on forever. Third, if someone is filming something, and some fucked up stuff happens or something awful happens, why do they keep filming? I think with most found footage films, if that kind of stuff happens, you would put down your camera and sort your shit out!

So I thought about these things, along with the fact that I am from Baltimore, and there they had a live radio show from the Edgar Allan Poe house one year where they recorded and supposedly picked up some spooky noises. I have never been able to find that recording, but it stuck in the back of my head as this live, on the radio séance. When I combined this with the 80s aesthetic that we already had experience with from our previous movies, the first thing I thought was, “What if the people filming this movie *have* to be filming this. Like, if it is being live broadcast, they can’t turn off their cameras.” I mean they can cut away to a commercial occasionally, but they really can’t do anything besides that because they have to stay on due to ad revenue and it being their jobs. Then I thought that in order to break up the monotony, we could literally have commercial breaks in the movie, and that was the breakthrough for me when I realized that we could make something so unusual.

I mean, I just re-watched *Robocop* a couple of weeks ago, and they have commercials in that film. And my wife was like, “I think this totally subconsciously influenced you.” And I never thought of it, but I think she is right. I was like, “Oh shit, if we actually commit to this and actually have a commercial break every five minutes, no one is crazy enough to do that in a movie!” I mean there are people who actually hate WNUF because of the commercials, but I’m like, “Well, did you ever watch TV, there’s like commercials every five minutes!” And Hulu and Amazon are getting there! They have commercials too! So, once we had the commercial break idea, everything started clicking for WNUF and it came together. We next thought that if we first released it on VHS without a UPC code, which our first 100 copies of the film did not have and my wife and I would drive around and throw tape copies out the window and leave them at horror conventions, and other cool “whisper” campaign ideas, specifically to make people think it was real, with only the name and date attached to it and no credits. The idea that this might be able to fool someone for the first 10-seconds or so might work. I think if you watch the movie, you would maybe catch on that this wasn’t a real found footage film after the first minute or so, but it just felt right as a movie concept and found footage film. As for the TV influence, my first job out of school was working for a government TV channel as a camera guy and producer/director/editor type. It was crazy to me of how much of my actual experience with live TV I was able to utilize in WNUF and how it influenced the storytelling. Even the idea of when things go wrong, you cut back to a news package, like we did in WNUF when we cut back to the news episode about the dentist. I mean, we actually did that on live TV – what else are you going to do? *Continued on Page 3*



Check out Chris LaMartina's Bands:

Beach Creeper  
The Vanishing Hitchhikers

Both on Bandcamp.com

THE VANISHING HITCHHIKERS



*Continued from Page 2*

At the time, there wasn't a lot of pressure to get WNUF finished. Jimmy (co-producer on the film) was working on the Call Girl of Cthulhu, and I was spearheading WNUF to get everything in place, like bringing on other folks to help me with writing the commercials and going through old stock footage. We literally were making two films at once, since we started WNUF in pre-production of Call Girl of Cthulhu, and I was finishing up WNUF three weeks before we filmed Call Girl of Cthulhu. It was crazy! I mean, WNUF script to screen took only nine months. I was teaching full-time and working on two films at once and was able to get WNUF finished in nine months. Looking back, that is really crazy to me! I was a single dude at the time, and this is what my day looked like. I would wake up, edit one or two of the big commercials, walk to work, come home at lunch and work on a commercial edit, go back to work, then stay up all night editing again. I feel that energy level is only what a dude in his 20s can muster – I can't do that anymore! I mean the sequel is taking forever! HAHAHA! But I can blame that on the pandemic, as we would be a lot further along if it wasn't for this fucking Corona Virus!

For the 80's aesthetic, I can tell you that the news casts, the events in the house, and story items we actually filmed. The commercials are a mixed bag between stock footage and original filming. I had asked a few of my filmmaker friends if I could use some of their footage from commercials they made back in like, 1989. Other commercials are entirely stock footage since there were some websites popping up that offered unlimited stock footage for \$100 for an entire year, so I took advantage of that. Basically, myself and a few other writers and my editor assistant would go through the buckets of stock footage we had and put them into sequences and categories of like "Farm Animals" or "Loan Commercial" or this could be a demolition derby. So we had all of these sequences together, and then I would invite everyone over to my house and we would look at these clips, then I would assign the team a topic, like, "I want this to be a restaurant ad or I want this to be a 1-900 number like the Freddy Hotline."

I would assign them ten commercials based on the footage that they saw we had, but it also had to be pretty vague of a commercial/story line, which turned out great for the aesthetic because nowadays, you can find modern stock footage that is really specific, like "red car driving down icy highway". But back in the 80's, you could only use what you had at your disposal. So, this definitely added to the aesthetic, which even though the quality is shitty, it is "Shitty on Purpose," and it becomes very accessible that way.

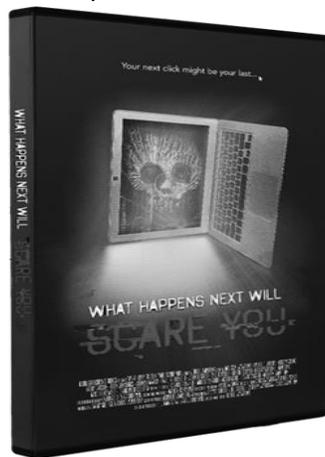


PHOTO: C. LaMartina

Additionally, I was partly raised by my godmother Aunt, and she has cardboard boxes of TV guides and recorded videocassettes of all kinds of shows. I mean she literally has four hours of news reports about the Challenger exploding. So, when I started writing my draft of WNUF, I would just put on old TV news shows from Baltimore and have them on in the background. Those tapes had commercials on them and totally random items like news panels on kids wetting the bed. All of this helped me to achieve what was important to me, and that was to get the voice right. Even my older brother and sister's recorded tapes that were given to me helped me nail the commercial voices. My copy of Monster Squad has other stuff on the same tape, which it has an evening magazine news show where they re-enact Orson Welles' "War of the Worlds" show. I mean that tape was my prized tape, so that kind of influence last with you. And I think that is why WNUF resonated with most folks, more so than those films that were making fun of the 80s thing.

I mean don't get me wrong, there is some satire and parody in WNUF, but it really came from a place of love for me. I remember when the movie was entirely done, we ran it through a VCR two or three times more to make it have that look of a tape that has been traded several times, and I had a moment where I just felt that this movie feels right, as something bigger than what I had done previously because there was this romanticism to that look and experience.

We received this one comment on the film that stated, "WNUF is not so much a movie as it is an experience." I mean to even watch the film, they had to find their old VCR player that was in the closet, get it out, plug it in, set it up on the TV, and it was sort of like this ritual they had to go through. I thought from that moment, "Fuck, I don't want to make movies anymore. I want to make experiences!" But it is really "Lightning in a bottle". I don't think we will ever capture what we did on WNUF again, even with the sequel, the first WNUF was done just the right way.

**JC - WNUF is all about the physical media aspect, with the film available in formats like VHS, retro-DVD, and even the vinyl album of Frank Stewart Investigates: Halloween. Could you go into why you chose physical media releases?**

CL - I still collect physical media myself. Places like Dollar Tree on special days throughout the year will sell DVDs and Blu-Rays that are basically not selling at high enough levels in other stores. So for the past two years, I have spent over \$300 on DVDs and Blu-Rays from Dollar Tree. My wife is going crazy over it. Every time we clean the house, she's like, "What is this? Another box of fucking DVDs? We've never even watched these!" HAHAHA *Continued on Page 4*

# MOVING?

**Take us with you, no matter where you go!**  
96.6 WOLF is on the TuneIn App, so just  
download us to your phone!

## BBDW TOP 10

## Big Bad Daddy Wolf reveals his Terror Top 10

WEREWOLF FILMS – Hey Kats and Kittens! In light of the new Behind The Fiends episode on Werewolves, this wolf decided to reveal his Terror Top 10 Werewolf Films! Find numbers 5 through 10 listed below, but if you want to see the Top 4, check out Drive-In Asylum Magazine Issue #21, which can be found here: [www.driveinasylum.com](http://www.driveinasylum.com).

**#10 – BROTHERHOOD OF THE WOLF (2001) Directed by Christophe Gans**

Martial Arts, Native Americans, French War Stuff, AND Werewolves – Hell Yeah!

**#9 – LATE PHASES (aka NIGHT OF THE WOLF) (2014) Directed by Eric Stolze**

Blind Vet, Dog Attacks, Suburban Werewolves – What could go wrong?

**#8 – WOLFEN (1981) Directed by Michael Wadleigh**

Inner City Detectives, Indian legends, “Then the slaughter came”!

**#7 – THE COMPANY OF WOLVES (1984) Directed by Neil Jordan**

Murder, Wolf Wrote...and a Red Riding Hood who doesn't like uni-brows.

**#6 – THE HOWLING (1981) Directed by Joe Dante**

Dee Wallace with amnesia...and a forest with secrets. Curious, aren't you?

**#5 – TEEN WOLF (1985) Directed by Rod Daniel.**

Hellacious Puberty, Handstands, and a Fox that is really a Wolf – HOWWLLLLL!!!



[www.driveinasylum.com](http://www.driveinasylum.com)  
The best underground mag ever!

*Continued from Page 3*

Which is true, we literally have never watched them. But I say this to stress the point that for me there was always something very special about the thrill of the hunt, whether it's to a thrift store or going to a Ma and Pop video store and finding that one tape. It almost felt like you were finding your inner Indiana Jones idol, if you will. Like, “Oh Shit, a copy of Neon Maniacs, I've been trying to find a copy of that for years!” For me, I will never release a movie without a physical release of some kind. I think what will end up happening over time though is you will actually have to market towards collectors, so I wouldn't be surprised if DVDs don't go back to the level of VHS prices where a DVD is \$50. But of course it would have to be packaged with extra features and stuff. And there is this nostalgia for video stores, as shown in documentary films like “The Last Blockbuster”, but as someone who grew up with video rental stores, I have to say Blockbuster kind of sucked at the time. There was a video store by my parent's house that I used to walk to called “Video Magic”, and they had this terrible fucking logo where this bunny rabbit was coming out of a top hat. But they had this alcove in their back room right next to the adult section, which I obviously did not go into as a child, where they had this painted gray stone with a plastic skull and rubber snakes, and I remember that being so cool. And I think that is why certain people resonate with physical media, and even toys as adults, because it reminds them of a certain time in their life that is tangible, and you can hold it and be reminded of a cool experience you had when you were a kid. Also, I will tell you this, with the WNUF sequel, the physical media that folks will be getting is going to be great. I have some surprises up my sleeve that nobody knows about yet that I think if you are a movie collector, you are going to be stoked! There is some really cool stuff that I think is even cooler than the movie itself. Hahaha!

**JC - We discussed nostalgia and the way films used to be made, but what are your thoughts on digital releases and social media influencers?**

CL - Ironically, anyone can go out and shoot a movie now, and there is such unique storytelling going on that should be finding an audience, but it's not finding an audience because so-called horror influencers are still talking about these fucking movies that are million-dollar budget Hollywood movies, rather than movies that were shot for \$30k or some lower budget. And it's those lower budget films that are taking real chances with original ideas and ways of storytelling. So, even though we have all of this freedom to talk about and hype any film we want to, influencers and social media are still ignoring these “deep cuts” and talking about run-of-the-mill Hollywood horror because they want to get an interview with some big-name actor or director to gather more followers. When I was a kid, Fangoria would talk about deep-cut films that you were not going to find at a Blockbusters and be lucky to find at a great Ma and Pa video store. But where do you go now to find modern “deep-cuts”? It also makes me think of music bands back in the day. If your band got signed to a label, the label did your PR and promotion. The same for old filmmakers, who would get a studio or a distribution company to market their movies. Now, somehow everyone thinks its fucking cool to market your own shit all the time. It is amazing to me to think about the amount of time you have to promote yourself these days. Before, you could just get better at your craft and let other people do the marketing and promo. Nowadays you get really good at promoting, but you're spending more time promoting than you are making art. That just really sucks. I have been very bad at promoting myself. There is not a day that goes by where I am not working on some piece of art of mine, whether it is the WNUF sequel, writing a screenplay with my buddy Jamie, or working on the horror surf band, called Beach Creeper, that I have with my wife. Which is cool, but at the same time, I am always thinking how I should be spending more time promoting those things too. For me, the reason why I got into this is because I like making stuff. My full-time regular job is marketing, so the last thing I want to do is fucking market my art when I get home.

*Continued on Page 5*

*Continued from Page 4*

I want to have fun when I am not working. So, there is definitely an irony to all of this. Plus, I think about friends of mine that self-distribute a movie and they spend more time being a businessperson than an artist. Even I am self-distributing our next film, What Happens Next Will Scare You, and it is just a grind and I have to make myself work on the distribution part. And it ends up being a huge chunk of the process, so I don't end up looking forward to promoting my work. I remember in the early days we would write to the newspapers for promotion, but that seems "old-hat" these days, because you have to be relevant. It feels like you are always doing jazz hands to say, "Hey, I'm still relevant and important – this still matters!" Promo is a necessary evil, because even if you enjoy creating something, you still need an audience. So you have to find the audience. But, then you still have to put in all of the time yourself to market your stuff, instead of having someone do it for you.

**JC – So tell us what projects you are currently working on?**

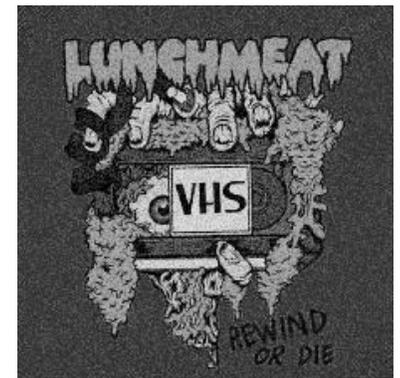
CL – First, there is the new film, What Happens Next Will Scare You – a story about buzz feed style journalists who get together the night before Halloween to create a list of the Top 13 Scariest Viral Videos. One of the early videos they watch creates a portal where all the monsters from the other videos can come into the real world. It is an anthology and a little bit like a micro-budget Cabin in the Woods, where a group of eclectic monsters, ghosts, and cryptids all come into our reality. But the film is more about relevancy, which is what I was thinking about at the time. I was really asking myself, "Am I making a film where I really want to tell the story, or am I making a movie just so I can stay relevant?" Which I believe is something artists have probably always asked themselves, but I think it is primordial now because everyone is on social media making posts that basically says, "Hey, look at me, I made this thing." That is something new for humans to process, which really didn't exist before social media. So, it is a really interesting movie that explores these ideas.

I am also in production for the WNUF sequel, which has been in production for about two years now since there wasn't too much I could do during COVID. I have been really cautious on how we produced it, and there were some scenes that I couldn't even film until everyone was vaccinated. But I am happy with what I have already. The sequel is even less of a movie than the first one; it's really weird and very eclectic and bizarre. But I enjoyed making it, I guess the question is will other people like it? I don't know, I guess we will have to wait and see; I only care about that a little bit, but not too much. Hahaha!

**JC – Last Question! Do you feel that you are stuck artistically in making 80's nostalgia films with the success of your other films?**

CL - I am one that actually likes parameters. I mean not too many parameters, but if someone came to me and said, "Hey Chris, you need to make a vampire movie with a \$10,000 budget," I would actually like that being put on me. I will definitely play in sandboxes, though I might put a foot outside of the box every-once-in-awhile. However, as storytellers and artists, expectation is always the enemy. If someone expects something from you, you run the risk of doing something derivative or not meeting their expectations because at the same time people want something bigger and better. So, it's tough. I mean the WNUF sequel takes place in 1994 and 1996, so it does a little bit of time jumping. I know some folks really wanted it to be in the 80s again, but I feel like I already did that. WNUF was about how we consumed media in the 80s, but the sequel is about how the media consumed us in the 90s. It is a direct sequel because there are returning characters, but I really feel like it is more of a spiritual sequel, much like George Romero made his 60s zombie movie, his 70s zombie movie, and his 80s zombie movie. For me, I immediately know what I would do for a third WNUF because WNUF is all about world building and I know where Veronica went right after her broadcast in the first film and I know what happened to all of the businesses advertising in the first film. And I know I am not done with all of the characters.

But there is no god damned way I am doing a third one anytime soon. HAAAAHA! But it would be about a show called "Celebrity Exorcism", almost like a VH1 real life kind of thing. However, for this WNUF second film, I want folks to go in blind, which is why I have been so tight-lipped about the sequel. I mean I am going to hold out cutting a trailer until the very last possible fucking second. But that is so tough to do, because, look, I know for a fact that half the people buying the sequel will be like, "Hmmm, the first one's better," and I would probably agree because the original was the lightning in the bottle. So that made me want to go a different route that feels appropriate to the 90s, but that is also different enough that I want to waste years of my life making it. However, I have great fans, and I want them to be satisfied too. Is all I know is that I am going to keep making movies that I am excited about, and surely it is going to find its audience.



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