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FIRST ISSUE!



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# What You're Getting Yourself Into!

<a href="#"><u><b>You Wouldn't Publish a Zine! An Introduction to Scrubhaus</b></u></a>	<b>2</b>
<i>By Trash120 / Glokat</i>	
<a href="#"><u><b>How to Hack it as a Cinema Auteur / Ninja Terminator Review</b></u></a>	<b>3</b>
<i>By Grassdragon</i>	
<a href="#"><u><b>Sweet Home Review</b></u></a>	<b>5</b>
<i>By spookshowvideo</i>	
<a href="#"><u><b>An Article where Thrash Pretty Much Begg You To Watch Unmasked Part 25</b></u></a>	<b>6</b>
<i>By Trash120 / Glokat</i>	
<a href="#"><u><b>Scrubwords!</b></u></a>	<b>10</b>
<a href="#"><u><b>American Astronaut Review</b></u></a>	<b>11</b>
<i>By Kino The Cat</i>	
<a href="#"><u><b>A Post PostModern Furry Re-Experiences Mother Goose Rock n' Rhyme</b></u></a>	<b>12</b>
<i>Featured Article By Rocker the Skunk</i>	
<a href="#"><u><b>Hear Me Out! The Super Mario Bros Movie (1993)</b></u></a>	<b>18</b>
<i>By Undead Video</i>	
<a href="#"><u><b>KING OF KUSOGE?! Urban Champion- Mean Streets</b></u></a>	<b>21</b>
<i>By MeerPat</i>	
<a href="#"><u><b>Celebrating 70 Years of Godzilla</b></u></a>	<b>24</b>
<i>Guest Article by Macho Frost</i>	

# YOU WOULDN'T PUBLISH A ZINE!!!!

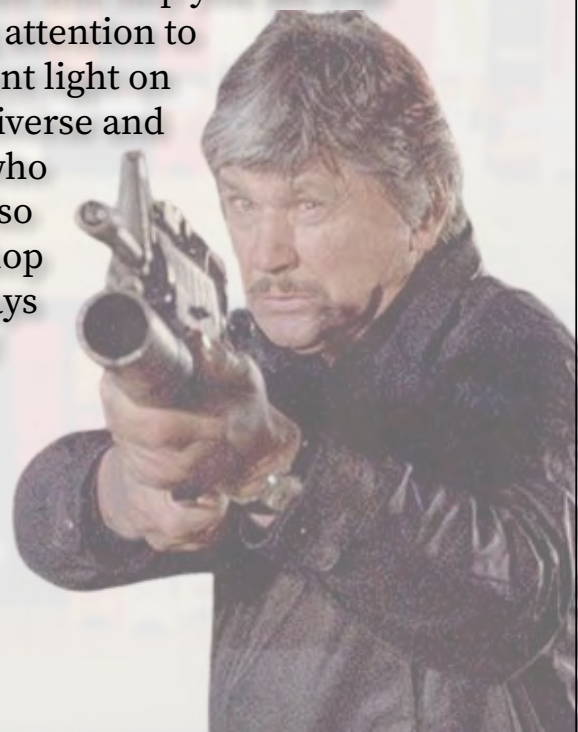
A HELLO WORLD FROM SCRUBHAUS

Greetings Guys, Gals, and Non-Binary Pals, and welcome to Scrubhaus, the zine! We want to thank you for giving this little project of ours a go! It's has been a real dream come true! While this has been a long time coming from us, we understand if you have **NO IDEA** who we are, so let's change that!

Scrubhaus is a collective of like-minded individuals who have a love and appreciation for misunderstood and forgotten about films. Some might say we love "Bad movies", but we tend to dislike that term. Some like to call them B-Movies, as well. Unfair judgement placed upon a film based on things such as film making style, budget limitations, or unessesarialy large scope have plagued the film watching process in the past. I personally have made it a mission to drop these terms from my vocabulary, and replace them with a clear and to the point "Alternative Cinema". Just a thought for you, too.

So what's the point, then, of this Zine? To have fun and help you see that not everything labelled as "bad" is, well, bad. To bring attention to films you may have never heard of, and shine a different light on those might have heard negative about. To celebrate diverse and untraditional cinema, while giving a voice to writers who have a deep love for this kind of material. We might also poke a bit of fun, too. It's done out of love! So please, hop on in this movie dumpster and go diving with us. Always remember, One cinephile's trash is another's treasure!

**-Thrash120/GloKat**





## HOW TO HACK IT AS A CINEMATIC AUTEUR

**ONE.** Buy up foreign film rights on the cheap!

**TWO.** Hack up the film reels and make something new!

**THREE.** Act like a total hack and screw over your talent!

Making movies takes time, effort, money. **WHO HAS THOSE?** When your schedules and margins are razor-blade thin it's time for a *hackjob*.

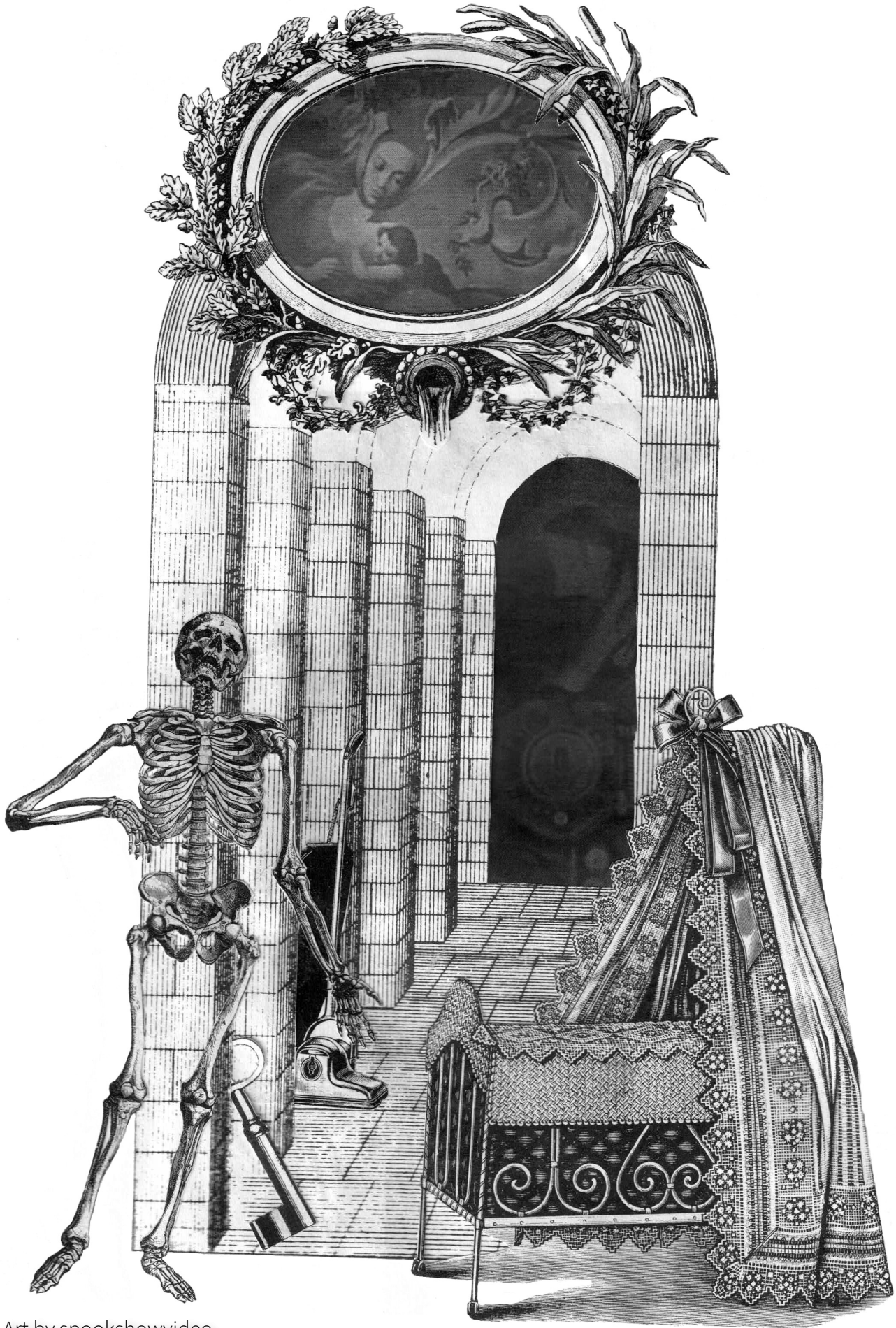
Godfrey Ho had the distribution rights to *The Uninvited Guest Of The Star Ferry* (1984), a b-tier South Korean crime/martial arts action fest. But just slapping on an English dub wouldn't make much money, especially at the height of the 80s ninja craze.

*The Uninvited Guest* was cut apart, given a radically different dub script, and new footage shot on a shoestring budget; creating a story of present day heroes protecting a magic statue from an evil ninja empire. The two sides rarely interact outside of a couple phone calls and threats delivered by an adorable toy robot.

The one sour note is how Godfrey treated his talent. He loved underpaying his actors, filming them "for just one movie", and then splitting the footage across multiple projects.

Worst affected was leading man Richard Harrison, who had his reputation and career tanked in the process.

Ninja Terminator is more than the sum of its parts. It is dime-store toy robots. It is kung fu set pieces. It is stilted conversations over a novelty Garfield phone. It is eating watermelon with a knife and fork. It is people wearing camo gear and brandishing katana loaded with secret weapons. It is death followed by explosions. ***It is never boring.***



Art by spookshowvideo



BY SPOOKSHOWVIDEO

I learned about Sweet Home's existence the same way pretty much everyone does: *DID YOU KNOW?! Resident Evil is a spiritual successor to an obscure Famicom game based on a horror movie?* It's true! The door transitions! The tropes! etc. etc.

I ended up being more interested in the movie, mostly because I've never enjoyed playing survival horror games; I'm glad some of y'all have fun but it's just *not for me*. It's so obscure, it's basically lost! I ended up watching it initially as a series of gnarly VHS rip YouTube uploads that supposedly had subtitles, but very much did not. I still ended up really liking it! The atmosphere! The special effects! How do people not know about it?

The only available version of Sweet Home was essentially disowned by its director, Kiyoshi Kurosawa, due to it being re-shot and re-edited for home release by the producer. It has never been re-released, which is such a shame that it exists, for the most part, as just a footnote in the history of video games!

It's so much more than that: Kiyoshi Kurosawa's first horror movie, the final acting role of Juzo Itami, and some great effects featuring the work of Dick "The Exorcist" Smith. It's an often hauntingly beautiful movie in its own right.

The setting of this haunted European-style mansion in the middle of the Japanese forest makes everything seem out of place and time (except the fashion). There are some pretty shockingly gory moments that seem to come out of nowhere, with the lighter tone of the first act!

Entirely by chance, I saw a repost on BlueSky of a fan-group that most frequently does restorations of anime, transferred the Laserdisc and did all new translation! Look up "Kinoko Film Sweet Home" on YouTube to watch it yourself! Unless someone finds the original theatrical release of it, there is likely never going to be a physical release. and that makes me sad.

I'm happy that I found it, and I'm happy that there are other people who know it exists, but it is still a bummer that it's mostly just a side note to a video game I don't care about. That it doesn't really get to exist on its own terms. It doesn't even get to exist on its director's terms! Maybe someday the original cut will be uncovered somewhere, and Kurosawa will finally give his blessing to a wide release, and a whole new group of nerds will find out about this interesting little movie!

THAT ARTICLE WHERE THRASH PRETTY MUCH BEGS YOU TO WATCH

# UNMASKED

## PART 25

A.K.A.. THE HAND OF DEATH

Have you ever had a movie you felt like only you had seen? One that you would try go out of your way to show others, only for them to not care? That was me, with 1988's Unmasked Part 25, but for a very good reason. Unmasked Part 25, A.K.A. The Hand of Death, was relished to live most of it's life on VHS, never scoring a DVD until it's Blu-Ray/DVD combo pack release in 2020. People weren't exactly jumping at the chance to borrow a VHS copy of a dingey old British horror movie in 2012.

Even after the Blu-Ray Release, the movie fell on deaf ears. I remember once having a discussion with an employee of Vinegar Syndrome, the films distributor. He informed me it was his least favorite film to work on. That's saying a lot, coming from someone at Vinegar Syndrome! I know, I know, that probably does nothing to get your hopes up for this feature, but bare with me, because I can promise you *it's unlike anything you've ever seen.*

Unmasked opens with a shot of London, and a title card, "The Hand of Death", which isn't what this movie is called, but, It's VERY clear throughout the whole film that was what it was *meant* to be called. The commentary says otherwise, however the Director got information incorrect about the U.S... Localizations title, and admits it was hard to find info about his own film. Accompanying those visuals, is a striking track done by Julian Wastall titled Feel's So Good. It's a shame this track isn't officially available anywhere, because it's an EARWORM! It does however perfectly set the tone for this film, because it's inclusion seems a bit off. And that movie is extremely that, a bit *off*. Now, I don't wish to do a beat for beat, so, let's do that whole little summary thing. I'd hate for this article to *go on for six pages or something!*



The first 18 minutes of this movie plays out as a your typical slasher film, albeit in London. Jackson, our masked killer in this film, kills a collection of young adults in what I can only explain as a “New Wave Video Set” that’s attached to a run down gutter house that makes Frank Zito’s place look like a million bucks. This film, however, does make the bold choice of showing us full on dong before tits. The tits DO come 2 seconds later, but kudos, film. Some notable kills include Ripping a mans face open, then punching through his back, grabbing his heart, and forcing it out of the front of his chest. Pinning two people having sex to a wall with a spear (It going clean through) and bursting the light bulb on a pole lamp and shoving the light bulb through a womans mouth and out the back of her head. Pretty great effects work, all things considered.....

Wait, that last sentence was pretty ominous, huh? Because this film is NOT a slasher film for roughly the next 90% of it’s runtime! One of the party goers is blind, see, and mistake’s Jackson for her date that never showed up.



What ensues from here, is a dry, Shakespearean black comedy about a man bound to his calling as a force of evil. He then falls in love with the only woman who can see his true kindness, white battling his own troubled childhood. It’s even a romantic comedy! Again, ***IT’S UNLIKE ANYTHING YOU’VE EVER SEEN!***

Fiona Stevens plays Shelly, Jackson’s love interest. Fiona, a classically trained actress, only has four film credits to her name. It’s such a shame, because her performance helps this movie IMMENSELY. The theatrical performance of her opposite Gregory Cox’s Jackson helps glide this little film along. Sure, it’s *wordy*, but I’m a sucker for a slasher killer cutting a soliloquy about how he is cursed to murder, only for his blind girlfriend to completely ignore the murder part. **That’s my kinda shit.**

We get to explore their everyday life, from walks in the park, to the touchy subject of Halloween, to Jackon’s family life. The ENTIRE time, we are being hammered home about The Hand of Death. They even quote Lord Byron and TALK ABOUT LORD BYRON FOR SEVERAL MINUTES.

*“The Hand of Death is on Me, but not yours!”*

Yeah, I’m sure it was supposed to be called UNMASKED PART 25.

Okay, okay, let's get into that title. *WHY Unmasked Part 25?* Do you need to see the other 24 to get what's going on? Well, Jackson literally Unmasks for Shelly, so we spend a good portion of this film with our lead being a disfigured man. It's also worth nothing said man has really good taste in Underwear and clothes despite saying the contrary.

OH right, **THERE ARE NO OTHER 24 films!** That is a play on how man sequels films like Friday the 13th were getting. See, this was filmed in 1988, and by that time Friday the 13th was on part 7, and A Nightmare on Elm Street was on part 4. Kind of clever, but ultimate just filler. Though given then ending, I wouldn't be surprised if this film was supposed to be called The Hand of Death Part 25, instead.

I will actually avoid from giving away the ending of this movie here, because I find it to be an interesting little piece of cinema that few have seen, and I want to entice you to actually seek it out and watch it. I will say it does return to form and become a Slasher film again! As of the writing of this article it's still available in a Blu-Ray DVD Combo pack through Vinegar Syndrome. Currently, it's unavailable for streaming, but I **HAVE** seen it on Tubi before, so it can likely come back sometime soon. I wouldn't even mind seeing Rifftrax do something with it, because I feel that watching it in that context could also create a fair bit more fans.



I had the pleasure of re-visiting this film with my Fiance for this review.

It was his first time watching it, and he thoroughly enjoyed it! I even went so far as to Poll a small section of my BlueSky followers and ask their thoughts on the movie. They praised how unique it was, but it was mentioned that it might be a bit over-ambitious. I don't disagree, but that's likely part of the films charm.

In conclusion, I've been trying for 28 years to get friends, family, acquaintances, anyone really, to watch this stupid little movie that I love. It has a lot of talking, a confusing genre, and a lot of **ACTING**. All of those things work in the films favor to bring a bit of an uncanny tone. A meta look inside the life of a Slasher Villain that predates Behind the Mask by 15 years and In a Violent Nature by 33. It's worth a check out on that alone, but the vibes this film brings to the table is top notch. Go into this film expecting a lot less of a slasher movie, and more of a dry dark comedy, and you're in for a good time. **I CAN'T WAIT FOR THEM TO RELEASE THE HAND OF DEATH PART 26**

**Thrash120/GloKat**

# UNMASKED

PART 25

ORDER DATE: APRIL 6, 1989  
STREET DATE: APRIL 27, 1989

## IT'S A COLD, CRUEL WORLD — BUT JACKSON CAN HACK IT!

Behind this mask is the disfigured face of a hideous human monster. The son of a serial killer and the victim of childhood abuse, Jackson's got more than a chip on his shoulder. He has plans to get even with the world... bit by bloody bit.

Unmasked: Part 25 is a tongue-in-cheek, axe-in-skull howl for comedy and horror fans! Jackson will have you shrieking—with fear and laughter!

Catalog #1150  
Suggested Retail: \$79.95  
80 Minutes  
Horror/Comedy



Catalog #1152  
The original, uncut version.  
Unrated—85 minutes:  
Prices Higher in Canada.

## UNMASKED

PART 25

STRANGE CINEMA PRODUCTIONS Presents "UNMASKED" Starring GREGORY COX  
TOMMY LINDSEY and EDWARD BRAYBORN. Produced by MARK CUTFORTH  
Executive Producer: ANDERS PALM. Directed by ANDERS PALM. Screenplay by  
MARK CUTFORTH. Director of Photography: JOHN BEGRAND. Production Design  
by MARK CUTFORTH. Edited by BRIAN PEACHY. Music by JIMMY WASTALL.  
AN ACTUAL ENTERTAINMENT RELEASE

 **ACADEMY**  
ENTERTAINMENT

1989 Academy Entertainment Inc.





# THE AMERICAN ASTRONAUT

A Review by Kino the Cat

Writer, director, star, and frontman of the indie band The Billy Nayer Show, Cory McAbee, made his feature-length filmmaking debut with this sci-fi, western, musical oddity from 2001. The story centers on Curtis, a space smuggler hired to transport “The Boy Who Actually Saw a Woman’s Breast” from a mining colony on Jupiter to an all-female colony on Venus to serve as their new breeding stock, all the while pursued by Professor Hess, a psychopathic killer who vaporizes anyone who doesn’t sing Happy Birthday to him. So, you know, normal stuff.

McAbee’s band provided both the score and songs for this movie, which appropriately match the film’s eccentric narrative (“A” and “Ceres Walk” are particularly catchy for me). I also adore the look of the film, from its gritty, faux-western designs to its beautiful black and white cinematography. It also wears its low-budget on its sleeve. Despite its solar system setting, we never actually see a spaceship in flight. The closest the film ever comes are a handful of still-frame montages composed of matte paintings. I think this is part of the film’s charm.

My only real gripe is the film’s ending. The whole time, it feels like we’re building to a climactic showdown between Curtis and Hess, but everything is abruptly wrapped up with a quick mind game before the film just...stops. If you can tolerate a limp ending, *The American Astronaut* is worth visiting.

A PostPostModern Furry Re-Experiences

# MOTHER GOOSE Rock N Rhytme

By Rocker The SKunk



**"There was an aesthetic in the 1990s called "WACKY POSTMODERN", or "WACKY POMO" for short."**

Bright colors, zany shapes, blobs and warps and spirals... every angle askew, every corner rounded off, every edge softened - except the purely satirical ones. This was my childhood, from Nickelodeon to Toejam and Earl to Gak to Parkay® Fun Squeeze Electric Blue Colored Margarine. Essentially if it looked like it was neon colored latex rubber poured on top of a freshly laid dog turd kids of my generation, which is the unholy combination of Generation X and Millennials called the Millenniax, were hardcore into that trash.

I don't why we were so enthralled by day glo colors and slime, other than the magical electric talking box that commands us every day of the week told us that's what we were supposed to like, but I'd like to understand why it worked then and only sorta works now.

There is a reason that the old Nickelodeon Studios building in Florida now looks like a brutalist dystopian hellscape dedicated to the fucking Blue Man Group of all pretentionisties as compared to the wonderful almost punk rock feeling the original building had with it's suggestive splats and dripping slime, industrial fountain of sludge, animal print wallpaper, and clashing colors a go go. It shouldn't have worked, and it doesn't work now, but it did... and I want to uncover the truth. So I revisited my first memory of this style that I ever had. Before I saw my first Bop-It, before Rocko's Modern Life, before I even knew who Pee-Wee Was... there was Mother Goose Rock n Rhyme!

Mother Goose Rock 'n' Rhyme (also known as Shelley Duvall's Rock in Rhymeland) came out in 1990 and aired on the Disney Channel, but thats not at all how I remember it!



Nay, we had the VHS tape version, bootlegged and copied either off of something we borrowed from someone else or possibly off a rental spree!

Those were the wild days of piracy, where sometimes you'd get a tape from a friend for a night and have to copy it and it was a copy of a copy of a copy of a copy of a screener that some guy had access to because he worked at Sears (and he wasn't even supposed to have it, since that was an Electronics department asset and he worked in Paint, but anyway) in order to not spend \$20 on a movie so your little snot nose brats can shut the fuck up for two hours and leave you alone to work on the Buick - because in 1990, \$20 was a lot of money. Hell, today \$20 is a lot of money. So my memory of the film is fuzzy at best, but I do remember finding it somewhat enjoyable. But was it actually?

The wacky pomo art style is upfront and in your face almost immediately; following a short, relatively normal opening featuring our main character Gordon (son of Mother Goose) getting ready for the day in his boring egg shell colored room we, as well as he, are immediately blasted in the face with bright pink neon light - literally.

***And the nightmare begins.....***

The wacky pomo aesthetic is on full blast and will stay that way for most of the rest of the film. For example, do you think the stairs leading down from Gordon's room are straight ninety degree angle cubic steps with a hand railing for safety purposes? Of course not, we're in wacky pomo land now! The steps are shaped like packing peanuts, they're multi colored, and there is no railing because you can't possibly get hurt in Froopyland Rhymeland, as demonstrated by when the cuckoo clock springs to life and tries to scare Gordon off the steps - by the way, it's not like 8 AM or something, the clock just does this whenever he walks by like it hates him or has a motion sensor or something.



Anyway, Gordon tells his mother, Mother Goose, that he hates it in Rhymeland, and that he hates the "rhymies" which is the in-universe name for all the characters she invents. She immediately invents one right then and there - Wee Willie Winky - who pops out of her butt like she laid an egg or something, *mean mugs the camera looking like a Lemming from the titular game, then proceeds to attempt to murder Gordon WHILE MOTHER GOOSE LAUGHS?!* Seriously, I'm shocked that one scene alone didn't give me nightmares as a kid, or erections as a teenager.

After a bit of back and forth about how HE wants to live a normal life, and SHE gets her knickers in a twist over THAT particular word, Gordon finally leaves the house to go to work and ends up in the first of some absolutely amazing musical numbers that are the bread to the butter of this film. Hop to It is the first song of the film and right off the bat establishes the bizarro post new wave pre Nirvana 'Welcome to the 90s' energy this film is going to have for the rest of the production. Of course, since this is a world of makebelieve, the outside is shot on a sound stage with wacky pomo everything: the house is bigger on the inside than the outside, hell the house itself is just an inflatable facade with lights instead of windows, the grass is painted on the ground, the clouds are literally big bales of cotton stuck to a sky blue ceiling - it's not supposed to look real and it doesn't and it adds to the charm of the film. Gordon gets harassed by the locals (the "rhymies") including the old lady who lived in a shoe and her millions of insolent brats.

Now obviously as stated previously this is a film for kids, but remember that only two years prior we had Beetlejuice saying "fucking" in a PG film - this is the time when you could get away with a few raunchy jokes, like the aforementioned old lady saying that all of the kids she has come from multiple fathers and that the





“Stork’ has a crush on her. She also hits on Gordon, calling him handsome. Definitely moments that would fly over a child’s head only to maybe get a snorted giggle out of an adult who catches on.

So then Gordon heads to work where he catches the place being destroyed by two little people and is almost hit by a crazed driver who backs into the nearby green and pink trash bins - Little Bo Peep, played by our star Shelley. She can’t find her sheep to which Gordon is like “Yeah isn’t that your whole deal?” but she points out that normally they come back after a while and since they’re not back yet something is wrong. She came by looking for Mother Goose to solve the mystery, since she wasn’t at home. But, uh, didn’t we just come from there?

Yeah, as Gordon and Bo Peep return to his house we find out that Ma Goose is not only missing but it’s possible she’s been ‘goosenapped’ and I’d like to let you all know that yes I did die a little bit writing that word but it was worth it. Anyway, the two of them begin to venture from locale to locale trying to find info on her whereabouts, but every time they find what they think is a credible lead something bad happens to them!

Itsy Bitsy Spider falls down the spout and never comes back up, Mother Hubbard is devoured offscreen, and Mary and her Not-So-Little-Any-more lamb Lou straight up disappear into thin air. Something is happening to the citizens of Rhymeland and it’s going to be up to Gordon and Bo Peep to save Mother Goose, the Rhymies, and their home before it’s too late!

The rest of the film is mainly cameos of famous musicians/comedians/actors from various projects that were kicking maximum ass in the late 80s early 90s, each with increasingly wackier pomoier cartoon inspired music video sequences including Harry Anderson (!) wearing a green and red pleather motorcycle jacket, a miniature sequence using slot cars, and a guy dressed up as a dog trying to whizz on a fire hydrant that immediately gets up and runs away. Later the two run into Jack and Jill and this is one of the scenes that absolutely remember as a kid, mainly because these two knuckleheads with their BMX gear and bright red and blue hairstyles look dope as **fuck**. Seriously, they look like anime characters straight out of Akira or something. Also the klutziness they exhibit does give me very Team Rocket vibes.

Now I do have some negatives to say about the film - it does feel like it drags on for entirely far too long in some scenes - the Miss Tuffet scene is a way too long "Who's on First" gag with just the words way and whey. Some of the cameos are just weird - like they have ZZ Top being the three men in a tub, which of course has been turned into a hot rod version of a tub and generic "tush" esque music playing out of it, I mean it feels like a waste to me (but I'm not going to lie, as a kid I would have wanted a race car bathtub). And then there is the inconsistent tone. Take for instance... the entirety of the Old King Cole scenes.

When Gordon and Bo Peep first walk into Old King Cole's castle, a checkerboard nightmare music video set, like I'm not kidding I'm pretty sure it's the same one Tom Petty used, complete with a cast of characters that wouldn't look out of place in Cafe 80s demanding to see the king, it seems like this going to be a fun moment. - Bo Beep even says "Wow!" - but when they interrupt King Cole's (Little Richard, damnit!) musical number to ask for his help the mood suddenly goes from Through the Looking Glass to Beyond Thunderdome real fucking quick

When Cole sentences him to be tortured for ruining the party, Gordon falls into the dungeon to be met by The Dank - a shock "metal" band (obviously inspired by Kiss and fronted by Dweezil Zappa **holy shit!**)



A Band that doesn't perform metal, but instead a real fun funky synth heavy pop rock song called *Gordon Won't You Come Out To Play* about how Gordon needs to relax and have fun... a song that, mind you, suddenly ends with a disturbing nightmare sequence including Zappa being run through and through with a flying V guitar IMMEDIATELY followed by two goofs in polka dot pajamas tickling Gordon with feathers am I off my fucking meds WHAT JUST HAPPENED the mood whiplash is *FAR* too much.

All of that being said though the film is still a somewhat enjoyable watch just for the utter weirdness; being that the film has the ~ w a c k y p o m o a e s t h e t i c ~ scenes like Georgie Porgie's nightclub featuring the Stray Cats as stray cats and the Three (color)Blind Mice all being played by Bobby Brown keep the film at least entertaining in it's last moments. And if anything else you gotta see what Paul Simon wears in this film during his cameo - it's like De La Soul went to Hot Topic.



Of course like any production made for kids our heroes save the day, but how? Who kidnapped Mother Goose? Why did Rhymeland's Rhymies keep disappearing? What was Gordon's whole anti-fun deal? Did Old King Cole get to finish his kick ass *Party with the King* song? To find out, get on YouTube and look this film up - there is a really nice high quality version that is the entire VHS tape including promos for other projects from the same studio. That's the kind of shit we absolutely go bonkers for here at Scrubhaus, and it even has a neat 'Saved by the Bell' border around the video since it's natively a lower resolution than 1080p.

So did this film answer my questions about the wacky pomo aesthetic? Eh, not really. But did it reinvigorate my love for it? You bet your sweet ass it did! One of the messages of this film is actually to not take yourself so seriously. As we get older we begin to lose that part of us that loves fun and as far as I am concerned that just can't be. Damn it, I never wanted to grow up and always be a Toys R Us kid, and now we don't have Toys R Us anymore... not like we used to anyway.



I wanted to stick my arm into the giant nose on Family Double Dare and launch lima bean balloons at my opponents on Wild and Crazy Kids. I recently saw they're manufacturing Floam again and my heart skipped a beat. I wanna live in a wacky cartoon world, I wanna be a animated punky skunk with a big floofy tail and squishy paws, I wanna live in a house where nothing is level and the TV is the size of a Delta 88, I wanna make a billion simoleons a year at my crappy fast food job and hang out with my trashy wastoid friends in a never ending Technicolor neon nightmare fueled by molly and psilocybin mushrooms...

I wanna live in Rhymeland with my friends.

Thank you Shelley and Dan for all that you did for children's entertainment and reminding all of us that at the end of the day we can still be a child at heart.

**-Rocker The Skunk**

# H E A R M E O U T !

THE 1993

## S U P E R

# MARIO BROS.

## MOVIE ISN'T ACTUALLY BAD

BY UNDEAD VIDEO

Let's talk about **Super Mario Bros.** (1993). It's often dismissed as a bad movie or a bad *Mario* movie, but I'd argue otherwise. It's not just an adaptation of one game—it pulls concepts from across the franchise up to that point. But let's break it down step by step.

### THE CAST

#### **Bob Hoskins as Mario**

Bob Hoskins delivers a phenomenal Mario. Sure, he's no Lou Albano, and, yes, he may have been drunk during filming, but he still did a great job with what he was given. He brought heart to the role, and honestly, you stay here, buddy.

#### **John Leguizamo as Luigi**

While John Leguizamo might not perfectly embody the video game version of Luigi, he nails the vibe of a younger brother. He pairs well with Hoskins, and if you grew up playing as Luigi because someone else got Mario, you'll feel a little seen here.

#### **Samantha Mathis as Princess Daisy**

Mixing Princess Peach's lore into Daisy's character is a strange choice, but it works. This movie wasn't made exclusively for hardcore fans—it was for a broader audience. Calling a character "Peach" in Brooklyn might've felt odd or even inappropriate, so Daisy was a safer, more neutral pick. At the time, Daisy wasn't well-known, which added an air of mystery to her character.

#### **The Koopa Cousins**

Spike isn't canonically a Koopa cousin—he's a lackey in the games—but Fisher Stevens as Iggy is brilliant, and both actors bring humor and charm to their roles.

#### **Fiona Shaw as Lena**

Fiona Shaw is intimidating and fully commits to her role. While her character might not have been strictly necessary, she does a solid job with what she's given.

#### **Dennis Hopper as President Koopa**

Dennis Hopper's Koopa is vastly different from the games, where Bowser is a monstrous turtle king. But within the movie's world, it works. The film explains how this human-evolved version came to be, and Hopper leans into the role with a sinister flair. His portrayal of a power-hungry, dystopian leader has even drawn comparisons to certain political figures in recent years—a surprisingly topical element.

#### **Mojo Nixon as Toad**

Casting Mojo Nixon, a satirical rockabilly musician, as Toad was genius. Both theatrical Mario movies now feature Toads played by comedic musicians, and I applaud this tradition.

*Editor's Note: Undead Video's recurring column does not reflect the opinions of the greater collective*



## The Story

The plot isn't a perfect adaptation, but it doesn't need to be. In various *Mario* games and media, Mario has been depicted as a Brooklyn plumber transported to the Mushroom Kingdom. This movie honors that idea, blending elements of *Super Mario World* (dinosaurs!) with classic Mushroom Kingdom lore.

Mario and Luigi team up to save the princess from Bowser. You've got pipes, mushrooms, even Banzai Bill as the reload cartridge for the Thwomp Stompers. Neon signs reference enemy names like Fire Snake, Fishbone, Fry Guy, Hammer Bros, Ostro, Rex, Rotodisc, and Wiggler. These touches are pure fan service.

And let's not forget the Bob-omb. It's small, it's slow, but it plays a key role in the story. How much more *Mario* can you get?

## The Characters and Worldbuilding

Some of the choices are... bold.

- Big Bertha's sexual overtones are a lot.
- The Goombas and Koopa Troopas as giant lizard-like monsters are weird but have become oddly iconic.

Still, the movie's cyberpunk dystopian aesthetic offers a fresh, inventive take on the *Mario* universe. Shy Guys as police and Snifits as garbage worker-like creatures evoke *Star Wars* vibes while staying distinct.

- The movie even incorporates gameplay elements and other media nods:
- Koopa/Goomba bowling? **Check**
  - Mario calling Bowser "lizard breath" (a callback to the animated series)? **Check**
  - Visual references to Bowser's castle and Koopahari Desert? **Absolutely**
  - Live-action Mario mimicking iconic game motions like ducking and the peace sign? **Fantastic**

The filmmakers didn't adapt one specific game—they embraced the lineage of *Mario* up to that point, creating something entirely unique.



## Why It's Not a Bad Movie

As a standalone film, *Super Mario Bros* is entertaining. It's packed with action, adventure, comedy, and even a touch of romance. It feels like a prototype for modern superhero movies, with early depictions of dystopian cities and cyberpunk aesthetics.

Is it perfect? No. But it's never boring, and it's undeniably creative.

## Final Thoughts

I won't spoil the ending—there are surprises you should experience for yourself. But I will say this: whether you're a *Mario* fan or just someone looking for a fun early '90s movie, *Super Mario Bros.* is worth a watch.

Thanks for hearing me out.

**KRM, signing off.**

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-Macho Frost (*TEXAS TOAST CHAINSAW MASSACRE*)



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**URBAN CHAMPION:**  
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Nintendo fans are a strange breed for a number of reasons. We all love the same company from deep in our hearts but, depending on your age, the Nintendo you fell in love with can be a completely different entity than what enchanted the other Nintendo fans. But regardless of what era you grew up in: be it NES, N64, Wii or what-have-you, one thing all Nintendo fans universally revile regardless of age or era:

**URBAN CHAMPION SUCKS!!!!**

That sentiment is almost universal among Nintendo fans, but Nintendo themselves don't seem to feel that way. At least part of the reason for this timeless hate is the fact that Urban Champion has been omnipresent and nearly unescapable in some form on almost every Nintendo console to date.

The first Urban Champion re-release came on the eReader in 2002. The eReader set came in the form of 5 cards that had to be scanned a total of 9 times. Some of the cards had multiple lines of code and needed to be scanned again while others didn't. If that sounds unnecessarily confusing or obtuse, it's because it is. The eReader version is the same as NES Urban Champion but with no multiplayer and no ability to save hi-scores.

The next two releases came on Wii Virtual Console in 2006 and the Wii-U Virtual Console in 2013. These versions function more or less identically to the NES version with local multiplayer and the ability to save hi-scores. So overall, both were a big upgrade from the original release.

Now, I lumped those two releases together for a few reasons. One being their similarity, and the other is because I wanted to talk about 2011's Nintendo 3DS Classics version of Urban Champion all on its own.

This version takes full advantage of the 3DS stereoscope to really make the backgrounds pop. Literally. This version is actually a really cool thing to exist and is probably my favorite way to play the game. That said, it does make you wonder why they deemed Urban Champion worthy of a 3DS Classics Remake over Mario, Zelda, or even Donkey Kong. But, more on that later...

After 2013, the next release of the NES Urban Champion wouldn't actually be until July 4th,

2024 in the NES section of Nintendo Switch Online. There's an American joke in there somewhere, I know it. This version functions the same as the NES game. But now you and a buddy can slug it out in Urban Champion online! Just like you always dreamed of. Oh boy!

Interestingly, the Arcade version of Urban Champion would be released on the Switch eShop in 2018 as part of Hamster's Arcade Archives series.

This version comes with the upgrades that most Arcade Classics do including a Hi-Score Mode and a Caravan Mode. In addition to that, the arcade version also features a significant upgrade to both sound and visuals over the NES game.

Overall this is actually the most feature rich version of Urban Champion available but, I still think it's not nearly as novel as the 3DS classic. That's a matter of preference as being the best Urban Champion game isn't exactly the most prestigious title.

You may be wondering why I went on such a long tangent, but for anyone not counting, Nintendo has released Urban Champion has been released 8 different times now. And yes that includes both the arcade and NES game together. It's something of a running joke in the Nintendo fandom that Urban Champion, a game no one seems to like, will always get re-released and remade over your favorite game. This bad game will seemingly outlive us all!

But does Urban Champion really deserve its reputation as a kusoge or "shit game"?

Well the answer is yes, but also kind of no...? It's complicated, well actually, it's not complicated. But that's actually what makes it complicated, I'll explain.



NES, Arcade, and 3DS Urban Champion all have two modes: A single player mode, Game A. And a multiplayer mode, Game B. The Arcade Archives version features an additional mode, Caravan, which is a score attack mode with a hard 5 minute time limit.

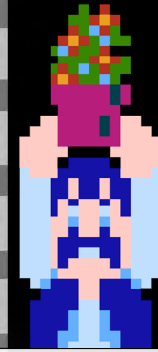
All of these modes play identically. You are one of two very angry 8-bit men having a brawl on an 8-bit city street. The goal is to knock your opponent off screen and occasionally into an open manhole. You can light punch with the A button and heavy punch with B button. Light punch comes out faster and costs less stamina but knocks back far less than Heavy Punch which costs more stamina.

The cops will roll up on you at complete random. This forces both fighters to “act normal” by drawing all the way back and resetting the fight. Occasionally a resident may drop a flower pot on you for unknown reasons. This dazes you if it lands on you opening you up for a big....press of the B button?

Yeah, that’s really all there is to Urban Champion’s gameplay. There’s only ever one opponent and 3 incredibly similar backgrounds. If you’ve played Urban Champion for longer than five minutes you’ve likely seen the entire game.

And that’s really what it is; the reason for the revulsion for this game. There’s really just nothing to it. It’s impossible to keep your attention, because you just see it all right away. Except for the manhole, that part takes time to grind.

When this game came out on the NES in August 1986, it already felt dated. Beat ‘em up legend, Renegade was a month away from coming out and was all over magazines at the time. Early beat ‘em ups like Kung-Fu Master and My Hero had already hit arcades. Games like Street Fighter 1 and Double Dragon were less than a year away. This game was a fossil at launch! Or was it?



You see, August 1986 was just when Urban Champion was released on Famicom. In Japan, the game was released in Nov 1984 for the Famicom and December 1984 for arcades. At the time, the game’s biggest competition in the world of fighting games and beat ‘em ups were Yie Ar Kung-Fu and Karate Champ. At the time, the bar for fighting games was kind of just to work and beat ‘em ups didn’t quite exist yet in the way we think of them now.

It’s why I’ve always felt that a lot of the criticism towards this game was unwarranted. The game was ambitious for it’s time and is an icon of early black box NES games. It’s a shame this game didn’t come out sooner, it might be better remembered if it did.

But with all that said, the game is absolutely nothing. Most Game & Watch titles had more enriching gameplay. Every complaint about it is both justified, but also kind of not. Like I said, this game’s extreme lack of complexity makes talking about it objectively extremely complicated. So while it might be a kusoge, Urban Champion’s status as a pioneer in multiple genres of video game is undeniable.

**-Meer Pat**  
Nov, 25, 2024

# CELEBRATING 70 YEARS OF GODZILLA WITH MACHO FROST



**2024** marks **70** years since the big lizard first graced the big screens in Japan in 1954. As a lifelong Goji fan, I thought I would reflect on how the franchise has influenced me growing up and how it has impacted my life.

I remember as a small boy watching a ton of Mighty Morphin Power Rangers and other sentai-type shows like VR Troopers and Big Bad Beetleborgs, and always getting so hyped when they fought big monsters or whatever the big bad was of the week. So naturally when I went over to a friend's house when I was around the age of 7 his father had a huge collection of Godzilla VHS tapes. He told me to pick anyone from the shelf that I wanted to watch, being 7 years old I of course picked the one with the biggest and coolest looking monster right on the front cover, it was Godzilla vs SpaceGodzilla. His name is SpaceGodzilla and has badass crystals on his shoulders, what more could a 7-year-old kid want?! Really. I sat there completely enthralled.

I fell in love with Godzilla Junior with his huge, cute eyes. Amazed by the sheer size and power of Godzilla himself. Most of all absolutely terrified of SpaceGodzilla. From that moment on I was hooked. Granted a few years earlier Godzilla 98 came out in America, and I had a lot of the merchandise from the hype train surrounding the movie such as the toys and matching bedsheets, but I was just a dinosaur kid, and to me that movie is just boneless Jurassic Park.

Every time I went back to that house I would beg my friend to watch different Godzilla movies because I could never find them at my local Blockbuster. Fast forward a few years and two of my favorite things would be merged into one, Kaiju and Video Games. I vividly remember walking into GameStop and finding a copy of Destroy All Monsters Melee sitting on the shelf and grabbing it and running over to my mom BEGGING her to buy it for me. Thankfully she did and I played that damn game for hours every day, stoked to see monsters that I had never seen in movies yet. Trying to get friends over to my place to play it with me. We loved that game and we would always argue over who was the coolest and who was the best.

It wasn't until I was an Adult that I found other people who loved these films and franchise as much as I did, so I always felt crazy bringing it up to other people. That's when I found out about GFEST. The largest Godzilla convention in the world, celebrating all things GODZILLA and Kaiju related, little did I know it took place every year, and only 20 minutes from my house. I have no idea how this was a blindspot in my life for so long but once I knew of its existence, going to the Con was a huge goal for me. Thankfully in 2021, I was finally able to. It was like Godzilla Mecca. Panels all day for 3 days, A huge showroom full of any kind of merchandise you can think of.



Best of all the chance to meet actual actors from the films flown all the way from Japan. I have been very lucky that one of my good friends Lord Kaiju of Oxygen Destroyer (also two of my favorite things Death Metal and Kaiju) flies out from the Pacific Northwest for a week and goes with me going on 4 years strong now.

I have met so many amazing people through the Godzilla community and having the big guy in my life has introduced me to so many other cool things such as Ultraman and Gamera. I have seen about a ton of the films in theaters, surrounded by friends and peers at GFest screenings, or going to see Minus One with my wife multiple times. We are currently living in a new golden age of Godzilla, getting simultaneous western and Toho-released films, Multiple Cameos in games and other mediums, Comics, Toys, So many toys. There has never been a better time to be a Godzilla fan. I am eternally grateful to have been for a majority of my life and I am excited to see what new adventures the big guy will lead me to and the people I will meet because of him. I hope one day to make it to Japan and see a whole different world of Godzilla fandom and memorabilia, but at the end of the day I will be just as happy watching an old Heisei or Showa film while I wait and speculate with my friends about what comes next for the King of the Monsters.

**Here's to 70 more years!**  
**-Macho Frost**

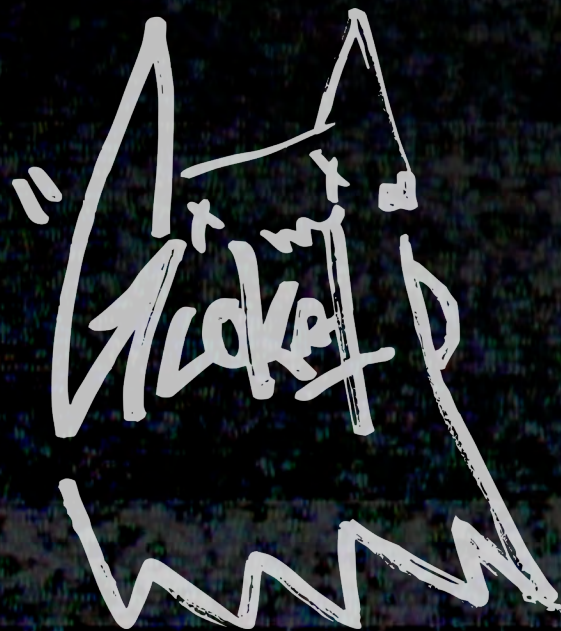
And just like that the credits roll on our first zine. We want to thank everyone who made this dream possible! From our writers, to our sponsors, this one goes out to you.

As a kid, I spent my weekends hanging out in video stores, and while I was there I spent a good amount of time reading magazines. From Fangoria and alternative cinema, to Die Hard Game Fan and Gamepro, my love of print media came into play for this one. Ever a dream of mine, you all helped it come true.

To Josh/Lunchmeat, Thank you for inspiring me. You're seriously a chill and down to earth dude, and your success is a testament to how stand up you actually are. You helped keep video alive in a time where it's future was shakey, and I'm sure you'll continue to do so during this new resurgence.

And to our readers, thank you so much for giving us a try. I understand we are a new, but hopefully our voice was different enough to have you interested in future instalments. That's right, this isn't all!

**TO BE CONTINUED**



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