

Ryerson University

Heavy Metal Thunder: The Making of the film

by

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A Thesis

Submitted to the Faculty of Graduate Studies

**In Partial Fulfillment of the Requirements for The
Masters of Fine Arts**

Faculty of Documentary Media

Toronto, Ontario

June, 2016

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Introduction

Metal music means everything to me. It has been the main focus of my life since the age of thirteen. What first drew me to Metal still excites me about it today; guitar riffs. The sheer power of Marshall amplifiers gives me the same thrill it did when I first experienced Metal. My best friend gave me a CD by the band *Megadeth* called “Rust in Peace”. The opening riff of this album still gives me chills. From that moment on I knew I wanted to know more about Metal; everything from seminal albums, to its history. I am still learning more about the music, which presently involves piecing together Canada’s Metal music history. Why Canadian Metal? I’ve never felt attached to other aspects of Canadian culture, and so Metal music is my opportunity to do so.

When I began my undergraduate degree at Queens university, I started a radio show called “Metal on Metal”. “Metal on Metal” is dedicated to all sub-genres of Metal. I noticed that the more I did the show, the more Canadian Metal I was playing. For me, working in community radio gave me a voice, and a confidence that made me feel comfortable expressing my viewpoint on a variety of issues, and being comfortable with public speaking.

I felt a need to document as much Canadian Metal history as I could. As such, one of my biggest motivations for this project has been the desire to capture and tell the stories of some of my favorite Canadian bands. So far, during the course of this project, two Toronto bands have disbanded; *Dead Mouth* and *Teethmarks*. It was important to visually document the music. These bands are important to me, and an integral part of Canada’s musical identity because they represent a whole cultural movement. The most important thing for me, however, is to showcase

the music's importance on a larger cultural scale; how it contributes and enhances Canadian culture.

Before analysing the the film itself, I feel the title should be explained. *Heavy Metal Thunder* was the first time the phrase "Heavy Metal" was first said by the group *Steppenwolf*, a Canadian rock band.¹ The song "Born to be Wild", a biker anthem from the 1960's about counter culture, has been argued to be the first Metal song ever.² I felt this was important because it ties Canada's roots back to the origins of Metal itself. In it reference to the process of purifying and perfecting physical objects, the title also incorporates the alchemical aspects in my film.³

By defining the technical terms necessary when critiquing music, this paper will give the reader insider knowledge of Metal music. I will then examine the areas of research, by conducting a literature review of scholarly texts, and assessing the documentary relevance in tandem with a Metal documentary review. I will then discuss the central themes of my film *Heavy Metal Thunder*; and break down the methodology in making this film. Finally, I will situate each Metal sub-genre as it stands in Canada.

¹ Robert L. Gross. *Heavy Metal Music: A New Subculture in American Society*. Journal of Popular Culture. Pg.130

² Ibid.

³ A.H. Johnstone. *Chemistry Teaching-Science of Alchemy?* . pg. 262.

Chapter Two: Literature Review-The Theory Behind the Film

“I don’t live by a book of rules, but anyone that needs a book is a fool”. Motorhead, Lawman

Research for the film focused on five aspects relating to Metal music: 1) Its History, 2) Live Performance, 3) the psyche of people who are attracted to the music, 4) gender dynamics in relation to Metal music, 5) The function of lyrics in Metal music. The first books referenced were on the history of Metal. I needed to understand how Metal music is situated in an academic context, and how to situate my project within this academic frame work. Here I began with John Wiederhorn’s **Louder than Hell**, the authoritative history of Metal music, that helped complete my understanding of genres like Nu-Metal and Metalcore.⁴ This was essential when understanding the musical roots of these sub-genres, and the artistic trail-blazers for both Metalcore and Nu-Metal.⁵ Though most of the Metal sub-genres were analyzed in this book, I noticed that Sludge Metal, Post Metal, and Doom Metal were left out entirely. My film focuses primarily on the bands of these absent sub-genres. Michael Moynihan’s **Lords of Chaos** filled in the historical gaps of Black Metal music and its origins; everything from the musical composition, to the history behind Black Metal stage dress.⁶ Sean Kelly’s **Metal on Ice** helped informed the Metal origins of Hair Metal and Hard Rock, as well as the concert scene of Toronto

⁴ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014), 67.

⁵ Ibid.

⁶ Michael Moynihan and Didrik Soderland. *Lords of Chaos* (A Feral House Book, 2003). pg.103

in the late eighties and early nineties.⁷ **Metal on Ice** also depicts Metal's eventual fall out of popularity at the close of this period, thus shifting landscape of Metal venues in the city.⁸

In order to understand the dynamics of Metal history as an ongoing narrative, I had to understand how to interpret history, and how to contextualize that social history of Metal in Canada. This is where John Tosh's **The Pursuit of History** comes into play. This text made sense of how to interpret oral history, and the purpose of a social history.⁹ As Tosh states, no culture is too remote to warrant the attention of historians such that, no matter how despite how small an artist has financially profited, their influence is nevertheless important if one can hear it in other's work.¹⁰ What did I want to do with this social history? Primarily, I wanted to show what bands came when, and who influenced the bands that came after. Linda Alcoff's **The Problem of Speaking for Others** was an excellent resource for me to understand how I can represent a sub-culture that I am a member of.¹¹ I feel that I can speak confidently from my experience as a "Metalhead", but can I really? This text help me understand what I can comment on, and where the voices of others can give proper insight. This would be necessary when talking about gender relations in Metal music, and the longevity one has with Metal music. I am a white male in my mid-twenties, I can not speak for everyone and their experience in Metal.

When researching the social implications of Metal music, the conversation begins with Walser's **Running with the Devil**. Understanding the origins of Metal, and the social climate

⁷ Sean Kelly. *Heavy Metal on Ice*. (Dundurn, 2013).55.

⁸ Ibid.

⁹ John Tosh *The Pursuit of History* (Routledge Press, 2010). 103.

¹⁰ Ibid

¹¹ Linda Alcoff "The Problem of Speaking for Others". *Cultural Critique*, Published in Oxford University Press, 18.

surrounding Metal in the 1980s is where this discussion begins. A period that is arguably the most sexist period in Metal with the rise of genres like Hair Metal.¹² Indeed, Walser's book proved invaluable in the discussion of gender in Metal; something which I was least acquainted with. **Running with the Devil** set the stage for how gender is portrayed in Metal through pop culture in its description testosterone-filled music with female members as passive participants.¹³ Another valuable text was **Rock She Wrote**, particularly Kim Gordon's music diaries and Jaah Uhelszki experience of playing in *Kiss*.¹⁴ With Kim Gordon's piece, I gained insight into what a female musician's life is on the road constantly having to deal with the disturbing sexual male gaze she felt while performing, and how it ruins the experience of performing on stage.¹⁵ For Jaah Uhelszki, playing on stage with *Kiss* made her feel like a gimmick. Women were seen as a marketing ploy for Metal bands to attract audiences, and not as genuine musicians.¹⁶ Uhelszki talked about how female musicians have more hurdles to overcome when showing their ability.¹⁷ This research showed the experience of female performers, and their relationships with their male fans. Both of these texts helped inform the how female musicians felt in the Metal context from the eighties and nineties.¹⁸

¹² Robert, Walser. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Wesleyan University Press. 1993).79.

¹³ Ibid.

¹⁴ Ann Powers. *Rock She Wrote: Women Write About Rock, Pop, and Rap*. United States: Plexus Publishing , 2014. 32.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

A similar view of female participants in metal was also reiterated by Lawna Dawes in **What are you Doing Here**, and Sarah Kitteringham's **Extreme Conditions Demand Extreme Responses: The Treatment of Women in Black Metal, Death Metal, Doom Metal, and Grindcore**. Both of these texts were crucial for me because they address the issues brought up in the Walser text, and how things have evolved since the 1980s in Metal music. It was important to have both of these texts because of the different experience that each of the writers is coming from; Walser from a genre perspective, and Kitteringham's cultural perspective. Sarah Kitteringham's experience in Metal is with the modern genres of Doom, Stoner, Sludge, and Grindcore.¹⁹ These sub-genres are more contemporary, and thus more accepting of other cultures and backgrounds.²⁰ Lawna Dawes, however, comes from the more traditional Heavy Metal background: Thrash, and Death Metal.²¹ These genres are seen a part of the "old boys club" and are more susceptible to bigotry.²² These texts set the parameters for my discussion of gender in the film.

The next perspective for my research was the experience of being a live performer, and what it like to tour on the road. For this section of the film, David Byrne's **How Music Works** was very useful. While not a Metal musician, Byrne is nevertheless knowledgeable playing live. As Byrne states:

¹⁹Sarah Kitteringham "Extreme Conditions Demand Extreme Responses: The Treatment of Women in Black Metal, Death Metal, Doom Metal, and Grindcore" (University of Calgary Press, 2014). 34.

²⁰ Ibid.

²¹ Lawna Dawes. *What are you Doing Here?* (Bazillion Points, 2013).36.

²² Ibid.

I don't want it to happen have it happen only once, in the recording studio, and then have that moment packed away as a memory. I want to relive it, as one can onstage, over and over. It's kind of catharsis happens reliably, repeatedly, but it does.²³

While Bryne covers all aspects of live performance, I still needed to understand what it was like to tour across Canada as a band. This is where Sean Kelly's **Metal on Ice: Tales from Canada's Hard Rock Heroes** proved to be useful. The interviews that I conducted with members of the Canadian Metal community reinforced Sean Kelly's findings. Across the board, they spoke of treacherous roads in the winter time, long distances between major cities, and the dedicated fanbase in Canada that keeps them going.²⁴ Bryne was able to cover the emotional aspects of playing live, Kelly in turn covered the physical grind of touring across Canada.

The fourth area of research concerned the role of lyrics and their place in Metal music. From a personal standpoint, lyrics operate as another instrument within the band. They provide a tonal quality that fills out the rest of the sound in a song. On the other hand, I feel that "harsh" vocals never bothered me because I was never concerned with the actual words being said, only whether or not they worked with the song. On the other hand, lyrics, for other listeners are critiqued with same rigor as poetry. I needed to understand the importance of lyrics in music, and their role in Metal. To that end, I wanted to know how other listeners engage with lyrics in Metal. I once again turned to books such as David Bryne's **How Music Works**, Eric Lacourse's **Heavy Metal Music and Adolescent Risk**, and Gavin Ryan Shafron's **Heavy Metal Music and Emotional Dypshoria Amongst Listeners**. Bryne's text provided me with a theoretical understanding of how lyrics operate in popular music, while the Metal focused papers showed me how to apply Bryne's framework to Metal. I learned that lyrics are not merely another

²³ David Bryne "How Music Works" (McSweeney's, 2012). 143.

²⁴ Sean Kelly. *Heavy Metal on Ice*. (Dundurn, 2013).

musical instrument, but a means of communicating stories and complex feelings.²⁵ The concepts of storytelling, in music, provides access to relatable memories of the listener, serving as a much more personal access point into music.²⁶ For many listeners, it is the key access point they need to enjoy Metal music.²⁷

Finally, beyond my own experience with Metal I wanted to have some texts that analyzed why people stay connected to Metal. I turned to Dave Snell's **Heavy Metal, Identity, and the Social Negotiation of a Community of Practice**, as well as Gregory Vance Smith's **Rhetoric's of Fear. Deployment of Identity, and Metal Music**. These articles not only outline how the writers lives have changed over time, but how Metal music has always been a part of their life; a music that reminds them of a better time, and something that they pass on to their children.²⁸

Chapter Three: Documentary Relevance-film References for Heavy Metal Thunder

Heavy Metal documentaries served as a primarily influence for my film. The film *Metal: a Headbanger's Journey* must always be referenced in any work related to Metal. However, I wanted to avoid the generalities that this film made in regards to its representation of Metal culture. As one of my interview subjects stated:

The work Sam Dunn has done, which is great mind you, but has nevertheless painted Metal in a bad way with the fucking Gaahl comments. Now people, whenever think of Metal are gonna be like "are they really that evil"? That fucking Satan line just ruined

²⁵ Eric Lacourse "Heavy Metal Music and Adolescent Suicidal Risk". *Journal of Youth and Adolescence*. 13.

²⁶ Gavin Ryan Shafron and Mitchell P. Karno "Heavy Metal Music and Emotional Dysphoria Among Listeners". *Psychology of Popular Media Culture*, 75.

²⁷ Ibid.

²⁸ Erik Campbell "The Death of Satan: A Novice Poet's Ode to his Innocence, Classic Heavy Metal, and the Creativity of Imaginary Evil". *The Massachusetts Review*. Published in Massachusetts Review Inc. 105-120

everything. I try as much as I can to say that my band is a heavy music band. Metal is kind of a dirty term.²⁹

Though Heavy Metal documentaries are nothing new, there has not been much work done on the genres of Metal in particular. My film is different in that it focuses specifically on Canadian Metal genres that has been documented so far. Metal documentaries, for the most part, represent Metal music of the 1980s coming from the United States.³⁰ In my film, I wanted to capture and expose the contemporary Canadian Metal scene. With Banger Film's *Metal: A Headbanger's Journey*, I borrow heavily from their style of interviews. They are taking form of a conversation between friends.³¹ I was also intrigued by how the film created "Metal family trees" to show the origins of what bands came when, and what bands influenced the rest of the sub-genre.³² For myself, I am always thinking about Canadian Metal in this way, so it was important for me to figure out what artists I wanted to represent in my film. As a part of this paper, I have created my own Metal family trees.

Unfortunately, films such as *Metal: A Headbanger's Journey*, *Heavy Metal Parking Lot*, *Get Thrashed*, *Full Metal Village*, and *The Decline of Western Civilization Part 2: The Metal Years* limit their representations to the stereotyped Metal fan, namely, drunk male teenagers.³³ The films reminded me of the history of Metal that already exists in documentary, and also help me shape the types of interviews and questions for my film. I wanted to ask my interview subjects how they felt about Metal's representation in film. I've noticed these films featured no

²⁹ Mike Simpson, Interview by Mark Tremblay, February 11th, 2015, THE SCOPE, March 14th, 2015, Transcript.

³⁰ Biipiigwan, Interview by Mark Tremblay, May 20th, 2015, THE SCOPE, September 5th, 2015, Transcript.

³¹ Mike Simpson, Interview by Mark Tremblay, February 11th, 2015, THE SCOPE, March 14th, 2015, Transcript.

³² *Metal: A Headbanger's Journey*. Directed by Sam Dunn (2005; Seville Pictures, 2005, DVD).

³³ Mike Simpson, Interview by Mark Tremblay, February 11th, 2015, THE SCOPE, March 14th, 2015, Transcript.

women Metal musicians. When women were represented in them, they were presented as either groupies represented in *Decline of Western Civilization Part 2: The Metal Years*, or as passive spectators of the music.³⁴ These films also helped shape the most interesting aspects of my film; what do Metal fans think of gender representations in the music? I felt that this would be a good way to start the discussion, and hopefully have it continue outside of the film.

Another prevalent form in Metal documentaries are the biographical artist spotlights: *Lemmy*, and *Last Days Here*. For me, these films showcase the devotion of Metal fans, as well as an appreciation for the history of the music.³⁵ The multi-generational *Motorhead* fans in *Lemmy*, and the familial ritual of listening to *Pentagram* in *Last Days Here*.³⁶ One of the things that makes Metal unique is its family-rooted tradition, and its bonding capabilities between family members.³⁷ Often the case with many genres of music, reflecting or understanding the past is not considered necessary, always trying to move forward.³⁸

Heavy Metal Baghdad and *Anvil the Story of Anvil* to me, showcase the primal desires of those who play in Metal bands, in particular, why people want to play Metal in the first place, and what keeps them devoted to Metal for years. What made these films so successful is the primal human desires that they tap into, such as wanting to succeed and become rock stars. To some of my interview subjects, *Anvil* seeking fame is disingenuous, and not really in the spirit of

³⁴ *The Decline of Western Civilization*. Directed by Peneelope Spheeris.(1986, New Line Cinema, 1988).

³⁵ Eileen Luhr. "Metal Missionaries to the Nationa: Christian Heavy Metal Music, "Family Values," and Youth Culture, 1984-1994. *Film Quarterly*. Johns Hopkins University Press. 105.

³⁶ *Last Days Here*. Directed by Don Argott. (2011, Sundance Selects, 2012).

³⁷ *Ibids*

³⁸ *Ibid*

Metal.³⁹ Being genuine, and true the art form is something that is central to credibility in Metal.⁴⁰ If you are seen as an opportunist, you can never gain the respect of the Metal community.⁴¹

I wanted to see if there were any films that discussed the sub-genres of Sludge, Doom, and Stoner Metal. I could not find any literary texts on the subject, so I would have to rely more on a film archive. This is where the films *Nola: Life, Death, and Heavy Blues from the Bayou*, *Slow Southern Steel*, *Such Hawk Such Hounds*, and *Here is a Gift for You* played a key role, by covering the early developments of all of these sub-genres, and helping me place the sub-genres in a Canadian Metal context. This is primarily where my film begins; placing the history of Sludge Metal in Canada. Canadian Sludge Metal has not received the recognition that it deserves.⁴²

Chapter Four: Documentary Concepts

I wanted my own experience of Canadian Metal to guide my film's structure. I wanted to enhance my stylistic approach to documentary. For this section of the paper, I want to dive deeper into some of my artistic choices, and parts of interviews that did not make it into my film. The first concept explored in my film concerns "what attracts someone to Metal". I found discovered that it is often rooted in friendship and community, and often being a very formidable turning point in people's life.⁴³ This was a crucial aspect to my personal discovery of Metal, and

³⁹ Biipiigwan, Interview by Mark Tremblay, May 20th, 2015, THE SCOPE, September 5th, 2015, Transcript.

⁴⁰ Jennifer Lena "Classification as Culture: Types and Trajectories of Music Genres". *American Sociological Review*, Published in American Sociological Association. 712.

⁴¹ Ibid.

⁴² *Floor: Sight and Seen*. Directed by Chunklet (2010, Independent Release, 2010, DVD).

⁴³ Lawna Dawes. *What are you Doing Here?* (Bazillion Points, 2013).

many of these friendship are formative in my knowledge of Metal.⁴⁴ I found that these moments were very important to my interviewees as these moments were tied to forming self-identity.⁴⁵ Most discover Metal in their teenage years, right around the time they are discovering who they are as an individual.⁴⁶ In this way, Metal has an influence on the psychological development of these people.⁴⁷ Interestingly enough, *Metallica's* “.... And Justice for All”, was a common first Metal album. “.... And Justice For all”, for those in the Metal community, is seen as the best *Metallica* record.⁴⁸ The video for the song “One” received regular rotation on MTV and *Headbanger's ball* during the 1980s.⁴⁹ Friends were also a key factor in discovering Metal; developing friendships were also tied into evolutions in discovering the music.⁵⁰ I felt this was often the case as most bands were started amongst childhood friends.⁵¹

The third concept explored in the film deals with the physical landscape of Canada, and whether or not this had a particular effect on the music coming out of Canada. Metal, at least in Canada, seems to develop primarily in the suburbs. The boredom of that landscape seems to fester much of Canada's most prominent music.⁵² And yet most of the prominent tours and bands are within metropolitan centers. There are many contradictions at play here: the close proximity

⁴⁴ Ibid.

⁴⁵ Tyler Semrick Palmateer, Interview by Mark Tremblay, January 3rd, 2015, THE SCOPE, April 14th, 2016, Transcript.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Bethany Bryson “Anything But Heavy Metal: Symbolic Exclusion and Musical Dislike”. *American Sociological Review*. Published in American Sociological Association. 885.

⁴⁹ Ibid.

⁵⁰ Ibid

⁵¹ Sean Kelly. *Heavy Metal on Ice*. (Dundurn, 2013).

⁵² Ibid.

of a city seems to distance a music scene, where as the physical distance of more rural areas seem to bring a Metal community closer together.⁵³

Toronto was the central hub of all my early Metal experiences. The surrounding suburbs, from the experience of many of the musicians in this documentary, fostered the sound that defines Toronto Metal: a particularly boredom begins to set in, and so those naturally inclined will spend hours learning and perfecting their craft.⁵⁴ This boredom, and the amount of time that one has, is essential for players to develop in order to play this style of music.⁵⁵ For most of the early bands, their formation took place in the suburbs; availability to certain resources like time and parental money is something that is only available during this period of their lives.⁵⁶

The city center aspect comes with its own ups and downs compared to the suburbs. As band members grow older, the move to the city happens because of job prosperity, along with the opportunity to play more gigs. One thing that is apparent, however, is even though people are closer in proximity, the community aspects seem farther apart in a city. Particularly in a city like Toronto, bands are more competitive with one another when it comes to playing certain shows, and recording with the right producer. As one interviewee stated, it all comes down to who is willing to play for the least amount of money.⁵⁷

The music of the Toronto has an anxious feel to it, and I think a lot of that comes living in such a crowded city spaces in tight proximity. Songs like “Atlas Cast no Shadow” “Drugged

⁵³ Tyler Semrick Palmateer, Interview by Mark Tremblay, January 3rd, 2015, THE SCOPE, April 14th, 2016, Transcript.

⁵⁴ Ibid.

⁵⁵ Ibid

⁵⁶ Ibid.

⁵⁷James Farewell, Interview by Mark Tremblay, July 5th, 2015, THE SCOPE, May 3rd, 2016, Transcript.

up and Elated”, “They Sent You”, and “Dead Friends” have this overwhelming feeling of depression. I wanted to see if the musicians felt that their landscapes had such an affect on them in this way. Does living in certain parts of the country play on the mental psyche of the musicians, and as a result, come out in the music that they make? Toronto, as a Metal community, exists in a variety of ever-changing small venues. The issue with regard to developing a future Metal community in Toronto lies in the inability to have all ages show; these types of shows not being financially viable for venue owners.⁵⁸ What these venue owners fail to realize, however, is that these younger concert goers could be involved in the Metal scene for the rest of their lives.⁵⁹ Toronto Metal heads have a passive experience with concerts; not showing up on time for shows, and thus not seeing young and upcoming talent perform. This indicates little interest in fostering a tight-knit community in the city.⁶⁰

I was curious, for example, with a place like Vancouver that is known as “Big and Beautiful British Colombia”, and yet produces the darkest music in the Canada. *Bison’s* “Lovelessness” covers themes of familial death, or *Anion’s* “Fractions of Failure” which is about the destruction of the self.⁶¹ My experience upon filming Vancouver was that the city is extremely divided; All of the wealthy folks on the west side of the city, and all of the poor folks on the east side. There seem to be a kind of bizarre “fantasy land” feel to Vancouver; not really

⁵⁸ Max Deneau, Interview by Mark Tremblay, November 3rd, 2014, THE SCOPE, April 21st, 2016, Transcript.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Jesse Gander, Interview by Mark Tremblay, July 3rd, 2015, THE SCOPE, April 31st, 2016, Transcript.

addressing the social economic divide within the city itself.⁶² Many Metal-heads work in the non-profit sector of Vancouver, and so I feel you can hear this through the music.⁶³

Ottawa had a similar feel to Toronto, being a large city, but the music, in contrast, was more straight-to-the-point and no nonsense. Bands such as *Collider*, *Black Oak Decline*, and *Fuck the Facts* really represent this; straight forward heavy riffs, and songs that followed a similar song structure pattern.⁶⁴ I also felt that the brutal winters that I had experienced while in Ottawa may have factored into this sound. I wanted to know if the musicians felt similarly, and if such weather resulted had an affect on the music. Ottawa is also an area which that lacks a market for Metal; there are only three Metal venues in town; Cafe Dekcuf, Mavericks, and House of Targ. I wanted to see if a lack of venues had an effect on uniting the Metal community, does a sense of community exist? What is the reach of this community? The Ottawa Metal community has incorporated the surrounding suburbs like Gatineau, which enhances the size of the community. Once again, physical distance results in a closer knit Metal community.

Finally, with Montreal, I always felt it the music was more European, and I was wondering if there was anything particularly French Canadian about the Metal music created Quebec. Montreal Metal music was much more Death Metal-centric; much like the Metal developments in Europe.⁶⁵ Even its lyrical content is more extravagant than that of other parts of Canada; focusing on themes of horror, murder, and all other sorts of grotesque material.⁶⁶ It is

⁶² Ibid.

⁶³ Ibid.

⁶⁴ Cody and Ethan of Collider, Interview by Mark Tremblay, June 5th, 2015, THE SCOPE, June 10th, 2016, Transcript.

⁶⁵ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 107.

⁶⁶ Lord Worm, Interview by Mark Tremblay, August 4th, 2015, THE SCOPE, September 15th, 2015. Transcript.

also apparent from my interviews that many French Montreal bands do not play with English Montreal bands, and vice versa. *Mountain Dust* have stated that there is no crossover when it comes to French and English bands playing together, that it simply does not happen.⁶⁷ The reason for this was never elaborated on, but it nevertheless creates more competition amongst local Metal bands.⁶⁸

The concept of landscape also covers the aspects of touring as a Canadian Metal band, and what it is like to tour across Canada. It has been well documented how treacherous Canada is to tour in the winter time from international artists, but I wanted to know how Canadian artists felt about touring their own country, and if it is important to them.⁶⁹ Many interviewees stated that monetarily, touring Canada is impossible because of the sheer distance one has to travel to get from one town to the next.⁷⁰ I feel many people fail to appreciate how touring across Canada is much harder than it is in other parts of the world. Parts of Europe and the US are easier in comparison to how large geographically Canada is, and how far apart major cities are to play music. It is very expensive to tour this country, and that is something that is lost on music fans of all genres.⁷¹

Metal lyrics were another topic that I wanted to explore in this film. I felt for those not interested in Metal often had an issue with the vocal delivery and style. Certain types of vocal styles such as “Pig Squeals” are purposely performed in a way that is indecipherable to most

⁶⁷ Mountain Dust, Interview by Mark Tremblay, August 3rd, 2015, THE SCOPE, August 14th, 2015, Transcript.

⁶⁸ Ibid.

⁶⁹ Sean Kelly. *Heavy Metal on Ice*. (Dundurn, 2013).

⁷⁰ Pyres, Interview by Mark Tremblay, October 3rd, 2015, THE SCOPE, February 5th, 2015, Transcript.

⁷¹ Sean Kelly. *Heavy Metal on Ice*. (Dundurn, 2013).

listeners; the sound is identical to its name.⁷² I wanted to know whether or not the decipherability of lyrics was important to those in Metal. To find out, I interviewed Lord Worm, the famed vocalist of *Cryptopsy* who is known for writing complex stories, but whose lyrics are totally obscured by his vocal delivery. I wanted to know if this mattered to him, and what he felt the purpose of his work was in the bands he sings in. For an instrumental band, I wanted to know why they had specifically chosen not to include lyrics, and if they thought Metal was a type of genre that could not incorporate that into its style. Unlike all other forms of instrumentation in Metal music, vocals have been the one thing which seems to have peaked in its creative process.⁷³ Most Metal bands are often accused of using “cookie-cutter” vocals.⁷⁴ “Cookie-cutter” vocals are synonymous with many Metal bands in the genre today, becoming prominent in the late 80s with the dawn of Thrash Metal, particularly the band *Slayer*.⁷⁵ The vocal styling has gone through some slight alterations with the birth of Florida Death Metal, but has not changed much since.⁷⁶ Ironically, traditional styles of singing are referred to as “clean” vocals. This singing style often pushes many Metal bands into the “real” musician’s category, as they are often deemed as more talented”.⁷⁷ Being able to sing in Metal is a rare skill that few are able to master.⁷⁸ Vocals are often an afterthought in Metal music, functioning as place holders for

⁷² Lord Worm, Interview by Mark Tremblay, August 4th, 2015, THE SCOPE, September 15th, 2015. Transcript.

⁷³ Gaven Shafron and Mitchel Karno “Heavy Metal Music and Emotional Dysphoria Among Listeners. Pg. 74

⁷⁴ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 66.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Cody Smith “Dust and Metal: Men of the American West and Heavy Metal Music” 235.

⁷⁸ Ibid.

listeners to access the intricate musicianship.⁷⁹ I even noticed with most bands I filmed in practices that vocals were usually excluded. The vocalists did not have to practice, or that the person on vocal duties sort of treated the vocals as an afterthought. For this section of the film, I put the vocals in the fore-front of the music because Metalheads do not analyze vocals, but they are central to other forms of music.⁸⁰

The final topic I sought to explore was gender within Metal. A topic glazed over in the film “Metal: A Headbangers Journey”, but discussed heavily in texts such as “Rock She Wrote”, and “What are you Doing Here?”. For me, this was the most important topic to discuss in Canadian Metal. I want to represent the diversity of individuals in Canadian Metal. For my film, I wanted to interview artists whose work I enjoyed, but in my mind broke stereotypes often found in Metal. I wanted to find those individuals who were currently involved with what is happening in Canadian Metal. I chose Susana Morgado, as she is the most prominent Metal promoter in Toronto. Without her, the whole Toronto Metal scene would crumble. I chose two particular musicians to interview; Tamara Ryan of *Horse Lung*, and Alida of *Blood Ceremony*. Both are virtuoso’s at their instruments, and play instruments that are not traditionally seen as female roles; Tamara is the bass player in her band, and Alida is a talented multi-instrumentalist.

While the topic of gender has been addressed in earlier discussions of Metal, for example, the sexism of 80s Glam Metal, the incorporation of homosexual dress by *Judas Priest*, and the rise of female fronted Metal bands in the early 2000s, it has not been readily discussed in regards to extreme Metal of the modern era.⁸¹ In an examination of Norwegian Black Metal, Varg

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 34.

Vikernes acknowledged the female presence within the Black Metal community, but never felt that they were integral contributors to the culture.⁸² Why is it that these voices are missing from this discussion? This is where Sarah Kitteringham's texts, and Lawna Dawes book proved useful. Even as I am writing this paper, Heavy Metal is still dealing with issues of racism and sexism within the genre. Phil Anselmo, formerly the lead singer of *Pantera*, has had an ongoing history of expressing racial hatred, and yet seems to get the benefit of the doubt.⁸³ Most recently, Phil Anselmo was spotted giving a Nazi salute at a benefit concert in Dallas Texas.⁸⁴ This issue must be addressed, and must no longer be overlooked.

Chapter Five: Methodology: Making of the Film

The first stylistic device employed in my film was the radio show "Metal on Metal" that broadcasts on CJRU 1280AM. The inspiration for this narrative device came from the 2001 *Queens of the Stone Age* Album "Songs for the Deaf". The album chronicles one man's overnight journey through the desert, listening to the bizarre nature of night time radio.⁸⁵ These radio segments play as interludes between each of the songs, making a cohesive piece out of the whole album.⁸⁶ The radio narrative contrasts well with the alchemy narrative. The radio voiceover provides context to many of the Canadian Metal musicians featured in this documentary. The more the film was edited, the more that the Canadian Metal history components came out. I felt that it would be uninteresting for those not already invested Metal to list off a bunch of bands.

⁸² Michael Moynihan and Didrik Soderland. *Lords of Chaos* (A Feral House Book, 2003). pg.67

⁸³ Travis Alexander "Vulgar Display of Rebellion: Analyzing Confederate Memorialization through "Dimebag" Darrel's Guitar in the 1990's" (The University of Texas Press, 2012). 6.

⁸⁴ Ibid.

⁸⁵ Homme, Josh. *Songs for the Deaf*. Interscope, vinyl, 2004.

⁸⁶ Ibid.

The general discussion about Metal needed to engage casual viewers not familiar with Metal, or resistant to it with topics such as “What gets someone into Heavy Metal”, “What does it mean to tour as a Canadian Metal band”, “Is gender an issue in Heavy Metal?”, “What are the importance of lyrics in Metal Music?”, and “What keeps people interested in Metal?”. These questions brought proved most interesting material I had. The radio narrative, therefore, serves the purpose to fill in the gaps about the importance of particular Metal bands.

The radio narrative needed another narrative element, something to introduce viewers to the world of Metal in a way that is more relatable. This is where the metaphorical alchemy comes into play. With its archaic potion making, use of fire, and general mysticism, Alchemy and Metal music overlap in many ways. Requiring an intense devotion to one’s craft, both are often misunderstood by others. Constantly re-working of a song, constantly tweaking elements to perfect it’s outcome, much like the work of an alchemist. For the Alchemist, the work of perfecting metals functions the same way.

After watching the film *Holy Mountain* cut to the band *Sleep*’s “Holy Mountain” album., the imagery of alchemy, mixed with Metal music seemed to be a perfect fit. This narration helped to make the film more nuanced, and gave more depth and understanding to the work of the Metal musicians. Most of the audience audience, that is not well acquainted with Metal music may find this as a guiding tool into Metal. The narrative of alchemy and community radio is a delicate balance, but nevertheless effective.

For the film, I conducted a wide variety of interviews within the Metal community. The reason for conducting so many interviews was for the sake of flexibility, and disadvantages of working in a one man crew. This resulted in more intimate interviews, but ran the risk of

technical issues arising. Some interviews were compromised because of my inability to salvage them during the interviews process. Regardless, being a one man crew gave me the flexibility to do these interviews at a moments notice, as often was the case. Traveling to places like Vancouver and Montreal would not have been affordable if I brought a someone else. Conducting as many interviews as possible, and choosing from the better looking and sounding interviews. This resulted in interviews that came off as very candid and intimate, something lacking in many recent music documentaries.

Choosing what music to showcase in the film was arguably the most difficult editing task. In order to make sure the film stayed within it running time of twenty five minutes, while giving the music breathing room throughout the film, I had to pick the strongest musical performances, in addition to also making sure those artists were key figures in the Canadian Metal scene. Choosing the right segments of music also proved to be a challenge. Here, simple fades in and out would no longer work, resulting in the use of hard drastic cuts in the music. This required continuous listening to tracks over and over again to see if this was even possible to do, and if all of these songs could cohesively fit together.

The audio quality of the performances varies. In some cases, I was held at the mercy of the sound board engineers, or what was available at shows. Some of them were good, some of them not so good; ranging from professional audio engineers like Jesse Gander of The Hive Studios, to a zoom recorder catching room tone in a practice space. Bands like *Pyres* knew their material so well that I could put the album track over top of their footage. Other bands, like *Bison*, were incorporating new members and out of practice. These situations were not possible

to sync with studio tracks. Once again, shooting a variety of concerts allowed for options, and to not feel dependent on one or two concerts to carry all of the music elements in the film.

For the music order in the film, it was important to go from the most accessible to the most abrasive. I started with *Godstopper*'s "Long Night" because it is a Metal song that borrows a lot of elements from other genres of music including Rock, Punk, and Pop music. The song is the most melodic of the songs in the film. The music of *Astrakhan* was the next logical step; being more abrasive than the first song, but still having a sense of melody. The song "The Pillarist" also features a guitar solo; an essential part of Metal music. The next band featured is the group *Teethmarks*. They presented an interesting sound because of how Punk oriented they are. This shows the variety of sounds that exist within Metal when compared to many past Metal documentaries. The next band featured was *Bison*; the most underrated Canadian Metal band.⁸⁷ This film's purpose is to showcase bands like *Bison* who get no attention. I then moved onto *Madtrapper* and their song "Born of Hatred". I felt this song paired well with the discussion of Metal lyrics; showcasing the passion of the "screamed" vocal delivery, and trying to situate this style of singing in an accessible way. The final artist was *The Great Sabatini*; they are the most abrasive band shown in the film, but are integral to the Canadian Metal scene.⁸⁸ I felt, at this point in the film, the audience would be built up to listen to this song.

Chapter Six: Terminology of Metal Music

⁸⁷ Biipiigwan, Interview by Mark Tremblay, May 20th, 2015, THE SCOPE, September 5th, 2015, Transcript.

⁸⁸ Ibid.

Music has always been apart of my life; from taking Suzuki piano lessons as a child, to playing french horn and guitar in school bands. As a result, I developed a great ear for tonal qualities of music. My musical training helped form these definitions of Metal's technical terms, while referencing a few select texts.

Alternate Picking: A style of guitar picking that is a combination of upward and downward picking in one fluid motion.⁸⁹ Alternate picking is an essential guitar playing technique found in Thrash Metal, Grindcore, Death Metal, and Black Metal.⁹⁰

Breakdown: Synonymous with the Metal sub-genre Metalcore.⁹¹ The breakdown is a particular section of a Metalcore song that features a single note guitar riff that repeats itself over and over again.⁹² Many Metal fans have negative feelings about breakdowns, often associate it with lazy song writing.⁹³

Blast Beats: Originating from the Thrash Metal band *Slayer*, the blast beat is a drum beat incorporated in both Black Metal and Grindcore.⁹⁴ This drum beat utilize fast repeating hits of the bass drum, crash symbol, and snare over and over again.⁹⁵ Often, a blast beat consists of all of these drum pieces being hit at the same time, repeatedly as fast as possible. Bands such as *Repulsion*, *Brutal Truth*, *Carcass*, and *Napalm Death* incorporated the blast beat as a genre staple of Grindcore music.⁹⁶

Clean Vocals: A vocal style that is often known as standard in other forms of music. Referred to as “clean vocals” as they sound accessible to other listeners listening to Metal music.

⁸⁹ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 12.

⁹⁰ Ibid.

⁹¹ Jon Widerhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 223.

⁹² Ibid.

⁹³ Horse Lung, Interview by Mark Tremblay, September 20th, 2015, THE SCOPE, September 27th, 2015. Transcript.

⁹⁴ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 105.

⁹⁵ Topon Das, Interview by Mark Tremblay, April 10th, 2015, THE SCOPE, April 21st, 2015, Transcript.

⁹⁶ *Slave to the Grind*. Directed by Doug Brown (2015; self-released,2015, Online).

Harsh Vocals: Also referred to as “Guttural” vocals. These are the standard type of vocals in most Metal bands currently, as they do not require a large vocal range.⁹⁷

Heavy: A term used to describe a particular emotional response one gets when listening to Metal. Often associated with a guitar riff, heavy can also describe a particular bass riff, or a specific drum pattern. Heavy is often determined by the individual listener, and based upon their musical preferences. Many artists that I interviewed in the film stated that they were not a Punk or Metal band, but that they wrote heavy music.

Double Bass: Invented by Motorhead drummer Phil “Filthy Animal” Taylor.⁹⁸ Double bass is two bass drums that are hit simultaneously at a variety of speeds.⁹⁹ This drumming technique is incorporated in Thrash Metal, Death Metal, Grindcore, Metalcore, and Black Metal.¹⁰⁰

Riff: A riff is a guitar composition that is deemed exceptional; it has a groove, and is fairly simple in construction. Although “riffs” can be incorporated in a variety of other genres of music, Metal bands are often more “riff oriented” than other forms of music.¹⁰¹ Riffs are the primary element of Metal songs.¹⁰²

Tremolo Picking: A sped up version of alternate picking.¹⁰³ Tremolo picking has a “machine gun” tonal quality to it which is synonymous with Thrash Metal.¹⁰⁴

⁹⁷ Robert Freeborn. “Confronting the Dark Side of the Beat: A Guide to Creating a Heavy Metal Music Collection”. (University of Pennsylvania Press, 1998). 45.

⁹⁸ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 11.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

¹⁰³ Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 24.

¹⁰⁴ Ibid.

Metal Sub-Genres

Black Metal: A sub-genre of Metal that was developed in Oslo, Norway by bands such as *Burzum*, *Mayhem*, *Gorgoroth*, and *Darkthrone*.¹⁰⁵ The music is characterized with iconic stage dress of corpse paint, black priests robes, and upside down cross necklaces.¹⁰⁶ The music incorporates blast beat drumming, tremolo guitar picking, and lyrics that deconstruct christianity.¹⁰⁷

Death Metal: A sub-genre of Metal that started in the 1990s in South Florida by bands such as *Death*, *Obituary*, and *Atheist*.¹⁰⁸ Canadian Death Metal brought a technicality to the genre with bands such as *Cryptopsy*, *Gorguts*, and *Kataklysm*. Seminal Death Metal albums include *Death's* "Sounds of Perseverance", *Cryptopsy's* "None so Vile", *Gorguts* "Obscura", and *Cannibal Corpse's* "Tomb of the Mutilated".¹⁰⁹

Doom Metal: A sub-genre of Metal music associated with the early works of *Black Sabbath* with songs such as "War Pigs" and "Electric Funeral".¹¹⁰ The genre is known for slow tempos, and "fuzzy" sounding guitars. The genre was pioneered by bands such as *St.Vitus*, *Yob*, *Cathedral*, and *Black Sabbath*. Seminal albums include *Yob's* "The Illusion of Motion", *Cathedral's* "Forest of Equilibrium", and *Black Sabbath's* "Volume 4".¹¹¹

Grindcore: Often thought of as an extreme tangent of Hardcore and Death Metal, Grindcore is known for being the fastest sub-genre within Metal. Its roots come from Birmingham, England through bands *Napalm Death*, and *Carcass*. Seminal albums include *Napalm Death's* "Scum" and *Carcass's* "Reek of Putrefication".¹¹²

¹⁰⁵ Michael Moynihan and Didrik Soderland. *Lords of Chaos* (A Feral House Book, 2003). pg.3

¹⁰⁶ Michael Moynihan and Didrik Soderland. *Lords of Chaos* (A Feral House Book, 2003). pg.5

¹⁰⁷ Ibid.

¹⁰⁸ Lord Worm, Interview by Mark Tremblay, August 4th, 2015, THE SCOPE, September 15th, 2015. Transcript.

¹⁰⁹ Ibid.

¹¹⁰ Horse Lung, Interview by Mark Tremblay, September 20th, 2015, THE SCOPE, September 27th, 2015. Transcript.

¹¹¹ *NOLA: Life, Death, and Heavy Blues From the Bayou*. Directed by Noisey (2014; Noisey, 2014, Online).

¹¹² *Slave to the Grind*. Directed by Doug Brown(2015; self-released,2015, Online).

Noise Rock: Often confused as being a subgenre of Metal, Noise Rock utilizes a blend of Alternative and Hardcore.¹¹³ Noise Rock is important in relation to Metal, however, as Noise Rock had a profound effect on various Canadian bands such as *Ken Mode*, *The Great Sabatini*, and *Teethmarks*.¹¹⁴ Noise-Rock employs a lot guitar feedback, and Punk style of drumming.¹¹⁵

Post Metal: This Metal sub-genre blends elements of Post Rock with Sludge Metal riffs. Post Metal origins were derived from the *Neurosis* album “Through Silver in Blood” and *Isis*’s “Panopticon”.¹¹⁶ The music in the genre often contrasts quiet verses, and crescendoing into loud and abrasive choruses. Seminal Post Metal albums include *Neurosis*’s “Through Silver in Blood”, *Isis*’s “Panopticon”, *Cult of Luna*’s “The Beyond”, and *Pelican*’s “City of Echoes”.¹¹⁷

Sludge Metal: Has its roots in both Hardcore and Doom Metal. Sludge metal is defined as a mix of fast tempos with slow heavy choruses. Often described as “harsh” and “abrasive sounding”. Origins of the genre come from early 1990s New Orleans bands such as *Eyehategod*, *Crowbar*, *Down*, and *Corrosion of Conformity*.¹¹⁸ Bands such as the *Melvins*, and the grunge rock movement are also noted as having influence.¹¹⁹ The genre also received a second wave of influence with bands like *Mastodon*, *Baroness*, *Kylesa*, and *Black Tusk*.¹²⁰ Seminal works include *Eyehategod*’s “Take as Needed for Pain”, *Mastodon*’s “Crack the Skye”, *Baroness*’s “The Red Album”, and *High on Fire*’s “Blessed Black Wings”.

Stoner Metal: Also referenced with the early work of *Black Sabbath*, Stoner Metal also has its roots in psychedelic rock. The genre is known for its bluesy guitar riffs, and comprised of three piece band setups to elevate the bass guitar. Bands like *Kyuss* and *Sleep* from California are known for spearheading the sub-genre into underground popularity. Seminal albums include *Sleep*’s “Holy Mountain”, *Kyuss*’s “Welcome to Sky Valley”, *Electric Wizard*’s “Dopethrone”, and *Goatsnake*’s “Flower of Disease”.

¹¹³ Sarah Kitterinham. “Extreme Condition Demand Extreme Responses: The Treatment of Women in Black Metal, Death Metal, Doom Metal, and Grindcore.”(University of Calgary Press, 2014).

¹¹⁴ Jahmeel Russel, Interview by Mark Tremblay, July 24 4th, 2015, THE SCOPE, August 10th, 2015. Transcript.

¹¹⁵ Ibid.

¹¹⁶ *Blood, Sweat, and Vinyl: DIY in the 21st Century*. Directed by Kenneth Thomas (2011. Scourge Productions, 2014, Online).

¹¹⁷ Ibid.

¹¹⁸ Ibid.

¹¹⁹ Ibid.

¹²⁰ Ibid.

Thrash Metal: A sub-genre of Metal created by *Metallica*, *Megadeth*, *Exodus*, and *Slayer* during the late 1980s.¹²¹ The music is known for its constant fast tempos; clocking in at 180 beats per minute. For many Thrash Metal in the 1980s, it was every bands goal to be the fastest band in their scene, always trying to be faster than the other band. Seminal works include *Exodus's* “Bonded by Blood”, *Megadeth's* “Peace Sell”, and *Metallica's* “Master of Puppets”.¹²²

Chapter 7 : Canadian Metal Family Trees

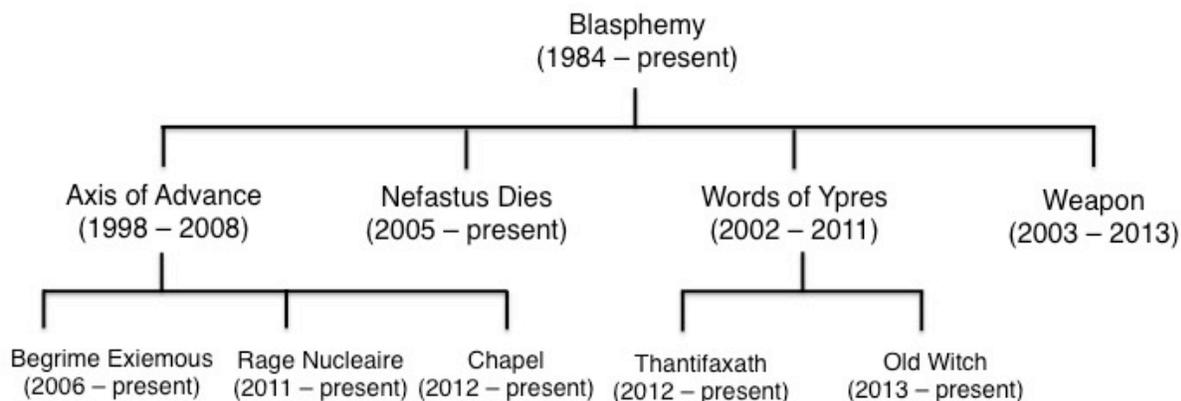
Canadian Black Metal:

Although no Canadian Black Metal bands were interviewed for this film, they are nevertheless a key component to the whole Canadian Metal scene. The Canadian genre originators include *Blasphemy* from Vancouver. Toronto band *Thantifaxath's* “Sacred White Noise” was a landmark release in the genre, and garnered much international acclaim.¹²³ Other notable Canadian Black Metal acts include *Chapel*, and *Old Witch*. Although the genre seems to be not so developed in Canada, Black Metal bands such as *Deafheaven*, *Litgury*, and *Wolves in the Throne Room* are rising in popularity as international acts. Expect more Black Metal bands to emerge in Canada.

¹²¹ *Get Trashed*. Directed by Rick Ernst. (2006, Light Years Entertainment, 2006, DVD).

¹²² Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 66.

¹²³ Max Deneau. Interview by Mark Tremblay, Dec 4th, 2015, THE SCOPE, June 5th, 2015. Transcript.



Canadian Death Metal:

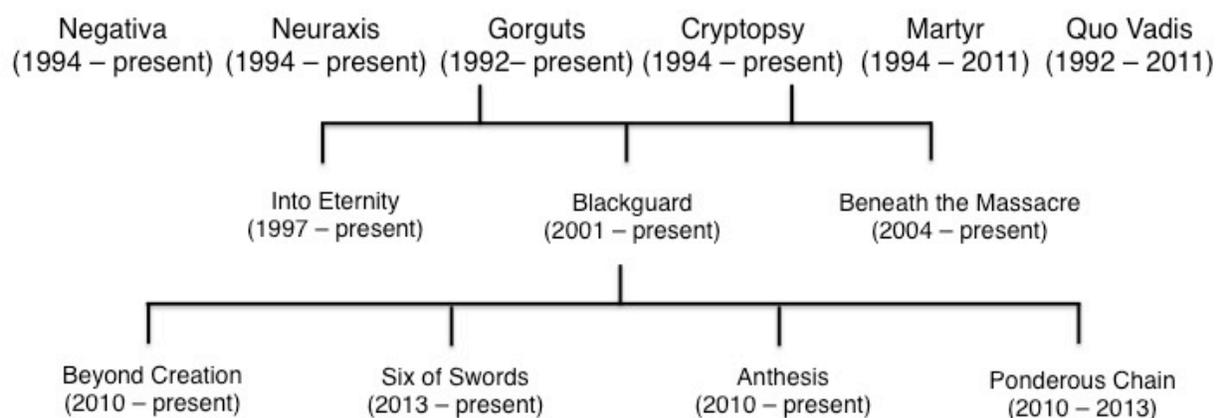
Canadian Death Metal has deep roots within the province of Quebec. Known for being the birth place of “Technical Death Metal” with bands such as *Neuraxis*, *Gorguts*, *Cryptopsy*, *Quo Vadis*, and *Negativa*.¹²⁴ The indecipherable lyrics were of keen interest to me, particularly those of Lord Worm who is the lead singer of *Cryptopsy*. I wanted to know how he felt about putting so much effort into writing lyrics, and yet most listeners could not understand what he was singing. He simply replied “because it fits the music, that’s all that matters.”¹²⁵ This tradition has carried on with bands like *Blackguard*, *Beyond Creation*, and *Beneath the*

¹²⁴Lord Worm, Interview by Mark Tremblay, August 4th, 2015, THE SCOPE, September 15th, 2015. Transcript.

¹²⁵ Ibid.

Massacre.¹²⁶ Older bands such as *Gorguts* and *Cryptopsy* have had a revival with comeback albums over the last few years.¹²⁷

Other parts of Canada have also taken up the Death Metal genre. This includes *Six of Swords* of Toronto; incorporating the Floridian Death Metal sound of the 90s, as well as incorporating other types of music within the sub-genre.¹²⁸



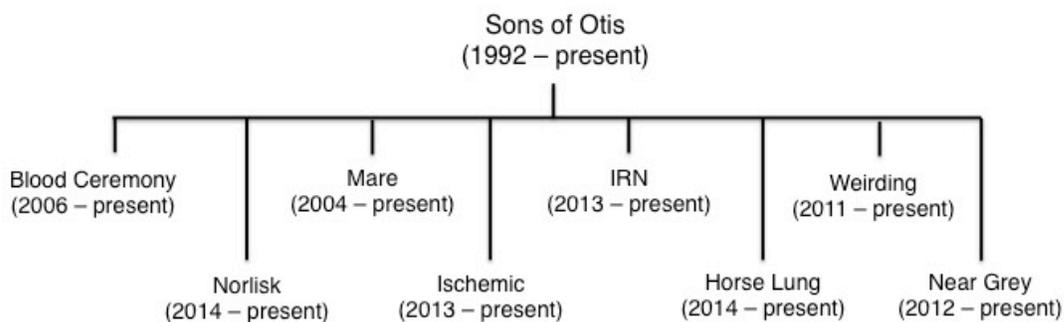
¹²⁶ Ibid

¹²⁷ Ibid

¹²⁸ Ibid

Canadian Doom Metal:

Canadian Doom Metal is a sub-genre which has few bands that fit into it purely. For the sake of this project, I would view bands like *Sons of Otis*, *Blood Ceremony*, *Demonic Possessor*, *Horse Lung*, *IRN*, *Ischemic*, *Mare*, *Near Grey*, *Norilsk*, and *Weirding* as Doom Metal. For this project, I interviewed the bands *Horse Lung*, *Mare*, and *Weirding*. Doom Metal is a very difficult sub-genre of music to play cohesively in a band, and so very few bands tend to have many album releases.¹²⁹



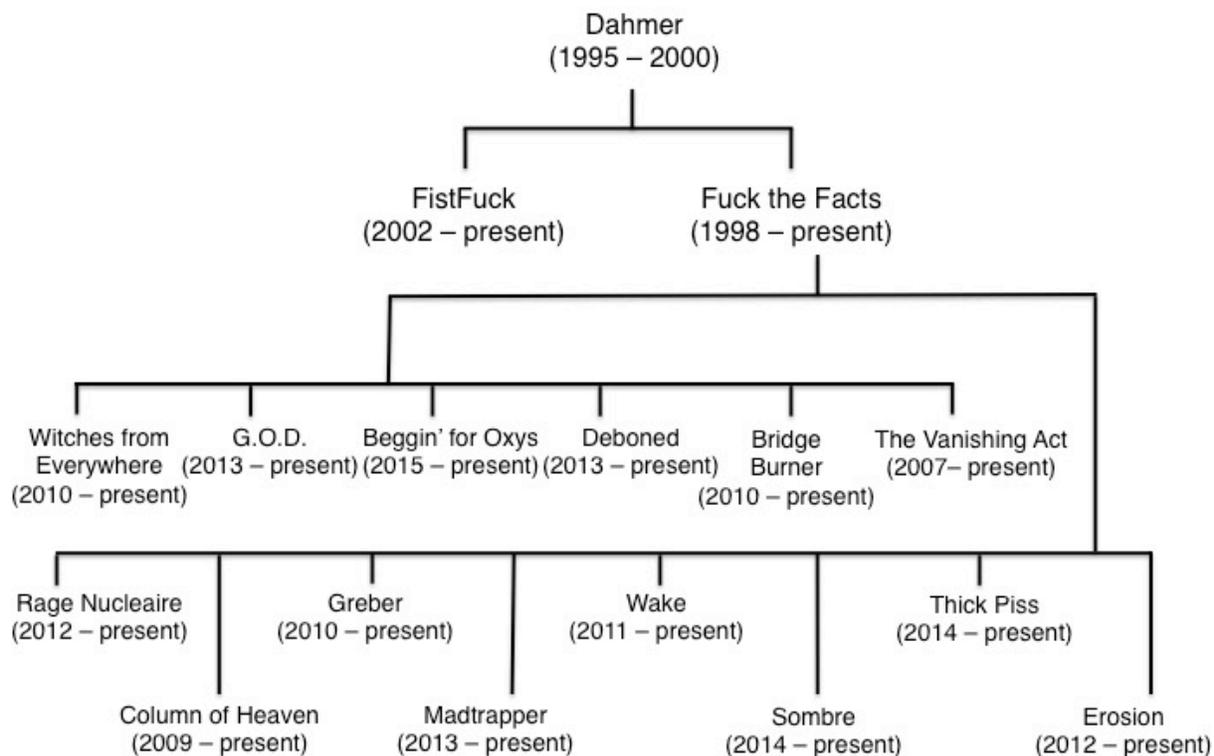
¹²⁹ Max Deneau. Interview by Mark Tremblay, Dec 4th, 2015, THE SCOPE, June 5th, 2015. Transcript.

Canadian Grindcore:

Perhaps the most obscured sub-genre of Metal feature in this documentary. My first instinct was to interview the band *Fuck the Facts* from Ottawa, the most well known Grindcore band in Canada.¹³⁰ From that interview, I became more well versed with Canadian Grindcore. With roots in Thrash Metal and Death Metal, bands such as *Dahmer* are arguably the first, and important for laying the foundation of Grindcore in this country.¹³¹ Toronto based filmmaker Doug Brown is currently making a documentary titled *Slave to the Grind* which covers the sub-genre of Grindcore extensively.

¹³⁰ Ibid.

¹³¹ Topon Das, Interview by Mark Tremblay, April 10th, 2015, THE SCOPE, April 21st, 2015, Transcript.



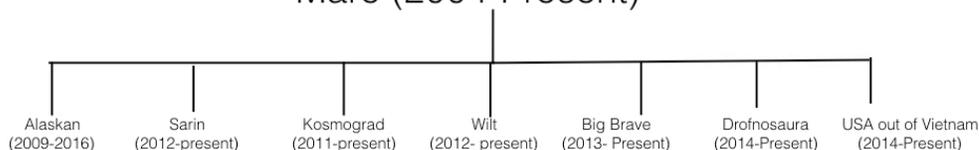
* Grind Fusion: When Grindcore is blended with other genres of music.

Canadian Post Metal:

A sub-genre that grew in Canada due to the popularity of international bands like *ISIS*, *Neurosis*, and *Cult of Luna*. I did not outright interview any Post Metal bands, but I tried interviewing *Alaskan*, and *USA out of Vietnam*. Post Metal is deemed, in my mind, to be a more mature style of Metal because of its use of dynamics, harmonies, and rhythm compared to other sub-genres.

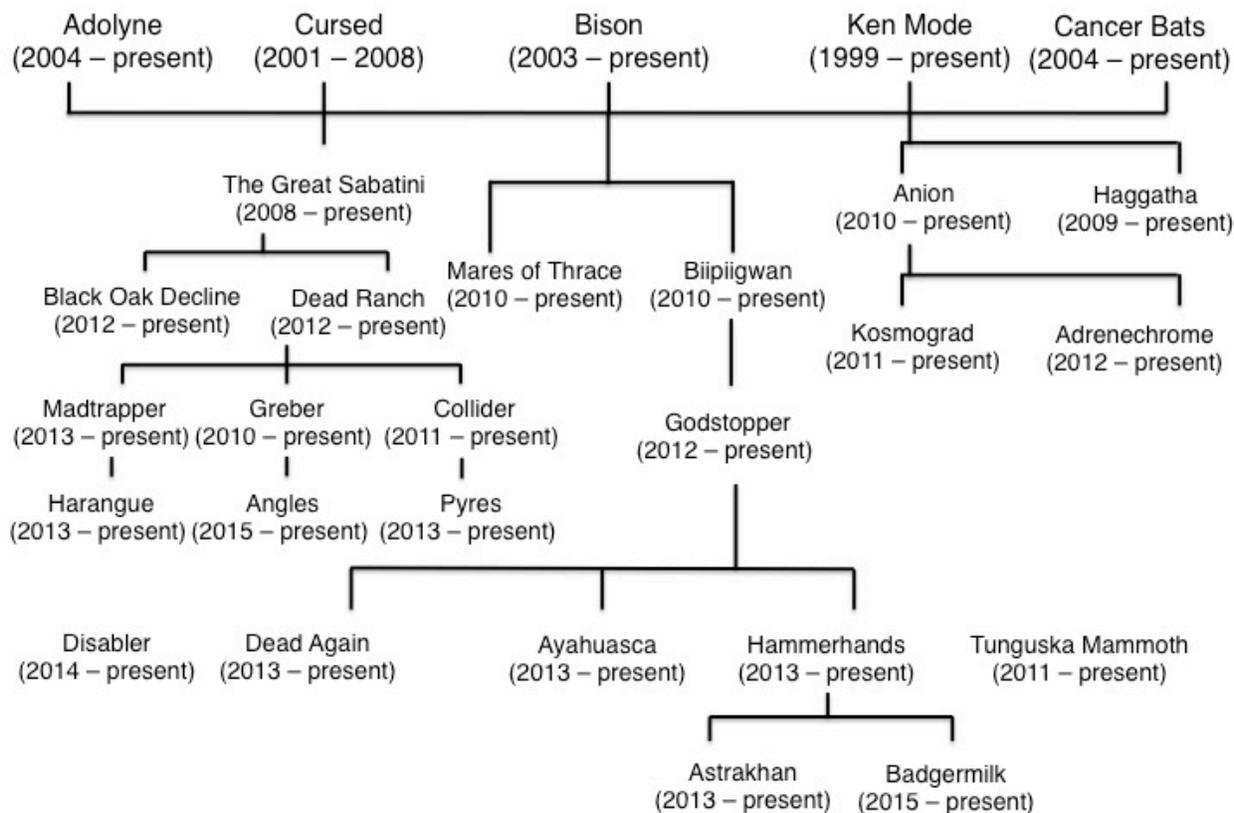
Canadian Post Metal (2004-Present)

Mare (2004-Present)



Canadian Sludge Metal bands:

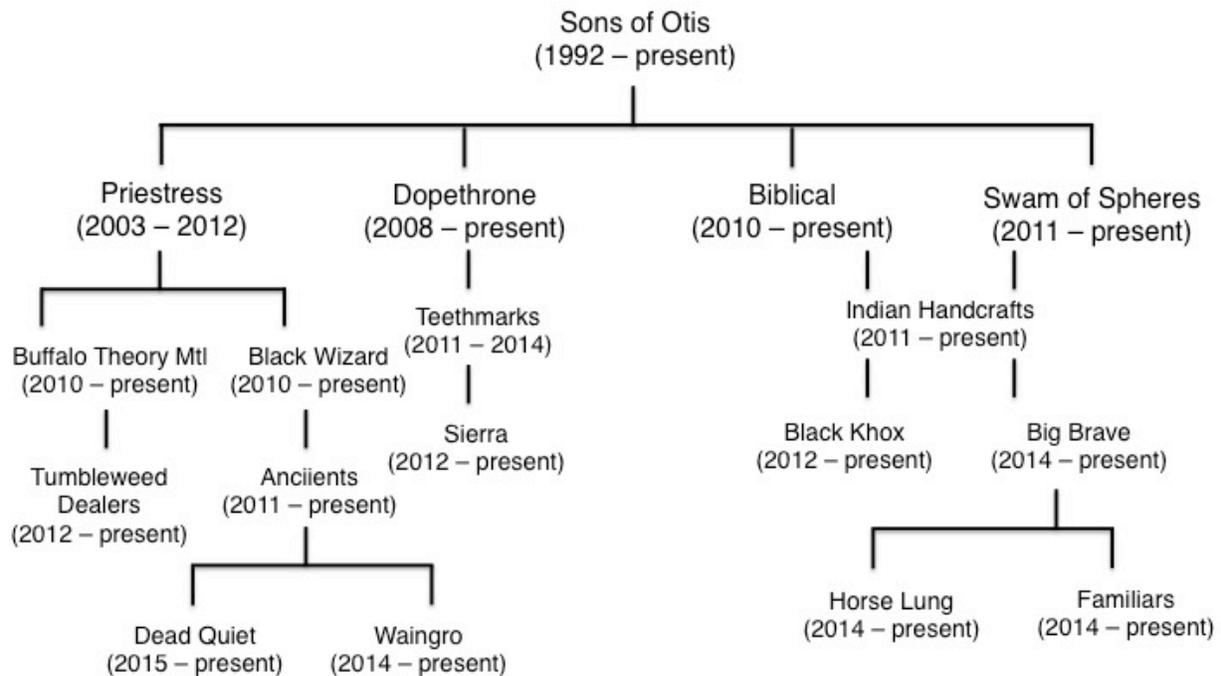
My personal favourite Metal sub-genre, and what most artists in the film fall under. The reason I put such a large emphasis on Canadian Sludge Metal is because most of the newest artists play Sludge Metal. I wanted to capture a more contemporary history with this film. Sludge Metal is the strongest of all Canadian Metal sub-genres, and it looks like it will be this way for some time.



Canadian Stoner Metal:

I interviewed a few Canadian Stoner Metal bands in the making of this documentary, and most fall in line with reference to earlier works in global Stoner Metal.¹³² The genre has not expanded in sound, but it has nevertheless seen an resurgence in last few years with newer upcoming bands.

¹³² Jon Wiederhorn. *Louder Than Hell: The Definitive Oral History of Metal*: (It Books, 2014). 124.



I view this paper as the beginning of a conversation on Canadian Heavy Metal. For me, this project will continue to grow, and become further fleshed out. There is still an ample amount of work ahead of me as I want to continue to explore this topic further, and flesh out the rest of the developments in Canadian Metal.

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