

DRACULINA

BEND OVER!

The Erotic Witch Project
MICHAEL RASO

Chainsaw Cheerleaders
DONALD FARMER

Sorrority House
Massacre 2
**MELISSA
ANNE MOORE**

Beverly Hills Vamp
DEBRA LAMB

Everything you wanted
to know about a neo-Nazi
**COMMANDER
JEFF SCHOEP**

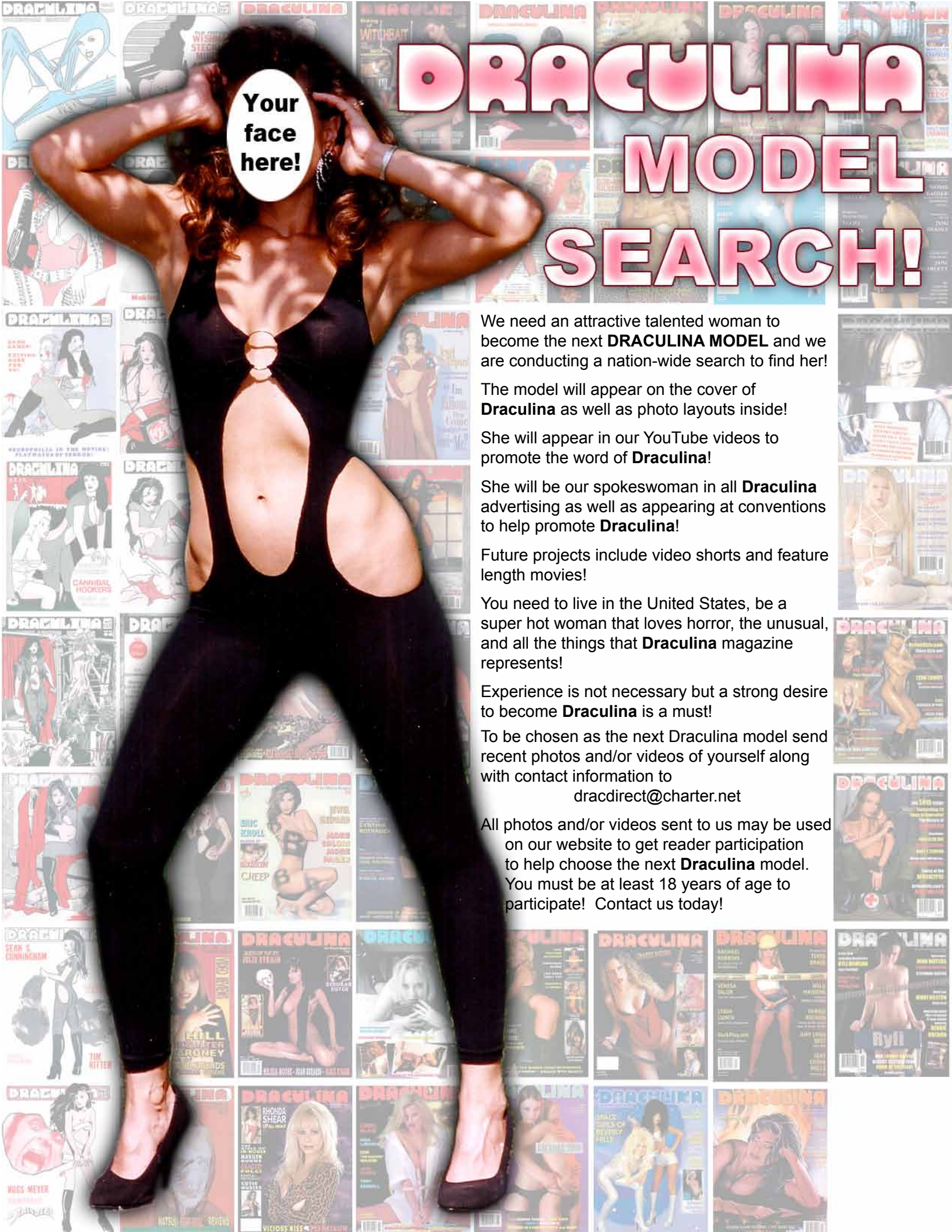
Ninjas vs Vampires
**Devon Marie
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Movie reviews
and more!

PRESCRIPTION

R #52





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We need an attractive talented woman to become the next **DRACULINA MODEL** and we are conducting a nation-wide search to find her!

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All photos and/or videos sent to us may be used on our website to get reader participation to help choose the next **Draculina** model. You must be at least 18 years of age to participate! Contact us today!

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Find out more about Misty Mundae in our Michael Raso
article! Photo by Mike Manikowski.



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FROM THE GLUT

I was sitting with three friends at the grand reopening of the Wildey Theater to watch **STINGRAY**, a car chase movie that was shot in my home town of Edwardsville, Illinois back in 1978. The Wildey had a million-dollar renovation and I have to admit that it looks great, but unfortunately now houses a digital projector instead of a film projector. It had been over 30 years since I had seen **STINGRAY** on the big screen and I was excited, alas I was the only one keyed up in our small group about the giant display of possibly one of the worst movies ever made. And when I say “worst,” that really means “fantastic” in my book. Sure there were tons of implausibility’s; bad acting, a weak plot and a drive by shooting that lasts 4 or 5 minutes, but even with its inadequacies you cannot help to enjoy this ridiculous chase movie from the 70s. I mean, Christopher Mitchum and *Playboy* Playmate Sondra Theodore... this is classic cinema! And even though I went to the theater expecting to see a polished presentation (the director lived in the next town over, I figured he would strike a copy from the negative) it ended up looking worse than my aged VHS copy, expect a lot bigger! But the poor picture quality did not deter me.

As I sat there, a little drunk and incredibly giddy, I couldn’t help remembering being in this same theater back in 1972 watching **TALES FROM THE CRYPT** with my best friend Eric (I think I just gave away my age). The theater was ran down then and it wasn’t unusual to see an occasional rat (which was really fun during the showing of **WILLARD**) but we lived in this theater, sometimes watching the same movie up to four times in a row (on the same ticket) until they kicked us out of the place. **TALES FROM THE CRYPT** was a sold out show and the lady behind us kept slapping me in the back of the head as Eric and I would discuss loudly what was going to happen next as we had both read the book several times over before it hit our theater screen. Now, as I sat watching **STINGRAY** almost 40 years later, I kept expecting to get slapped on the head again as I recited dialogue before it was said or my strange fascination with the projected red W’s on the

sides of the screen (representing the Wildey)... okay, I was a little drunk. But I love this movie and I find it a little unnerving that most of my memories are connected to some of the worse movies cinema has to offer... what went wrong? Being a terrified kid on the floor of a car at the drive-in trying to shelter my eyes from the blood of the **GRUESOME TWOSOME**. Knocking over the drive-in speaker pole as I pulled away from **BLACK CHRISTMAS** in my 1970 Camaro with the Starky and Hutch stripe. Wasn’t I supposed to “grow-up” somewhere along the line. Wasn’t I supposed to lose interest in cool cars, bad movies, and just weird stuff that everyone else didn’t look twice at once they hit the legal age? Maybe it was bad genetics that created *Draculina*, which ironically I also came up with in 1972, when I was 12 years old... and still hold onto like some demented security blanket.

For those who do not know *Draculina* let me give you a quick recap. Originally a photocopied fanzine (oldest issues are actually late 70s, if anyone has a copy of that let me know!) that focused on an illustrated vampire character named *Draculina*. Due to my love of horror movies and the unusual, the zine included movie reviews, interviews and articles on anything I found a little out of the ordinary. By 1985 the publication took a new route, a magazine format with more articles than ever before. The magazine began to grow, by issue #6 I came to grips that I was not that great of an illustrator and dropped the comic altogether, with the exception of the cover. By issue #13 I dropped the illustrated cover, #14 featured the first full color cover and by issue #22 the entire issue was in full color.

Draculina became a publishing enterprise branching off with other magazines, comics, books, movies and a very successful mail-order business. *Draculina Publishing* had a very successful run up until the growth of the Internet and the destruction of magazine distributors, stores, and the overall publishing industry. By issue #51 I could no longer make it in the marketplace I had loved so much. After spending what money I had, and dumping more money than I care to mention to

keep it going, I finally gave up.

Here it is almost six years since *Draculina* 51 hit the stands. Once I came to grips that a specialty magazine like *Draculina* could not survive in what was left of the printed publishing world I tried the normal 9 to 5 life working for "the man" and found that I really did not fit in. It is a sad state of affairs when you really think how life is set up. Should one spend 40 plus hours a week doing something they absolutely do not want to do just to survive? Is this what life is about? We count the hours until Friday night looking for those lousy two days off so we can spend those days doing all the stuff we didn't have time to do during the week. Okay, maybe I was bitter. I spent nearly 20 years working with *Draculina* on my own time. And I did work. When I look back on *Draculina* Publishing in its prime I was putting out as many as 5 publications in one month. I worked around the clock and I lived in my office. But as hard as I worked I remember loving every minute of it. It was fun, exciting, I got to meet unique people, travel to weird places and I got to create some really great publications. (For a real history on *Draculina* check out *Draculina* #50 or get my Kindle book *Playgore* for a history of *Draculina* and the making of articles on all my movies)

So, what am I doing here? My six-year hiatus simply made me long for the old days. Although the Internet does provide a wealth of information, it is scattered information and is not always reliable or easily accessible. Most of the things I found of interest I could only find bits and pieces on, but no real in-depth information that was of any use. What the Internet world needed was *Draculina*! Although I could no longer successfully print the *Draculina* magazine, I could create the exact same publication and have it available for download... which is what you are reading right now.

Some people I know are truly anti PDF magazines. "How can you turn your back on the printed word?" It all boils down to money. Printing costs are through the roof, newsstand distributors never pay you, and I really want to continue to do *Draculina*! And even I have

conceded to the downloaded word. How easy is it to pull out your phone and read a book while you are stuck somewhere with nothing to do? This is why I created this issue in the magazine PDF format as well as a text format for Kindle and iNook, so you can read *Draculina* anywhere you happen to be.

For fans of *Draculina* past you will notice that this issue is really toned down. Most issues of *Draculina* contain blatant nudity, but with this issue I have cleaned it up a little for the new format. I am still tweaking the new format and attempting to get used to the new medium myself, so I am open to any suggestions or ideas from anyone reading this issue. I am also looking for emails from anyone who wants to express what they think of this issue. Please send your ideas and or opinions to dracdirect@charter.net. (Please keep in mind that any emails I receive may be used in the next issues letter column!)

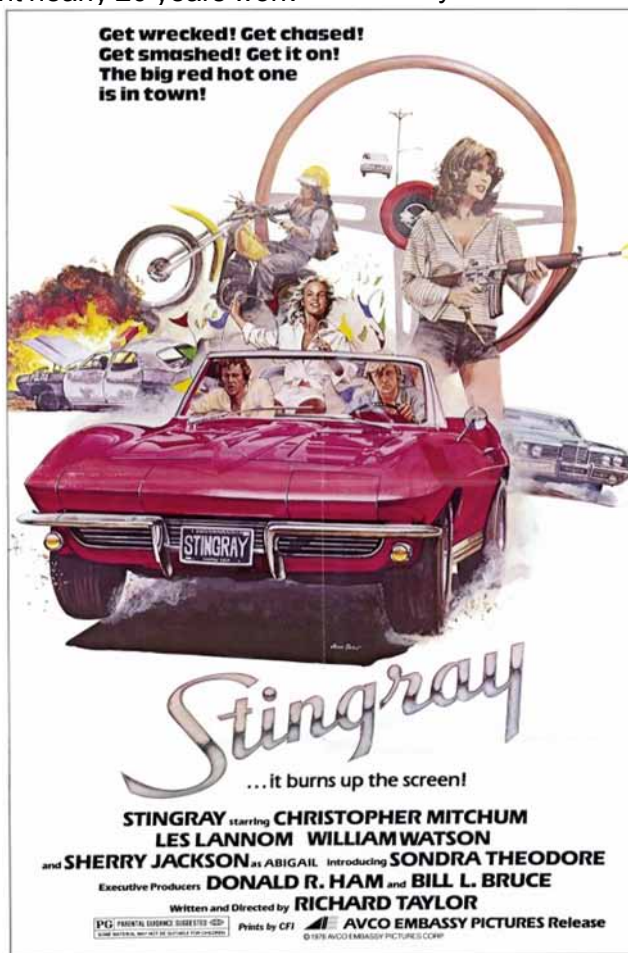
I may have gone a little overboard with this issue by writing every article and doing every review myself, but I have been jonesing for this for some time. I am sure future issues will bring other writers into the mix. I am also searching for a *Draculina* model (see inside cover for more info), so all you ladies out there with a need to become a vampire should contact me! Until then I hope everyone finds this issue entertaining enough to come back for more. Of course, a lot of older publications are available in print form on *Draculina* website at www.draculina.com, so if you still want to get your hands on the printed ver-

sions of *Draculina* go check out what we have left!

It is obvious that we cannot live in the past, as great as we may think it was, nothing stays the same. So I hope older *Draculina* fans embrace the new format and support future issues so I can continue making *Draculina*. And for that lady that keeps slapping me in the back of the head at the theater, you may as well give up... I will never grow up.

Thanks for buying this issue of *Draculina* and I hope you enjoy it enough to come back for more.

 Hugh Gallagher





Michael Raso Sinema

Anyone that knows anything about B-movies knows the name Michael Raso. A kid from New Jersey with a burning desire to be a part of the movie making industry, Raso would rise from the depths of no-budget movie making to the upper echelon of low-budget B-movie making, producing over 100 movies and building a distribution system unparalleled to any in the genre. We hooked up with Michael to learn his story and get the inside scoop behind what goes on at ei Independent Cinema.

DRACULINA: What area did you grow up in and what influenced you to get into the movie business? Was there some moment as a kid that you knew this was what you had to do?

MICHAEL RASO: I grew in the Meadowlands area of north New Jersey. My parents' home was in the township of Lyndhurst, which is about 30 minutes north of New York City. Back in the 1970s, before cable TV, we had 13 channels of TV plus a few UHF channels. My family loved TV and as a child, so did I. I discovered *Famous Monsters* magazine and it immediately ignited my imagination and triggered me to scour the *TV Guide* to find air dates for all the amazing classic monster moves printed in the pages of the magazine! As a child I didn't know that I wanted to make movies but I soon started dabbling in photography and Super 8 movie-making at home.

In high school I continued my studies of photography, learning home processing and printmaking. I continued studying locally at William Paterson University in Wayne, NJ. This is where I met Tim O'Rawe, director of **THE**

Darian Caine
from *LUST FOR
DRACULA*
Photo by
Ward Boulton

BASEMENT, GHOUL SCHOOL, John Fedele and Jeffrey Faoro. It was freshman year that my fate was sealed. 16mm Bolex in one hand, *Fangoria* magazine in the other... I was determined to become a moviemaker!

D: I understand that **THE BASEMENT** was your first production as a cameraman, how did you get involved and what was that experience like? Why did you finally decide to release it?

MR: All through my college years, I shot short horror films. I handled the technical end, camerawork, lighting, and the other guys wrote and directed. By the time we shot **THE BASEMENT** in 1989, we all had quite a bit of experience and felt confident enough to try a feature-length film. We were young, ambitious and full of energy. We were up for anything...especially if we could produce our own horror feature! The experience was grueling but we were quite resilient and pressed on for the month long shoot using Super 8 film. Unfortunately, after the film was shot, it was discovered that much of the footage was dark, which led Tim to the decision to abandon the project, and immediately move on to shoot **GHOUL SCHOOL**. Two years after shooting, Tim and his wife decided to move to California. Before he departed, he showed up at my office, handed

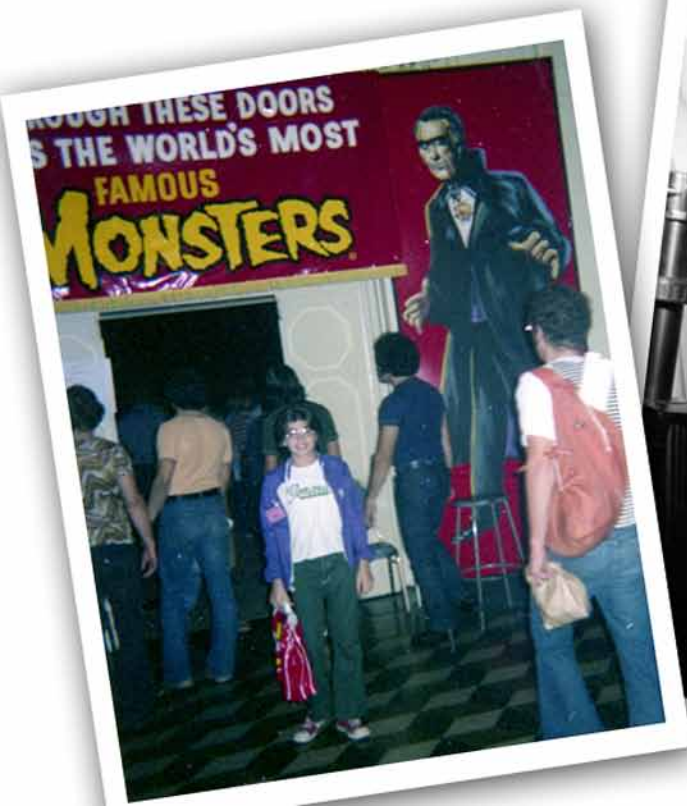
me a huge bag of **THE BASEMENT** Super 8 film and said "Good Luck". I'm thrilled that he didn't decide to just chuck the film in the bin! There was an opportunity to release a *retro 80s* five-film collection on my Camp Motion Pictures home video label this past year. I had already been working on the restoration of **THE BASEMENT**. It was the perfect opportunity to get the film out!

D: JR Bookwalter influenced a lot of people at that time, how did you meet him and what were your dealings with him like?

MR: Our little NJ filmmaking group was aware of people like Tim Ritter [**KILLING SPREE**] and J.R. Bookwalter [**THE DEAD NEXT DOOR**]. We were all excited about the prospect of shooting movies so naturally we were interested in what other guys were up to. Tim O'Rawe contacted J.R. after seeing the **DEAD NEXT DOOR** spread in *Fangoria* Magazine. We all drooled over each issue of *Fango* and the idea of having a printed article about your horror film was like a dream come true! Bookwalter and Ritter were perceived as guys who were out there *doing it* – living their filmmaking dream! Our Tim was always hustling a script or trying to raise money for the next big project. I don't remember the exact details

but it's quite possible that he hoped in his car and drove out to meet J.R., and most likely I joined him.

*The evolution of Michael Raso.
From left to right 1975, 1986, 2011.*



When I met J.R. I recall liking him immediately. We had a similar sense of humor and we were both technically oriented. I didn't have any business dealings at the time since Tim headed up that department. I stuck to cinematography and editing and was thrilled that Tim was ambitious enough to take care of the business end of things.

D: You shot **GHOUL SCHOOL** right after **THE BASEMENT**. I know David DeCoteau was financing a lot of films at first, but then started producing videos for a little as \$1,250. How much was **GHOUL SCHOOL** shot for and what did you walk away with?

MR: Both **THE BASEMENT** and **GHOUL SCHOOL** were Tim O'Rawe's babies. At that time, I hadn't yet officially started my own company and was strictly interested in being a cinematographer. To my knowledge **GHOUL SCHOOL** was shot on a budget of \$17,500. We shot on 16mm, had a full lighting truck and a decent sized crew. My memory isn't razor sharp on fine details but I believe that I was paid \$200 a week and offered some points on the back end. We shot 16-hour days for 20 days, with maybe one or two days off. I have quite a few stories. Most of them are relayed on the commentary tracks of Camp Motion Pictures release of **GHOUL SCHOOL**.

D: After **GHOUL SCHOOL** you went to work for a cable company and produced your own show. At that point did

you have aspirations to move towards television?

MR: During both **THE BASEMENT** and **GHOUL SCHOOL** I held down a full time job at the production facility at Comcast Cablevision. This was before Comcast became the global media giant that it is today. [Comcast purchased NBC/Universal in 2009] I worked in the Meadowlands production office producing commercials during the day and local programming at night. During off hours I freelanced in New York City doing camera and audio for TV networks in New York City. I worked constantly learning as much as I could on both the technical and marketing of television programming. No school can teach what you learn on the job, especially if you learn quickly and adapt to any and every situation. Perks of the job included working on set with the likes Joey Ramone, Howard Stern and

Lou Reed, to name a few. No fan boy stuff, I strictly did my job and maybe got an occasional handshake from a celebrity.

After six years of television work I grew bored of the grind and aspired to get back to producing my own feature films. I had lost

*Top: FX from GHOUL SCHOOL.
Below left: Tim O'Rawe and Michael Raso working on THE BASEMENT.
Below right: Tim O'Rawe on GHOUL SCHOOL.*



touch with Tim and J.R. and was astonished to discover that J.R. continued producing indie features and had launched a magazine called *Alternative Cinema*. I hopped in my car and visited J.R. in Ohio. Less than 12 months later I left my position at Comcast and decided to start my own direct-to-video business called ei Independent Cinema. ei was short for exposure index [the “exposure index of film - same as ASA or ISO]. I knew nothing about running a business and followed my instincts. With a \$10,000 loan from my Father, I was in business. I paid my dad back within a year.

D: What was the first movie ei produced?

MR: I officially started ei Independent Cinema in December of 1994.

I had lots of experience in producing by this point and I convinced a friend who had a corporate video company to allow me to rent some office space free of charge. I promised that I would bring corporate work in as a rep and allow his company to facilitate all the work. For those who don't know, corporate video are jobs such as shooting corporate events, depositions, weddings and just about anything else non-broadcast. I had made many, many friends during my Comcast years and had no problem bringing jobs in to satisfy the landlord. While all of this was happening, a friend of mine named Pete Jacelone was also dabbling in moviemaking. Pete was a chiropractor by trade and introduced me to a 20-year old kid who called himself William Hellfire. Bill was in an underground band and sold coffee via phone sales during the day for a company named Gevalia. I inducted Bill as ei Cinema's first employee and he undertook the task of selling VHS movies to Mon-Pop video stores via cold-calling. At the time ei didn't have any movies of its own so we sold movies on VHS for Tempe Video and few other indie guys making

and packaging their own movies on VHS.

Later in the year, Pete Jacelone shot a feature film on S-VHS called **PSYCHO SISTERS**. I thought that the story of **PSYCHO SISTERS** was marketable and suggested that Pete and I re-make the film on 16mm. That was the first ei movie and was filmed in the summer of 1996. My company released **PSYCHO SISTERS** on both VHS and DVD. Sales were brisk allowing all Pete's investments to be paid back.

D: You bought J.R. Bookwalter's *Alternative Cinema* magazine. What was your reasoning for going into publishing?

MR: J.R. Bookwalter owned and published *Alternative Cinema*. Sometime in

the later 1990s, J.R. decided to move to California and sell off *Alternative Cinema* along with his Video Outlaw home video label. By that time my company had grown and I had my own office with a few business partners. We had already started to nationally distribute VHS movies to both Mom & Pop and corporate chain stores so it seemed natural for



us to purchase a mail-order catalog. It was amazingly difficult to publish a magazine on top of running a low-budget movie studio. We continued to publish the magazine through 2003. At that time the magazine became a DVD catalog only which continues to this day.

D: As you continued to produce movies for ei was there ever a formula you developed? Was there a specific market outlet you were linked into that you knew a movie had to meet certain specifications to sell in?

MR: I remember this commercial on TV. Two corporate nerds are running down an office hallway.

One guy is carrying a jar of peanut butter. The other guy a chocolate bar. They slam into each other and discover that the chocolate is now stuck in the peanut butter! *"Wow, that tastes good!"* We stumbled upon a formula of mixing skit comedy with soft-core sex. It wasn't a new formula. Pioneers like Harry Novak and David Friedman did it decades before for the theatrical market. Our timing was right and the early Seduction Cinema titles sold like hotcakes and soon big stores started stocking them too. Such early titles were **CARESS OF THE VAMPIRE**, **VAMPIRE'S SEDUCTION** and William Hellfire's **CARESS OF THE VAMPIRE II**. ei Independent Cinema soon launched it's labels... Seduction Cinema - late-night TV soft-core, Shock-O-Rams -horror, and Camp Motion Pictures - campy, shot-on-video Retro 80s horror.

D: Most ei movies had very high production values for low-budget videos but it seemed like they fell into the same format that hard-core porn would: take whatever A-movie that was popular, put a sexy twist on the title, then shoot anything based on that title with a lot of sex. ei seemed to be doing the same thing but on a soft-core level. I imagine this was fun to shoot but did it ever become repetitive or as if you were selling out in some way?

MR: It is my observation that most filmmakers I knew at the time outside my company, immediately thought that I had in some way *"sold out"* for producing Seduction Cinema movies. All of these filmmakers were producing horror features and I think they felt that Seduction was a *"sell out"* just based on the fact that the movies were wildly successful. I've had many successful horror released over the years but none can hold a candle to the success of the films in the Seduction Cinema line of movies. We started producing spoofs way back in the late 1990s. Titles such as **THE EROTIC WITCH PROJECT**, **TITANIC 2000** and **PLAYMATE OF THE APES** were the first of

Misty
Mundae



many spoofs Seduction Cinema produced. The hard-core porn business is a very different business than the likes of a Seduction Cinema film. Porn is like an alternate universe. Different distribution, different customers, different planet! I was never even aware what hard-core companies were producing and I really didn't care. Making our soft spoofs became very repetitious and as the years past we started handing the writing and directing duties to outside writers and directors.

D: For a time in the 90s you seemed to adopt the way of early Hollywood when they put talent on an exclusive contract to only work for them. Was that the case with a lot of the girls you were working with?

MR: The contract system was indeed based on old Hollywood. By the early 2000s, *ei* Independent was an established company with business partners, a dozen employees and even an in-house lawyer! We were spending so much time and money developing talent that I felt that they should work exclusively for my studio. Contracted talent was guaranteed a base salary and a day rate. Misty Mundaë, Darian Caine and Julian Wells were contracted and were not allowed to act in Seduction Cinema-type films for other studios while under contract. They were free to do anything else, including horror films or music videos.

D: Your most popular find was Misty Mundaë. How did you get involved with her and what was she like to work with?

MR: William Hellfire was dating a girl named Erin in the late 1990s. She was dubbed Misty Mundaë by William and starred in his Factory 2000 underground VHS movies. I thought she was, and still think she is, extraordinary. She is amazingly talented - not as just an actress but she can also write, direct and handle a camera. People thought I was nuts for promoting Misty to star in our major feature films. I knew she could pull it off and that fans would love her! I believed in her talent and how it translated to the screen. She popped off the screen and stood out because she was the exact opposite of what a scream queen was supposed to be. She went to college, she played the guitar, she shot her own movies! Misty Mundaë was the real girl-next door.

Our working relationship was tumultuous at times. She was the best-known scream queen of the 2000s. She was on DVD, on TV, on radio and in-print constantly. Her DVDs sold like hotcakes nationally, internationally and at military bases worldwide. To this day Cable TV guys, IT guys or UPS guys that visit our studio still ask, "How is Misty Mundaë?" She was and perhaps still is a phenomenon!

D: Any comments about some of your other stars? Darian Caine?

MR: Darian Caine was our first Seduction Cinema



*Glori-Anne Gilbert,
one of the many ei stars.
Photo by Mike Manikowski.*

star. We found her at a New York casting agency in 1998. She's beautiful, dependable and she loves horror films! Darian is the only Seduction Cinema star to endure all three phases of Seduction Cinema casting history.

D: Julian Wells?

MR: Julian Wells was recommended to us by **EROTIC WITCH** star Laurie Wallace, aka Katie Keane. One of the actresses didn't show up while shooting **EROTIC WITCH III** and Julian filled in. Julian was magical on-screen and we immediately cast her for additional Seduction features. She became our second contracted star.

D: Anoushka?

MR: To my knowledge Anoushka was a Polish citizen living in London. We met her through the same agency that we originally cast Darian. Anoushka was a professional. Always on time and always an

asset to the film.

D: Why did Misty Mundaë and Julian Wells decide to resign from Seduction Cinema?

MR: Both Misty and Julian had worked constantly for Seduction Cinema in 2002. On any given week, we could have up to three productions shooting at the same time! The intense schedule continued

Right:
Julian Wells
(photo by Ward
Boult)
Middle:
Darian Caine
(photo by Mike
Manikowski)
Bottom:
Misty Mundaë.





*Misty Mundaë
behind the camera.*

through early 2003.

Julian was scheduled to play the lead opposite Misty in Joe Sarno's new film **SUBURBAN SECRETS** in early 2004. I recall having a heated argument with her over the script. She was interrogating me about how the various sex scenes were to be shot. After shooting so many films with us, I felt that her questions were unnecessary, especially in light of the fact that legendary Joe Sarno was directing. You know the old expression, "*if you can't take the heat, get out of the kitchen!*" Julian resigned four weeks before cameras were to roll.

I recognized her talent and did not have any long-term ill feelings. Although she never acted again in a Seduction Cinema film, she did act in our 2005 horror features for our new Shock-O-Rama label.

After already selling her name and likeness to Seduction Cinema, Misty announced that she would not be renewing her contract at a meeting in September of 2003. Although no longer under contract, Misty also went on to star in a number of films for Shock-O-Rama. Her last film was 2006's **SPLATTER BEACH**, where she was billed under her new pseudonym Erin Brown.

D: Did the whole contract thing dissolve?

MR: The studio contract served its purpose while it lasted but to be frank, I don't feel that any of the women ever gave it any serious thought. Although many of our films were goofy, I was always very serious about the business end of things. I felt that the women of Seduction Cinema were seriously talented and felt that Seduction films were a springboard to bigger and better things. By 2003 world-renowned filmmaker Joe Sarno was on board to produce a new film for Seduction Cinema Studios – his first feature film in over twenty years. Misty Mundaë and Julian Wells both met and were cast. Sadly, they both resigned before the production began, which incidentally broke up the original ensemble Seduction Cinema cast. That ended the Seduction contract scenario and launched the second phase of Seduction Cinema films sans Misty Mundaë.

D: You have produced over 100 movies, what would you say was the most successful and your overall favorite?

MR: So many of the films I produced were successful that I really do not know which film was top dog. The studio's best film, in my opinion, was **DR JEKYLL AND MISTRESS HYDE**. It was produced on New Year's Day in 2002. It was written by Bruce Hallenbeck and directed by west coast filmmaker Tony Marsiglia. The cast flew to LA to shoot! This was a big deal for us. Our first Hollywood production! It was exciting and the beginning of the most prolific production year of the studio. The film was released to great success, which allowed me to fund three additional features directed by Tony.

D: Your initial entry into movie making was to be a cinematographer, yet I only can find a couple movies



that you actually shot. Any reason for not getting behind the camera on any of these movies you produced?

MR: The long-time dream of being a cinematographer was cut short when I decided to own my own indie studio. There were too many responsibilities running the business, so I really had no choice but to give up the camera work in order to produce full time. My goal was set to succeed so instead of being behind the lens of the camera I found myself flying back and forth to the West Coast, making sure the films were properly represented to the home video market. I was fortunate to partner up with Larry Hayes and his new company Ventura Distribution. He and his amazing staff were true champions of indie product.

D: You took over the Camp Video label what had released a lot of videos in the 80s. Who actually owned that and how did you go about acquiring the catalog of movies?

MR: My company Camp Motion Pictures is in no way associated with the Los Angeles based Camp Video. I hired an attorney to do the proper entity searches before setting up the East Coast Camp. When I was given the legal go-ahead, I launched Camp Motion Pictures. We already had the two Video Violence films signed and **SLIME CITY** was



A rare flyer from the Camp Video of the late 80s blowing up the Hollywood sign. What a lineup of movies!

already released on our Shock-O-Rama label. The 80s were back and we were certainly the guys to revive a Camp label. The ultimate pat-on-the-back came this year when original Camp Video president James Golff said that *“if Camp had continued they’d be doing exactly what were doing today.”* Quite a compliment!

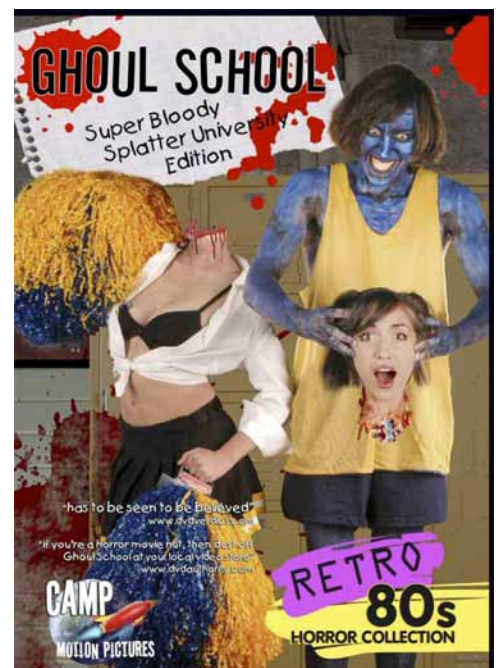
D: I assume you didn’t get **HOLLYWOOD CHANSAW HOOKERS** or **EVIL SPAWN**?

MR: Since we had no association with the original Camp, there was no transfer of titles to the new Camp Motion Pictures. If we wanted a film, we had to go out and properly license it – which is exactly what we did.

D: I understand your resurrection of many retro titles, but do you really think all movies should find new life? A lot of movies in the 80s were really shot fast and cheap simply to cash in on the video craze.

MR: There is a lot of history associated with the process of making a movie – even bad ones! **GHOUL SCHOOL** is not a good film but I personally acquired it for Camp even though it was already out! I felt that the behind-the-scenes story of **GHOUL SCHOOL** [DVD Extras, commentary] was important enough and could perhaps teach young filmmakers about the process of making a movie, allowing them to perhaps avoid most of the pitfalls I experienced while making movies. The films of the 1980s and early 1990s are a time capsule and should be available to the public.

D: Tell us about some of your other associations, like the grind house movies of 42nd street, or your association with Joe Sarno.



Joe Sarno & Michael Raso.



MR: With the success of Seduction Cinema, producers like Sam Sherman [**NAUGHTY STEWARDESSES**] and Chris Nebe [Joe Sarno's **VAMPIRE ECSTASY**] contacted me to discuss distribution opportunities. It turned out that both Sam and Chris owned a library of films made by Joe Sarno. Joe Sarno was a titan of the American erotic cinema and an amazing asset to producers after he made the 1967 film **INGA**. I was offered an opportunity to purchase many of the films that Joe made in the late 1960s and early 1970s. I accepted and soon met and became very good friends with Joe and his wife Peggy. Seduction Cinema Studios was purring along and I had a competent staff. This allowed me to turn my attention to re-mastering Joe's film and some other vintage erotic classics. Each vintage film was lovingly remastered with great detail paid to interviews and commentary from the filmmakers involved in the original production. I had the opportunity to make a new film with Joe and was in pre-production on a second film just before Joe passed away last April. Joe Sarno's enthusiasm and never-ending energy was an inspiration. I miss him dearly.

D: Now that A-list movies are readily available in Walmart for \$5 a pop, how has this affected the B-movie line?

MR: The direct-to-video business has drastically changed in the last five years. The movie-on-DVD business is dead. Most of my customers, i.e. Sun-

coast, Tower Video, etc, have gone out of business. Major studios now produce horror films regularly. Piracy is rampant. How can an indie company make money when its fans illegally upload and download the films to torrent sites?? It is very, very difficult to make money these days releasing an indie horror or erotic feature.

D: With DVD sales down, how did affect the ei staff? Were you forced to cut back?

MR: The DVD business started crumbling way back in 2005. Most of the DVD distributors had become fat from the early 2000s DVD frenzy. Remember, in 2001 almost everyone had dial up Internet, so the entertainment of choice was DVD. In my opinion, both the distributors and large chains overspent and mismanaged their staff and monies. By 2005, demand for DVD started to plummet. Lower sales combined with massive overhead expenses forced my distributor Ventura Distribution and my next two distributors out of business. Staggering amounts of money were never paid to us. Meanwhile, stores were closing on a monthly basis. Suncoast, Tower, Movie Gallery, Hollywood

Marie Liljedahl from Joe Sarno's **INGA**.



Video and many, many other stores went under. When the US banks crashed in 2008, it was really over. I recommend folks watch the PBS documentary *FRONTLINE: Inside The Meltdown*. It's a documentary that outlines the financial crash of 2008. Everyone should see it to understand what happened and why the economy is what it is in 2011.

Drastic changes were made in order to survive. The original Independent Cinema collapsed and in order to save it, I started Pop Cinema and invested my life savings into purchasing the old Independent Cinema. Staff

was cut in half, expense accounts disappeared and the remaining folks worked practically around the clock in order to survive. I'm very proud to say that all of the old Independent Cinema contracts rolled into Pop Cinema and we never skipped a beat paying our vendors and filmmakers.

Although the DVD business continues to decline, new technology like Netflix Streaming is a bright light at the end of a long and dark tunnel. Legal, digital streaming will be the next generation of delivery for Indies and thankfully, this technology is almost fully realized.

D: What are your comments on bootlegging?

MR: Bootlegging has taken on a new meaning in the digital age. It isn't sharing, it's a disease.

D: Looking back over your career thus far, what was the highlight? What do you have planned for the future?

MR: Creating my studio was a long and excruciating trip. It was an education that could never have been taught at a school. Today, I still manage my various home media companies. We're not producing as many new features but looking towards the future and digital delivery. The Seduction Cinema years produced some minor classics and I'm thrilled to announce that **PLAY-MATE OF THE APES,**

SPIDERBABE and our most recent Seduction Cinema film - **BAT-BABE** will start playing on Show Time TV starting January 2012. A **PLAY-MATE OF THE APES** comic book /DVD combo will also be available in early 2012. I also host the Alternative Cinema podcast twice



a month at www.AlternativeCinema-Podcast.com

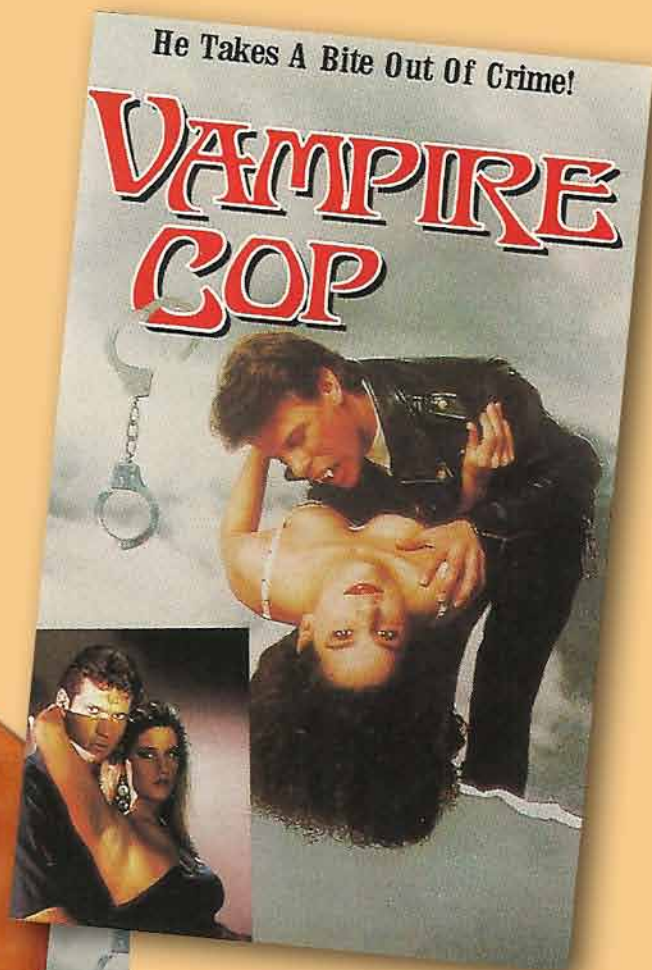
I'm also back behind the camera but this time it's a 4x5 still camera. In 2009 I launched The Film Photography Project [FPP] - a community of photographers from around the globe sharing their creative output, experiences and passion for film photography. It's anchored in a fortnightly internet radio show and expanded upon by FPP meet-ups where I get together with listeners to – shoot film!

Melissa Anne Moore

Born in St Charles, Illinois and raised in Versailles, Kentucky since age six, Melissa Anne Moore was born to two Saddlebred horse trainers and inherited a true love for horses. But as her

parents went through a divorce Melissa felt that becoming an actress would be the perfect escape from her problems. Playing everything from a pumpkin to Betsy Ross, Melissa loved to be on the stage. By the time she hit seventh grade the young Melissa stood 5'8" tall and began to see herself as a model and began to do local modeling. After she graduated from high school she went to Long Beach, California to study clothing and design at Brookes College and returned to Kentucky to start her own clothing store, still modeling on the side. But her yearning to become an actress went unsatisfied... until she auditioned for a shot-on-video production in Nashville called **SCREAM DREAM...**

The first time I met Melissa Anne Moore in person was in 1993 with the release a digest publication I had published called *Focus*. This premiere issue was introduced at a convention in New Jersey and I was anxious to meet the rising star in person. This attractive 6-foot



blonde defied logic by being even more beautiful in person than she was in her photos. She added the icing on the cake by having a genuinely charming personality that everyone who met her appreciated. It was impossible to find anyone that did not like Melissa.

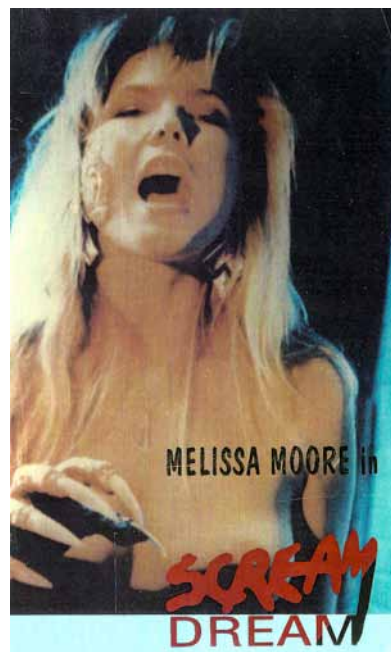
At the time *Focus* came out Melissa was a rising star with no end in sight. She had worked through shot-on-video no-budget projects to the top of the B-movie circuit. She seemed to be only a half a step away from mainstream success when her life lead her back to whence she came...

DRACULINA: You owned a custom clothing store in Kentucky, designed clothes and modeled before you auditioned for the video **SCREAM DREAM?** This was an ultra low-budget movie shot on video and your first movie role. Do you remember much about that?

MELISSA MOORE: It was very low budget, but yet it was so fun and exciting to work on a film. The gore makeup was silly and very unrealistic, but it was still fun. I loved that I got to be a rock and roll singer as I love music and love rock and I can not sing a note, so it was great fun to lip sync to the music. Isn't that what acting is all about, become someone you are not. So much silly fun!

D: After that shoot you decided to abandon your clothing venture?

MM: I was bored with designing clothes. I went to college and studied design, so I thought I would use my education....but I was bored. Acting had always been a passion, and I knew I wasn't getting any younger, so it was then or never.



D: Your first movie in Hollywood was a role in **CAGED FURY** with Eric Estrada. How did you feel working on your



first Hollywood project?

MM: We shot in an abandon jail in downtown LA, That was kinda cool and I worked with several nice girls as it was about women in prison... It was exciting actually getting to work on a Hollywood project. I remember driving home from the set at 3 AM and I was still in my makeup, which consisted of a slit throat. I had all this fake blood on me and all I could think was I hope I don't get pulled over. I would have scared a cop to death!

D: How was life for a young girl on her own in Hollywood? Was living tough or had you saved up enough to support yourself as you looked for acting work?

MM: I went through my small savings very quickly. So I worked at a restaurant on Sunset, called Cafe LA. It was right across the street form The Roxy and The Whiskey. All of the waitresses were blond and we all looked alike. We had a lot of rockers eat at the restaurant and it was always full of surprises! I also worked as a personal assistant form Marcy Shatner, William Shatner's wife at the time.

D: What kind of things did you do for Mrs. Shat-



THE INVISIBLE MANIAC

ner?

MM: I helped organize her office, wrote letters, ran errands. I also co-produced a one woman show, called "Vivien" It was about the life of Vivien Leigh. It was wonderful to produce the play.

D: You returned to work with Donald Farmer in **VAMPIRE COP**. Did you have a different attitude toward low-budget video after working on a bigger budget B film?

MM: Perhaps a little! But I knew what I was getting myself into. I have always been professional, no matter how long the hours or how bad the weather. It was all part of being an actress. And I wanted to work!

D: Your next film was **THE INVISIBLE MANIAC**. Your one-time roommate Savannah, aka Shannon Wisley, was also in this film. Can you tell us about your association with Savannah. She was going in the same direction as you were with the B-movie acting but obviously ended up going a completely different way.

MM: Shannon was a wild child. She grew up fast. At a young age she dated and lived with Greg Allman, she was well versed in the ways of the world. She had an innocence about her, but she was out of control. I tried to be a big sister to her and advise her, but she would not listen to me. I was fortunate to have been brought up in a good family and had a good head on my shoulders. She lived life fast, too fast!

D: Were you ever approached with the adult movie proposition?

MM: No, I never put myself in that position to be around people who did that. When Shannon got into it I moved out.

D: How did you meet Shannon?

MM: We met on the set of **THE INVISIBLE MANIAC**.

D: You have done nudity in some of your movies. What was your initial response to the first time you were asked to do a nude scene?

MM: I hated it. I still hate that I did it. I respected the professionalism on the sets, but it is still not good. I think the human body is beautiful and if shot tasteful it works, but most of the time it was gratuitous.

D: Did you ever not take a movie or quit a movie because of the nudity or some other element that



you didn't like?

MM: There were several I turned down because of that and I don't remember their names now. But if I was uncomfortable with what I was doing, I would say so. Usually the director would try to make it a bit more tasteful.

D: Ironically, we are interviewing Debra Lamb for this issue too. Do you remember working with her in **THE INVISIBLE MANIAC**?

MM: Absolutely! I loved her. She was funny and fun and we all had a great time!

D: Your next movie cemented your name in B-movie history with **SORORITY HOUSE MASSACRE 2**. What do you remember anything about that shoot, any good stories?

MM: I will never forget my interview for the movie. It was with Julie Corman and Jim Wynorski. I had always wanted to do a Concorde film and it was so exciting when I got the part! We shot at the Concorde Studio in Venice. Jim was great to work with and I loved working with Peter Spellos. It was

Scenes from *SORORITY HOUSE MASSACRE 2*.



so fun to play the possessed killer. And in true Wynorski style, all us girls ran around in our night-gowns. I shutter when I look back at the movie today, as I was a bit out of shape... chunky! I was late one time for a 6 AM call because of a wreck on the 405, I will never forget how mad Jim was at me and yelled. I was never late again ever! That was the best lesson he could have taught me.



D: All of us were saddened by the recent death of Leslie Nielsen. Did you have fun working with him in **REPOSSESSED**?

MM: So much fun! He was so funny, he walked around with his whoopee cushion, and kept us all in stitches. I hated that on my dressing room door was my character name, Bimbo. I look back and it was so funny.

D: It was after this you got your union card. Did this change your life in any way as far as getting work?

MM: Not really, I had a featured role, in **INTO THE SUN**, with Michael Pare and Anthony Michael Hall. I played a lieutenant in the air force in charge of the flight simulation machine. I was star struck by Michael Pare, as I loved Eddie and The Cruisers. Anthony Michael Hall, was his typical bad boy self. He thought he was very cool and the cats meow!

D: Did you have to deal with a lot of egos in your movie making?

MM: I grew up in a very competitive, ego driven business... The horse industry. So the movie business was tame compared to how I was raised.

D: **HARD TO DIE** was a sequel to **SORORITY HOUSE MASSACRE 2**. Since you died in **SHM 2**, how were you resurrected for **HARD TO DIE**?

MM: Jim was nice enough to want me to act in the movie so he created a new character for me. I had a much smaller role. But it was fun, but a much more difficult shoot than **SORORITY HOUSE MASSACRE 2**. **SORORITY HOUSE MASSACRE 2** was just plain fun!

D: You were in Jim Wynorski movies, you shot a bit in Fred Olen Ray's **THE ALIEN WITHIN** and a small part in **VICE ACADEMY 2**. You were deep into the B-movie world... what was it like for an attractive blonde in the den of the wolves?

MM: They were all very respectful of me! I felt like their little sister. Jim was a little flirtatious, but he was always respectful. I still stay in contact with



ANGEL FIST

him today. He is a wonderful man.

D: You started your action movie career with **THE KILLING ZONE**. You almost married your leading actor Deron McBee. Can you tell that story and why the wedding day never came?

MM: I will never forget the first time I saw him. He came walking over this hill and he looked like Fabio. All muscles, blonde flowing hair and tall. He had a sexy walk and I was mesmerized immediately. I played his love interest, so it wasn't too hard for the two of us not to live it off screen as well. I fell head over heels for him, but being a body builder he was very much into bettering himself and I felt like I wasn't important to him. We lasted a few years, but when I did *Playboy*, well, that didn't sit well with him. So we parted ways. We are still very good friends. He is a lovely man and I am glad we have maintained our friendship.

D: Seems kind of strange that a man who was immersed in the B-movie world would be offended by a layout in *Playboy*.

MM: To each his own. He is a wonderful man and we all do and say things we wish we had not. Live and learn. I only have good things to say about Deron.

D: Everyone you knew was apt to see the *Playboy* layout, what was the reaction from family and friends?

MM: They were shocked! I was proud of it, but I thought my parents were going to kill me. However, now my mother is always saying, have you ever seen Melissa's *Playboy*. And she makes me get it and show it to her friends. So funny! It was because of that pictorial that I was cast in **ANGEL FIST**. Roger Corman, saw the layout and ask me to lunch. I was so nervous! Then I went home for a few weeks and got the call I had been cast.

D: You did not know karate when you starred in **ANGEL FIST** and **KICK AND FURY**, how does someone with no martial arts training take the lead in action movies? What was it like shooting in foreign countries?

MM: I was showing my horses at The World Championship Horse show in Louisville, KY when I got the call for the film. I won two World Championships that week and on Sunday I flew to LA, unpacked, repacked and got on a flight to The Philippines. I had no idea what to expect. I was very athletic so I knew I could learn Karate fast. I had great teachers in the Philippines and was given a crash course when I arrived. We did almost all our own stunts and they didn't use candy class over there or fake props. There is a scene in an ice house where I was being held prisoner and there is a fight with a chainsaw. It was a real chainsaw and if our timing wasn't right it would have been very bad. The director was Cirio Santiago and he was a wonderful man. We stayed at an amazing hotel and were treated like royalty. I, however, got very ill from the food. I contracted dysentery and lost about 15 pounds while shooting. I was sick for about 6 months after I arrived back in the states.

D: You played bit parts in several A movies. What



was the transition from B to A like and why do you think you were never able to crossover into A movie lead roles?

MM: I think if I would have stayed in LA longer I would have made it happen. I left too soon.

D: Your acting career seemed to have wined down around 1996, what happened then and what made you decide to go back to Kentucky?

MM: My dad was ill and he needed me. He was one of the greatest American Saddlebred horse trainers ever and I was his little girl. He needed me to help train the horses and keep his business going, so I came home.

D: You got married... did you husband know about your past career?

MM: I did marry and divorced 5 years later. I think most people who know me have seen something I have done. About 10 years ago and prior to that I got a lot of reaction from people, but now no one cares or even thinks about my prior occupation.

D: You are now a respected horse trainer and one of the best at what you do, but would you have preferred that your acting career would have moved up to the next level and you would have remained an actress?

MM: Sometimes I do. What I do for a living is very physical and as I get older it isn't as easy. It takes a toll on your body. But I love the horses and where I live. My life is pretty wonderful. I still model and do commercial work. I am with an agency in Louisville, Kentucky called Heyman Talent. I feel I have



Melissa today.

lived a full life in a short time. I am so glad that I chose the path of acting and modeling at a young age and that I now I have a successful business. I feel truly blessed. And I am honored that I have not been forgotten in the B-movie industry.



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A lot of models from the 90s had no idea what their photos were being used for. Melissa was shocked when I showed her this phone sex ad from Germany which featured her photo. It roughly translates: "Telephone party for great guys - real girl, lively entertainment for adults only." Wonder who was really on the other end of that line?

DONALD FARMER SPLATTER TIMES

I think anyone who has followed B-movies for any time at all has had to come across a Donald Farmer movie. This journalist turned moviemaker was one of the first to take advantage of the video boom in the eighties with **DEMON QUEEN** and directed nearly 25 movies since (and this isn't counting all the movies he wrote and produced).

I recently got the opportunity to talk with Donald about his lengthy career filled with blood, women and some controversial stories about himself and his stars... and even his stint on a reality TV show!

DRACULINA: I have spoken with you several times but have never really talked about your childhood. What was it like growing up as Donald Farmer in Tennessee?

DONALD FARMER: I was interested in sci-fi and fantasy movies since I was four and saw a television preview for AIP's **EARTH VS THE SPIDER** on TV. The same year I saw **SEVENTH VOYAGE OF SINBAD** at a local theatre and was hooked on any movie with dragons like **WONDERFUL WORLD OF THE BROTHERS GRIM**, **JACK THE GIANT KILLER** or **SEVEN FACES OF DR. LAO**. Then around 63 I took a liking to horror movies when Nashville's Saturday night **SHOCK THEATRE** ran all the old Universal titles like **BRIDE OF FRANKENSTEIN** and **SON OF DRACULA**.

D: Did you go to college for journalism? I understand you worked for newspapers in the beginning.

DF: I have a degree in journalism and worked as a daily reporter for The Tennessean, the largest daily paper in Nashville. I covered criminal court and attended lots of murder, pedophilia and rape trials, plus also interviewed politicians like Al Gore, Vice President Walter Mondale and Senator John Glen among others. The first TV show I appeared on was a one-hour one-on-one interview special between myself and Al Gore filmed while he was still a Congressman. I didn't have to ask him many questions cause he [gave] such long answers. For another newspaper I did a weekly entertainment section which required me to interview lots of country music stars who I pretended to be interested in.

D: I first became aware of you back in the mid-80s when you were producing probably the greatest horror fanzine made, *Splatter Times*. This was before video rentals had started; yet you saw some of the most obscure movies ever made and interviewed many of the people involved. How did you gain access to these movies and people?



DF: At that time in Nashville some amazingly obscure movies were the cinema and drive-in circuit throughout Tennessee, so it was very easy to see these titles. I'm still amazed by some of the titles that played in this area. Like the night our local drive-in ran a double bill of two H.G. Lewis films; **JUST FOR THE HELL OF IT** and **HOW TO MAKE A DOLL**. Or when a first run theatre in Nashville ran **TOMBS OF THE BLIND DEAD** under the title **REVENGE FROM PLANET APE**. Supposedly the distributor wanted people to think this was the latest installment in the **PLANET OF THE APES** franchise. As for interviewing the filmmakers, it wasn't hard to track down Joel Reed, H.G. Lewis and Fred Olen Ray among others. After a couple of issues I had a team of contributing writers who found other filmmakers like John Russo, Larry Buchanan and Dan O'Bannon for me.

D: You were one of the forerunners to jump on the video boom with your movie **DEMON QUEEN** in 1986. What made you to decide to start writing and directing and how did that first production go?

DF: For a few years prior to making **DEMON QUEEN** I'd been writing feature articles from the sets of films like **CAT'S EYE**, **STARMAN**, and **EVIL DEAD 2** for magazines including *Fangoria*, *Fantastic Films* and the French magazine *L'Ecran Fantastique*. George Romero even let me play one of the zombies in **DAY OF THE DEAD** when I arrived to write an article about the making of that film. So after being on so many movie sets and watching everyone from Romero to John Carpenter to Sam Raimi behind the scenes, I thought I'd give it a try myself. Of course, there was one huge difference. My budgets wouldn't cover the craft services tab on any of their pictures!

D: **CANNIBAL HOOKERS** from 1987 is a classic horror video name. You shot that in California, how was it shooting in Hollywood?

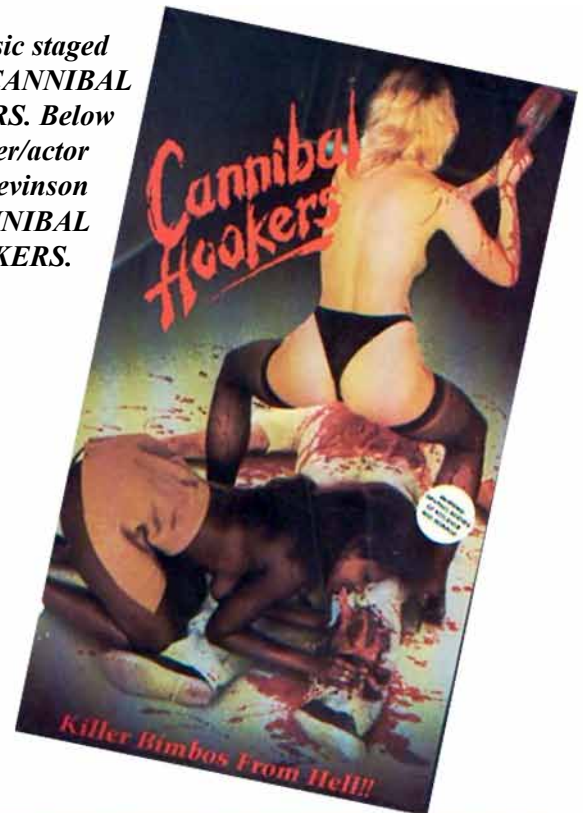
DF: We only filmed two days in Hollywood since we had no filming permits. For most of the shoot we filmed in towns near Los Angeles like Whittier, Inglewood and Glendale where we hoped police would leave us alone. We still had trouble in Glendale when the cops kicked us out of the castle we'd been filming at for several days. It turned out

the "caretaker" who'd been charging us \$75 a day to film there actually didn't represent the property owner. This was the castle once owned by Ted Mikels and featured in his **BLOOD ORGY OF THE SHE DEVILS**.

D: Associate producer Gary Levinson was mad about that movie when I interviewed him a few years ago. He claimed he put up one third of the budget but never saw a return. Claimed to have been ripped off by Fred Olen Ray with his movies **HOLLYWOOD CHAINSAW HOOKERS** and **EVIL SPAWN** too. Any comments on that?

DF: **CANNIBAL HOOKERS** was only in profit for a few weeks until the bill came due for the post-

*The classic staged cover for **CANNIBAL HOOKERS**. Below producer/actor Gary Levinson in **CANNIBAL HOOKERS**.*



production services. They had agreed to do all the editing and part of the shooting for a deferment. When I paid their huge fee it pretty much threw **CANNIBAL HOOKERS** back in the red. The distributor apparently made a fortune off of it, but I didn't have points. **SCREAM DREAM** was actually my first picture to make anything approaching a profit. My most personally profitable movie is the one that the least number of people have seen, my kiddie movie **SPACE KID**. It's never come out on DVD and was only distributed on a pay download site, but I lived off that movie for months!

D: Your next two movies, **SCREAM DREAM** and **VAMPIRE COP** featured the beautiful Melissa Anne Moore. How did you get involved with her?

DF: I met Melissa at a casting interview a Nash-

*Melissa
Moore in
SCREAM
DREAM.*



ville talent agency arranged for me. She was living in Kentucky at the time where her family owns a major stable. After **SCREAM DREAM** wrapped I found her a contact in Los Angeles who got Melissa one of her first jobs there. Pretty soon Melissa was working for Roger Corman and Jim Wynorski, but we reteamed a few times for **VAMPIRE COP**, **COMPELLING EVIDENCE** and my documentary **INVASION OF THE SCREAM QUEENS**.

D: Melissa had a pretty good run as an actress before she hung it up. Any other actresses you discover go onto bigger and better things?

DF: After doing **DEMON QUEEN**, Mary Fanaro was on *Miami Vice* and had a small part in Oliver Stone's **ANY GIVEN SUNDAY**. I was one of the first directors to use Ray McKinnon in **VAMPIRE COP**. Now he's known for **THE BLIND SIDE** where he co-starred with Sandra Bullock and **OH BROTHER WHERE ART THOU** where he had a fight scene with George Clooney. He's also had large roles in **THE STAND**, **THE NET**, and **BUG-SY**, and won an Academy Award for "Best Live Action Short." One of the actors from **CANNIBAL HOOKERS** went on to be in **NIGHTMARE ON ELM STREET 5**, and my editor on **DEADLY RUN** soon went to work for James Ivory, the director of prestige films like **HOWARDS END** and **REMAINS OF THE DAY**. Also Blake Mycoskie from **DEADLY MEMORIES**, whose photo is on the DVD cover, did *The Amazing Race* and is now famous as the owner of *Tom's Shoes* and is dating actress Maggie Grace from *Taken* and NBC's *Lost*. She got him on *Chelsea Lately* to plug his charity shoe company. And, of course, Misty Mundae from my **EROTIC VAMPIRE IN PARIS** starred on an episode of **MASTERS OF HORROR** on Showtime and has since been on *CSI*.

D: There are a lot of rumors and accusations made over the 1993 movie **SAVAGE VENGEANCE**. It is said that in 1987 you got Camille Keaton, from the 1978 movie **I SPIT ON YOUR GRAVE**, to make a sequel to that movie. Somewhere in the middle of production she got mad and stormed off the set. It was six years later before the movie was released as **SAVAGE VENGEANCE** and Ca-

mille went under the name of Vickie Kehl. Would you like to tell the real story behind this movie?

DF: The film's original producer was Mel Lieberman, owner of Lettuce Entertain-You in Toronto and the distributor of **CANNIBAL HOOKERS**. He agreed to produce **SAVAGE VENGEANCE** only if I tossed out my script and make it more like **I SPIT ON YOUR GRAVE**. So I had to whip up a new script in about a week. Then after going to all this trouble to get him as a producer, he bounced his check to us for the budget, so ownership of the movie reverted to the production house who shot and edited **SAVAGE VENGEANCE**. Camille hated the changes that Lieberman demanded before we started shooting. In retrospect, I wish I had stuck with my original script and not relied so much on Lieberman's involvement. I'm sure we could have found another distributor. The original script had

Camille as a detective tracking serial killers - sort of a female Dirty Harry.

D: Is Camille Keaton working now? I heard she had problems with alcohol...

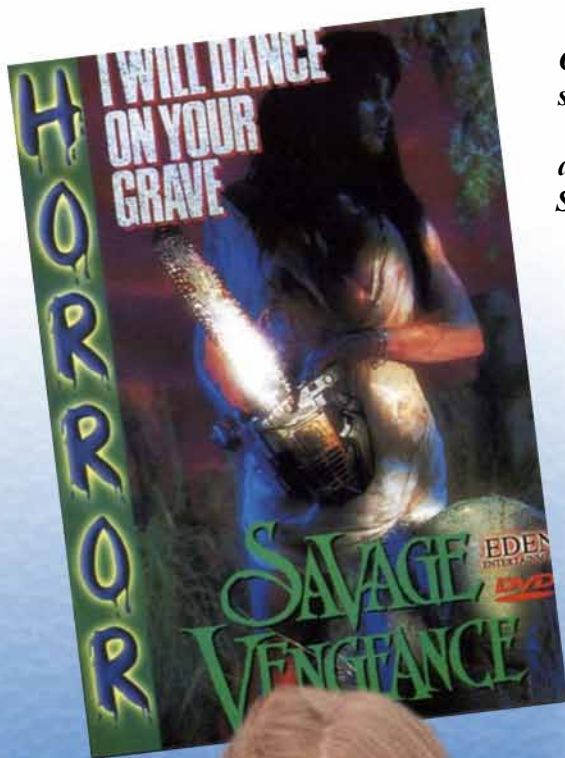
DF: I've read about at least three new movies she has coming out, including one where she co-stars with Barbara Steele. Camille is a sweet lady and I wish her nothing but the best.

D: You got involved with Danny Fendley, a man who wanted to be the next big action star. You shot four movies with him on film with decent budgets, how did this all come about?

DF: I was hired to work for Danny on his film **DEADLY RUN**, which had a full script and crew before I became involved. I was an assistant to the director, which I was glad to do since it was a change to work on a 35mm feature. But Danny was unhappy with the film's ending so he tossed the last 15 minutes and hired me to write and direct an all-new ending. I ended up getting co-director credit, then I pitched Danny on the idea of us teaming for more moves. He refused to do horror films, and told me my scripts had to be either thrillers or action films. So I did **COMPELLING EVIDENCE**, **VICIOUS KISS** and **DEMOLITION** in quick succession for him, with budgets of about \$250,000 each. Unlike **DEADLY RUN**, he shot all these titles on 16mm but at least agreed to let me hire celebrities for each film. I put Brigitte Nielsen, Dana Plato, Melissa Moore and Lynn Lowry in **COMPELLING EVIDENCE** and had Monique Parent and Marquax Hemingway in **VICIOUS KISS**. By the time we got to **DEMOLITION HIGHWAY** the casting budget was reduced so we could only afford Joe Estevez for our "name." But he did spend a lot for car stunts and explosions on that picture, and we had the effects guy from **DESPERADO** to do our crashes and bullet squibs.

D: I met Danny once and he was a really nice guy, but was he basically trying to buy his way into Hollywood? Didn't he end up having to make his own distribution company to push his own movies?

DF: **COMPELLING EVIDENCE** had really good international distribution in at least 30 countries.



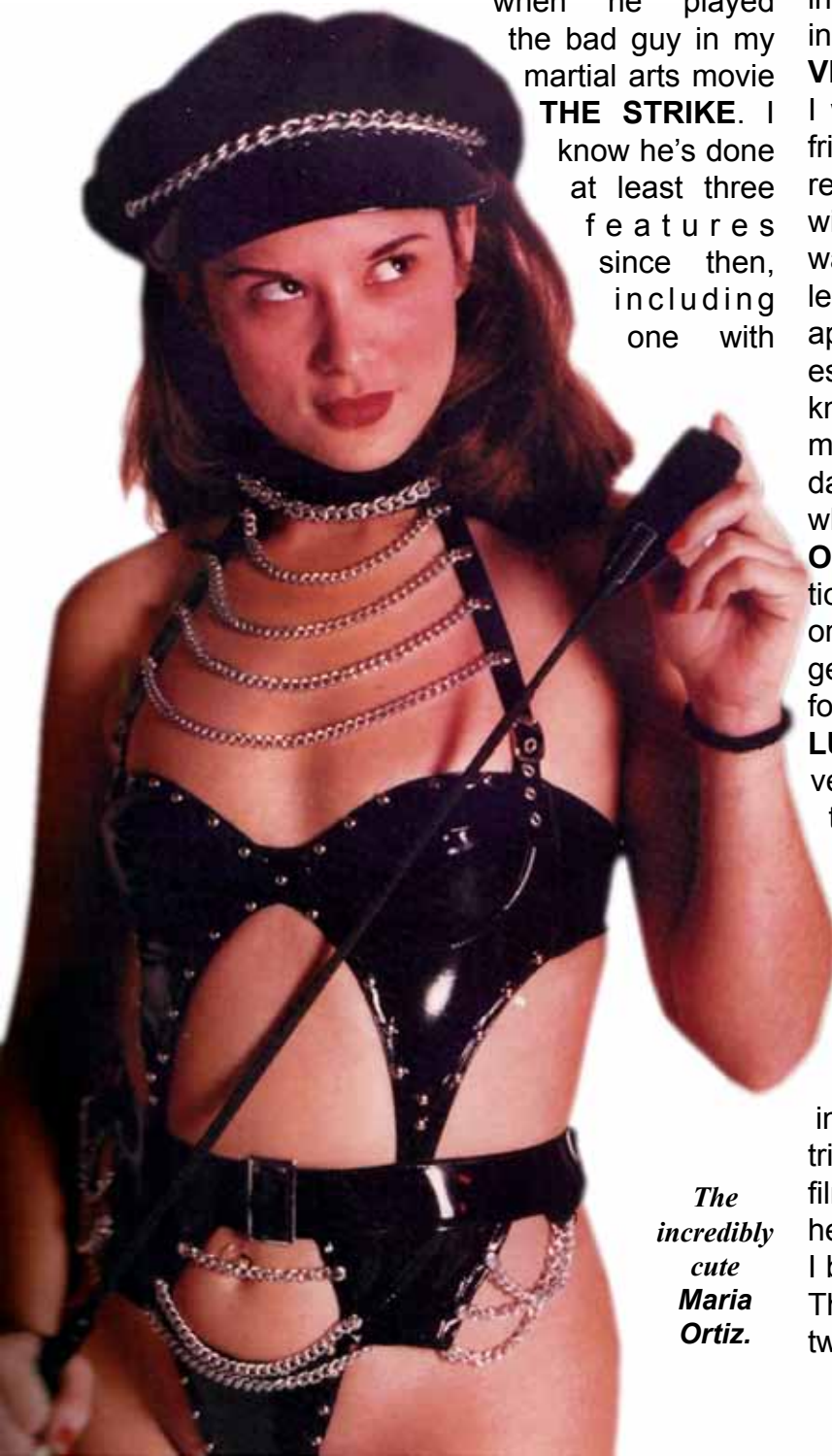
Camille Keaton, star of SAVAGE VENGEANCE and the classic I SPIT ON YOUR GRAVE.



I have seen video covers for it from all over the world, and had a friend in Budapest tape it for me when it played on Hungarian TV. I even got a nice royalty check for it a couple of years ago to bring me up to date on all the international TV showing. Currently all of Danny's films are distributed by David Heavener's company, and he got them all decent DVD releases. Heavener even had them all in Best Buy stores nationwide.

D: What is Danny Fendley doing now?

DF: Don't know... last worked with him in 1997 when he played the bad guy in my martial arts movie **THE STRIKE**. I know he's done at least three features since then, including one with



*The
incredibly
cute
Maria
Ortiz.*

Ginger Lynn that's never been released. From a photo I saw, Ginger played some kind of demon in it with big devil horns.

D: In your involvement with him you worked with some big names. Margaux Hemingway and Dana Plato both died tragically shortly after making your films. Even the up and coming actress Maria Ortiz passed away after making **RED LIPS 2**. I realize this had nothing to do with you, but did it affect you in any way?

DF: I had been a huge fan of Margaux since seeing her in **LIPSTICK** in 1976 so it was great to be in the position to offer her a job when we made **VICIOUS KISS** in 1985. She was very nice to me. I was amazed when she told me how she was friends with my favorite Italian director, Marco Ferreri. So her death, just 10 months after working with her, was a huge shock. Dana Plato's death was several years after working with me, but no less sad. And Maria Ortiz was my best friend and appeared in six movies for me, so that hit the hardest. Maria had the most staggering movie trivia knowledge and was my regular date whenever a movie we both wanted to see came to town. Two days before she died I took her to a video store where our latest film together, **BLOOD AND HONOR**, had just appeared in the New Release section. Maria was upset that her photo wasn't used on the video box. But if she'd lived a few years longer, she could have seen her photo on the boxes for **BATTLE FOR GLORY**, **RED LIPS: BLOODLUST** and **RED LIPS: EAT THE LIVING**. She was very excited by her pictorial in *Draculina* and used to carry a copy in her car to show all her friends.

D: I haven't seen the movie **RED LIPS: EAT THE LIVING**, how was Maria starring in that when it shows it was made in 2005?

DF: We made that in 1996 in New York City. My friend Michael Epstein from Long Island was involved with a new nightclub in the theatre district of Times Square, so he got us permission to film there. Having such a great free location in the heart of New York City was too good to be true, so I brought in Debbie Rochon to co-star with Maria. The footage we shot was intended to introduce the two stories in **RED LIPS: BLOODLUST**, then it

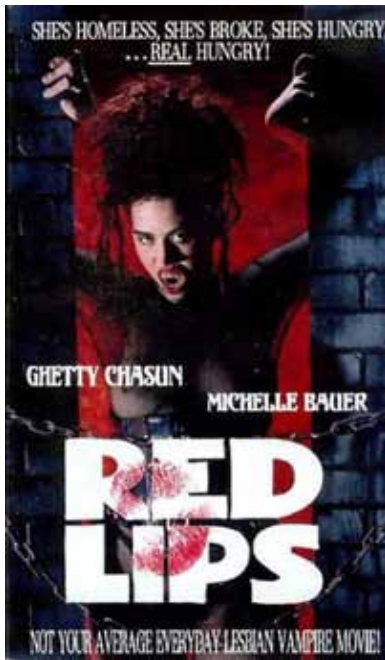
was re-edited to introduce some zombie stories a friend had filmed, and that version was released under the title **RED LIPS: EAT THE LIVING**.

D: You have worked with so many actors and actresses, has any of them completely derailed a project or caused so many problems that you had to abandon a movie because of it?

DF: I would say that wife killer Ryan Jenkins completely derailed that VH1 show I was on [*Megan Wants A Millionaire*] by causing it to be cancelled when the murder story broke. VH1 took it off the air immediately, cancelled our reunion episode, removed all the show's archive clips from vh1.com and have promised it will never be released on dvd or rerun. Of course, that's nothing compared to the pain and suffering her family and friends have to live with. After that, any other bad behavior I've encountered on a shoot isn't really worth mentioning.

D: The movie **RED LIPS** was a very big seller back in 1995 that starred Ghetty Chasun, aka Lynn King. You had introduced me to Lynn prior to that and I hired her as the lead in **GOROTICA**. How did you get associated with her and do you know where she is today?

DF: Lynn was introduced to me in 1992 by my friend Leslie Q. I think I met Lynn at an L7 concert in Nashville... this was a few years before John Waters used L7 for the concert scene in **SERIAL MOM**. Lynn was the perfect star for any horror/exploitation movie and I also put her in two of my Danny Fendley movies, **VICIOUS KISS** and **DEMOLITION HIGHWAY**. Soon after that Lynn attended the American Film Institute and got a degree in cinematography. She was a crew member



on several Hallmark Hall of Fame TV movies before getting her current job as a cinematographer for a religious TV company. She's also married now and had two cute kids.

D: That seems really strange she works for a religious TV station now. Have they seen her past work? Does she still have all the piercings and the punk look?

DF: I don't know any details aside from watching a few of the shows she's filmed. She's an incredible cinematographer and the shows she's making look very slick. One of them was about nuns in a foreign country. As for piercing, I don't see any in her current Facebook photos.

D: **RED LIPS** also starred scream queen Michelle Bauer, who you used in a few movies including a very unlikely film for you and her about the Civil War called **BLOOD AND HONOR**. How did you get involved with something of this nature?

DF: One of the actors on **DEMOLITION HIGHWAY** told me he knew a girl with access to a would-be film producer. So I had a meeting with her, then she introduced me to Dr. Maurice Fagan, an Atlanta dentist who wanted to have a movie made from a self-published Civil War novel he'd just written. He wanted a TV min-series, so I used his novel as a basis for an insanely long script, and we spent 14 weeks filming a three hour movie, all the time drawing nice salaries for myself, Maria and our cast and crew. My original three hour edit was cut down to two and a half hours, then David Heavener got involved as distributor and recut it into



Danny Fendley

two movies with some overlapping footage. He called the second film **BATTLE FOR GLORY**. In the process of recutting the film Heavener ditched some of Michelle Bauer's best scenes, so I was sad to see lots of her best work go. I liked the idea of using Michelle in such a respectable family type period film where she would be covered up from head to foot in "southern belle" style dresses, and Michelle seemed to love it. I thought it was a nice turnabout after all the full nudity she did for me in **RED LIPS**. Michelle even insisted on hanging around after her scenes were filmed so she could help the crew for free... is it any wonder everyone who works with Michelle loves her?

D: Talk about some of your other non-horror movies...



DF: Besides the children's movie **SPACE KID** I directed a martial arts film called **THE STRIKE**, which was

carried in all Blockbuster Videos stores nationwide. An Atlanta martial arts guy produced it and we shot in both 35mm and 16mm. Lots of fun to stage and film all those fight scenes, though the star's wife had a fit when she saw a love scene he filmed with a local stripper.

D: Tell us about your involvement in *Megan Wants A Millionaire*. How did you get picked to be on that show?

DF: There was a nationwide talent search by VH1 to fill the 17 male roles on that show, so I auditioned like you do for any acting job. Everyone is playing an exaggerated version of themselves, but it's basically improv acting. I was called *Donald The Producer*. I eventually beat out over 2000 over guys for one of the roles on the show. They had me come to L.A. for screen tests and must have liked how I did. The executive producer said they were looking for people who "popped on camera" whatever that means!

D: Are you a millionaire?





D: You were one of the contestants kicked off. Was everything pretty much scripted? How does one of these reality shows work?

DF: Actually, every contestant was kicked off except the one winner. It was an elimination show designed to only have one man standing at the end. I was the third one to get the boot, so at least I wasn't kicked out first. Of the 25 or so people they flew to L.A. for auditions, all but 17 of them were sent home after failing their screen tests. When shooting began it was obvious that the producers pre-plan all the scenes, and you have to improv within the structure of each scene. But if the scene plays out a little boring, the producers aren't above stepping in and requesting some drama, like telling one person to start a fight with another person. But very little is actually scripted.

D: You went on *The Early Show* because of one of the stars of the show, Ryan Jenkins, had killed his wife?

DF: CBS had me and the show's casting director as guests to talk about Ryan Jenkins and the murder of his wife. He met her just a few days after filming wrapped on *Megan Wants a Millionaire*.

DF: No more than I'm a preacher like I played in **DEADLY MEMORIES** or a probation officer like I played in **DEMOLITION HIGHWAY**. It was basically an improv acting job. They give you a situation and you have to improv within that situation. I wrote lots of prepared material for myself so I would always have something to say in any situation they threw at me. One of my clips from that show was used on *The Soup* on the E! Channel, and another appeared on *The Style Network*.

CHAINSAW CHEERLEADERS





which he didn't win, and had been married to her about six months when he killed her. I was also invited to be on *The Nancy Grace Show* and *20/20*, but all three shows wanted me the same day so I picked CBS. Last time I checked my *Early Show* interview was still on youtube.

D: Are you trying to get on any more reality shows?

DF: If I heard of an audition I think I have a shot at I might, but most reality shows are incredibly difficult to get on. Thousands of people apply to be on these shows so chances are slim that you'll be picked. But all the same, lots of friends of mine have also been on reality show, such as my **DEADLY MEMORIES** star Blake who was on *The Amazing Race* or Andrea Laing from **CHAINSAW CHEERLEADERS** who was on *Mad Girls Club*. Michele Grey, another actress from **CHAINSAW CHEERLEADERS**, was on *MTV'S Real Life*, and my friend Korie was on *MTV'S Rock of Love*. I was hired to be on *MTV'S TEEN WOLF*, but my scenes got rained out.

D: You never got to marry Megan Hauserman, have you ever been married?

DF: I never thought I had the slightest hope of winning that show. . .I was just happy to be there and have some fun. Shows like that have little to do with reality. . .you just have to



approach it as acting challenge to see if you can get through the rounds and rounds of auditions and screen tests. I was frankly shocked when they told me I beat out over 2000 people for one of the roles on the show! It was just an good excuse to go to L.A. for free, be on national TV, and see how a major budget reality show operated behind the scenes. I practiced talking in *sound bytes* so that my best quotes would lend themselves to the fast editing VH1 likes to use. I wanted to name drop my favorite show *BUFFY THE VAMPIRE SLAYER* so when they asked me how I would feel being dumped by Megan, I said, *"I don't want to end up like Angel in the Season 2 climax of BUFFY where he gets it in the heart from Sarah Michelle Gellar."* VH1 loved that line and used the entire thing in the first episode. It was great to work with the very nice Miss Hauserman and to live in her TV mansion for a couple of days. Anyone out there who has a chance to do reality tv should go for it. . . especially if your co-star looks anything like Megan.

D: You have done a lot of acting over the years, is that something you actively pursue or you just do it in your own movies when needed?

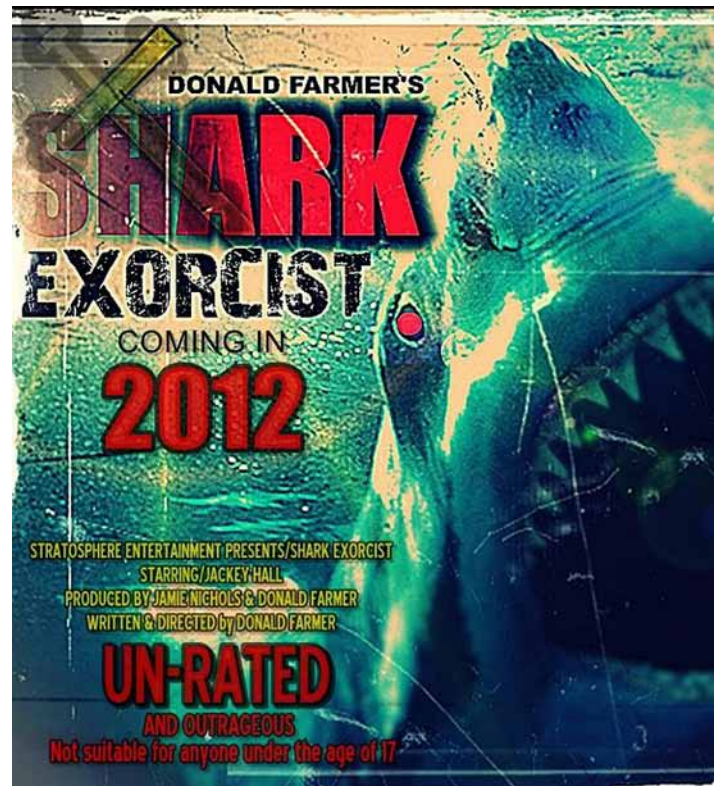
DF: I do acting things occasionally like my zombie bit in **DAY OF THE DEAD** and my cameo in **BLOOD FEAST 2**. This last year I had a five-second-quickie scene in **COUNTRY STRONG**, which was nominated for an Academy Award for "Best Original Song." I was playing a fan having a nervous breakdown. Hey, at least I can say I'm in an Academy Award nominated movie!

D: You seem to have returned to your video roots with your recent movies **DORM OF THE DEAD** and **CHAINSAW CHEERLEADERS**. How would you compare the video market today to when you started back in the 80s?

DF: Today's market for low budget indie films is so much worse than it was in the 80's. How to even begin... I wish it was 1986 again!

D: Tell about your latest project.

DF: I just did a comic documentary about **TWILIGHT** fanatics called **TWI-HARDS**, have shot a few scenes for a new movie called **SHARK EX-**



ORCIST (which can be seen at <http://suicidalproductionsdvd.weebly.com>) and now I'm writing my first comic book, called *Clowns Vs Zombies*. We have a really great artist who's giving it a very EC Comics type of look.

D: What is the one thing you can say about the B-movie market that most people would no know?

DF: I'm not so comfortable in this current situation where probably less than one percent of the B movies being made ever see the light of a projector booth. I'll always put low budget filmmakers of the 70's and earlier, like Joel Reed, John Russo, Al Adamsson, Ted Mikels, etc., in a special category because their films played theatres and drive-ins in big towns and small. Seeing your movie in a video store isn't the same thrill as seeing it the big screen at a movie theatre, so I'm always wishing I'd had more of that experience. Only one movie I worked on, the 35mm **NO JUSTICE** with Camille Keaton, had a theatrical release, and that was only at theatres in the South. For most B movies I saw in the 60's and 70's, I can still remember today which theatre I saw them at the first time. But who remembers which TV you saw a made-for-video or television movie? It all blurs together after awhile.

DEBRA LAMB

The first time I saw Debra Lamb I was shoulder to shoulder in a crowd at a Chiller convention in New Jersey to see her dancing fire-breathing act. I would be involved with her many times after that with various issues of *Draculina*, a *Focus* publication dedicated to her, and at a convention in California where she sat at the *Draculina* table to sign autographs for eager fans. One of the top Scream Queens of the 90s, Debra would rise through the ranks when she suddenly took an extended hiatus in the mid-90s... only to recently re-appear again to regain her throne in the B-movie world.

Beyond her obvious beauty, Debra is one of the most optimistic people I have ever known, her energy and drive is nothing short of inspiring. I had the opportunity to talk to this actress, model and psychic to cover her life, career, and what lies on the horizon.



Photo by Topher Adam

DRACULINA: I know you had a rough childhood. Were you ever able to find out who your real dad was, or is that even a concern of yours?

DEBRA LAMB: I did have it pretty rough as a kid growing up. We had good times, but we also spent a lot of the time on welfare, having to buy our groceries with food stamps and we were literally homeless a few times. I went to eleven different schools and we moved constantly. My mom was married and divorced a few times, but none of her husbands were a father to me. My sister, who is seven years younger than me, knows who her dad is and has gone to family reunions in Oregon, although she isn't really close to him. The identity of my father will always remain a mystery. It bothered me a lot when I was in my teens and 20s, but at this point in my life, it really doesn't matter; although it would have been nice to know.

D: You lived pretty much at a poverty level as you tried to become an actress. Did you ever consider ditching the whole idea and look for an easier profession or simply marry into money?

DL: I had a bunch of crappy jobs, including waiting tables, but I never thought about getting married to some guy with money and ditching acting. I ended up working as an exotic dancer, which made it easier to get by, and it was an easy transition since I had taken ballet and other kinds of dancing since the age of seven. But I was still struggling, and I would often get hit on by well known actors telling me they could help me succeed in acting if I would just dump my long time boyfriend of the time. But I just wasn't that kind of girl. I was very driven to succeed as an actor and I took acting classes every week. I had no interest in becoming a trophy wife.



Super Cycle March 1988

D: You did modeling, strip-o-grams, *Playboy* TV shows... what was your reaction the first time you were offered a job that required nudity?

DL: I've always been a free spirited girl, and I performed in several ballet productions since I was seven. I loved the costumes and the sets. When I was in high school I decided I wanted to be an actress, but I was clueless and had no one to help me. I was completely on my own at a young age, so





one of the crappy jobs I took was as a bikini telegram girl. It didn't pay very well, and I was riding a motorcycle at the time because I couldn't afford a car, so I would show up and have to find a restroom to change in, try to fix my hair, and do the little song and dance with a tape recorder to play the music. The "victim's" office buddies would all laugh and cheer on the birthday boy, and then I would be unceremoniously ushered out, sometimes without a tip. That pretty much sucked. I then went to work at a bikini bar for a couple of years and then was told about a topless bar where I could make more money, so I started working at a neighborhood topless bar called The Star Garden. It was there that I started meeting people who wanted to hire me to do some strip-o-gram videos, and through my hard work pounding the pavement and going out on auditions I got the *Playboy Electric Blue* gigs. So by then I had already been performing on stage topless, and I enjoyed romping around in the nude anyway--and I still do!

D: A lot of girls in trying to make it jumped into the hard-core adult industry because of the money, were you ever propositioned with that? What kept you from going in that direction?

DL: I could very easily have gone in that direction if I wasn't so dead set on succeeding in becoming a serious actor. I did a few nude modeling gigs at the very beginning of my career, and I did the topless stuff for *Playboy's Electric Blue* just to get started and to have something for my resume. Suze Randall hired me to do a little cat-fight video and after the shoot she asked me if I would be interested in doing some nude layouts and told me I would be a natural for porn. I had to tell her, thank you, I'm very flattered, but no thank you. Plus, I knew if I started down that path I would have little to no chance at having the kind of acting career I was dreaming of. Don't forget, that was during the late 80s--things were a lot different back then than they are now.

D: You did a lot of those *Electric Blue* videos, which were kind of soft-core adult movies that were big in the beginning of the video boom. What was it like working on those and was the pay any good?

DL: I really enjoyed working on the *Electric Blue* videos for the *Playboy Channel*. The director and crew were always very professional, they shot on some really nice locations, they had great make-up

artists, and they always had the best craft service! Plus, I got to work with my good buddies, Ginger Lynn, Gail Harris, Becky LeBateau, to name a few--so we always had a great time!

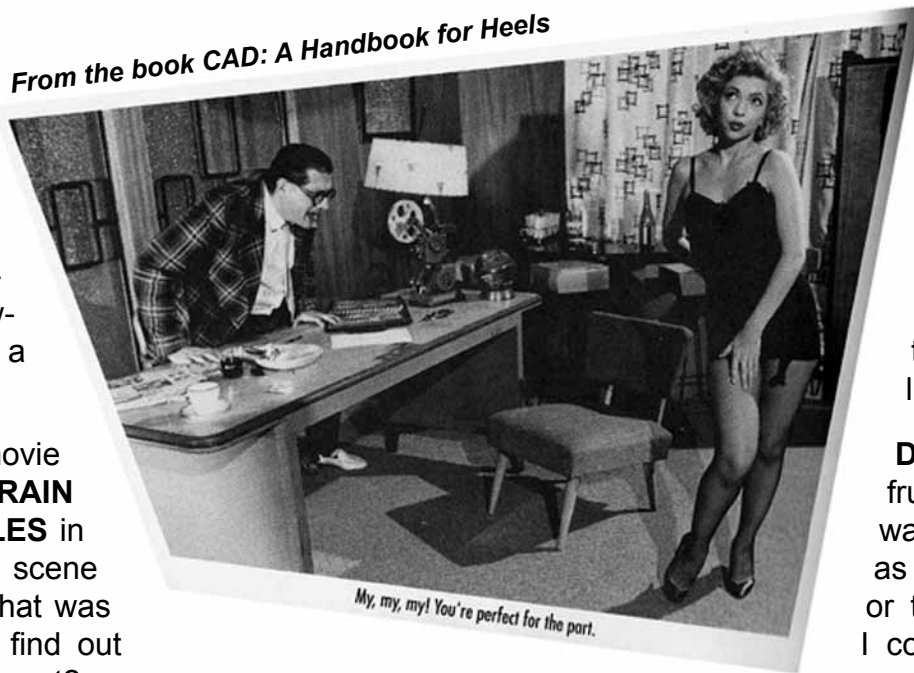
D: Your first big movie was **PLANES, TRAIN AND AUTOMOBILES** in which you had a scene with John Candy that was cut. Did you ever find out why that scene was cut?

DL: I didn't just have a scene with John Candy--I had a GREAT scene totally improved with both John Candy and Steve Martin! Me and John Candy had everyone busting up with our banter while Steve Martin played the straight man. I'm sure the scene was cut because John Hugh's film was a holiday family film, and this scene took place in a strip club that John and Steve's characters walk into to use the phone. John starts up a very silly conversation with me, and then when Steve walks over to drag him away, I start to insult him. I was completely naked except for a tiny flesh colored g-string and a pair of high heels, so I think it's pretty safe to say that that's probably why the scene was cut.

D: Do you think if that scene had stayed in your career may have taken a different path?

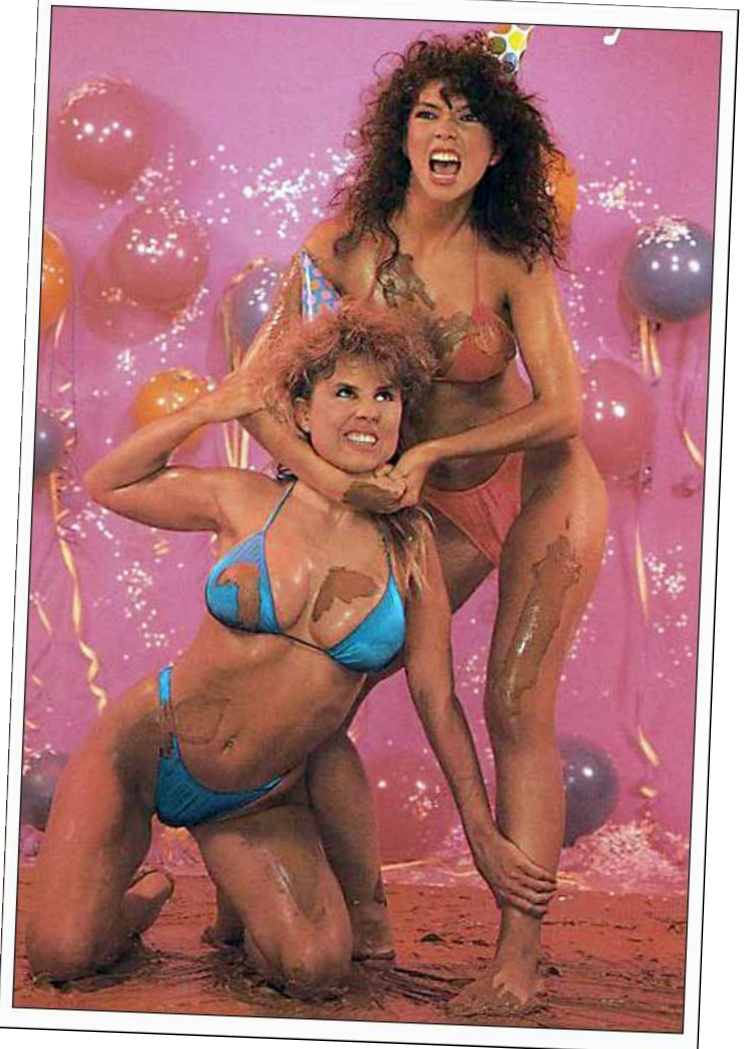
DL: Possibly. I know that I was extremely disappointed at the time. I received an invitation for a screening on the Paramount studio lot, and at the entrance they handed out a promotion for the film listing the cast and crew, and my name was on it. I ended up sitting in front of one of the editors who happened to have seen the scene I was in, and he told me how hysterical it was and that I was very good in it! But when the time came in the film where my scene should have been, it wasn't there. I started crying in the parking lot walking back to the car.

From the book *CAD: A Handbook for Heels*



D: You went through a string of bit parts where you played "hooker 1", "shower victim", "steam room girl"... how frustrating was this time in your life?

DL: I did start to get frustrated. I didn't want to be type-cast as the topless girl, or the fire-eater, and I could see that was exactly what was happening. It got to a point where I had to put my foot down. I started to turn down work left and right. I kept telling these directors and producers that I was only accepting larger roles. I know that some of these people were



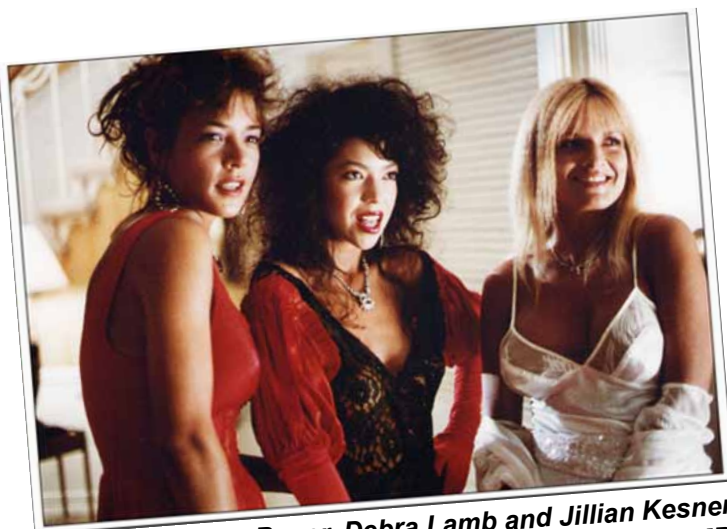
laughing at me, but I didn't care and I stuck to my guns. I didn't work for quite some time, so I started doing student films at USC and UCLA and those turned out to be some of my best roles to date! I loved working with the student filmmakers!

D: You became a fire-eater in hoping it would open up more movie roles. Want to explain what you do to "eat fire", or is that a trade secret?

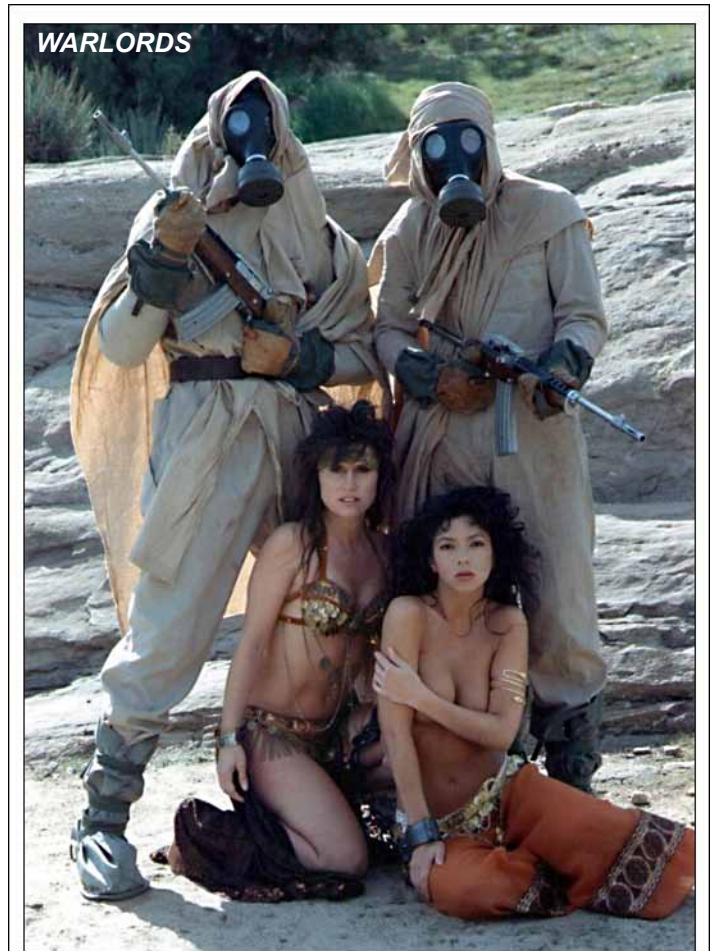
DL: Actually, I didn't learn to fire-eat hoping it would lead to movie roles. I learned how to fire-eat before my film career had really gotten started. My very good friend, Trudy, had been a magician's assistant when she was younger and taught me how to do it just for fun. I was working as a dancer at the time, so I started to incorporate it into my act. It went on from there. There is no trick to fire-eating, but you have to be very careful, of course. And fire-spitting is very dangerous. Lean your head all the way back and stick the fire in your mouth. Make sure the inside of your mouth is coated with saliva. The only real trick to it is to be able to overcome your natural fear of fire.

D: You performed this act in a couple big movies, **WILD AT HEART** and **POINT BREAK**... did you get to meet any of the A list actors on the set?

D: I did meet Keanu Reeves and Lori Petty on the set of **POINT BREAK** since we were in the beach house party scene together. They were asking me about the fire-eating, and they were both very nice. Patrick Swayze was there and he saw me, but we didn't actually speak. In **WILD AT HEART** I was in a scene with David Patrick Kelly and Grace Zabriskie. David and I chatted in between takes. He was also very nice.



Michelle Bauer, Debra Lamb and Jillian Kesner in BEVERLY HILLS VAMP.



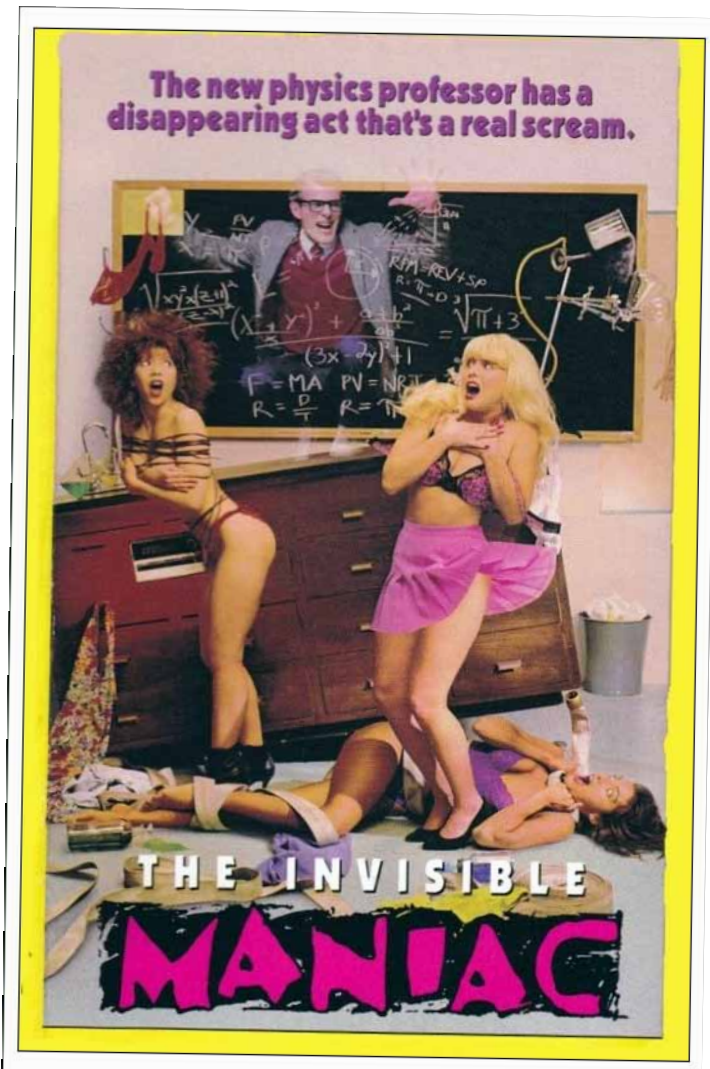
D: You began to achieve lead roles in several B-movies. Were you able to survive off of your acting at this point?

DL: There was a brief period of time that I was getting a lot of good SAG work, and I even qualified for SAG health benefits! I was like, boy--I've made it! Ha, ha, ha! I was able to not have to work for about three whole months, and then it was back to dancing again. Oh, well--it was nice while it lasted!

D: What was the B-movie world like? Did you ever feel you were being taken advantage of?

DL: I never felt that I was being taken advantage of--well almost never. There are the roles being offered to you, and it's your choice to take them or not. As I said earlier, I began to turn down roles to fight being type-cast, but those earlier bit parts are what got me in the door in the first place. It's called paying your dues.

D: I actually saw **STRIPPED TO KILL** in a movie theater when it was released. You played a smaller part in the first one and much bigger role in **STRIPPED TO KILL 2**, what did you think of the



movies and any insider info on what it was like to shoot those films?

D: Well, for one, I'm a big admirer of Katt Shea. She had us do a lot of rehearsals for each of the scenes and she took the time with each one of us to discuss our characters. Both films were working on a tight budget, but with Katt's vision it felt like you were working on a big budget film. It was a great experience, and I learned a lot. I was lucky to have worked on these films so early in my career.

D: How did those films differ from working on Fred Olen Ray films?

DL: Ya' gotta love Fred Olen Ray! That iconic cigar chompin', martini swiggin', fun lovin' guy! I just adore the man! I keep bugging him to put me in another one of his films, now that I've started my acting career back up. I credit Fred for my scream queen status, first teaming me up with Michelle Bauer in **WARLORDS** and again in **BEVERLY HILLS VAMP**, and then bringing me back for **MOB**

BOSS. It was such a pleasure to work with him, and since he's worked with many of the same actors and crew members for years, decades in some cases, you can really sense that family bond.

D: Eddie Deezen starred in both **BEVERLY HILLS VAMPS** and **MOB BOSS**. What was he like when he wasn't in character?

DL: Eddie was great to work with. He's very intelligent and a very professional actor. He cleverly builds his characters on his own natural personality. It's not like he's a totally different person when he's out of character, like talking in a completely different voice or anything, but he's certainly no dope! He helped write the scene and dialog in **BEVERLY HILLS VAMP** where he kills me, along with Fred Olen Ray, right on the spot. It turned out to be a very funny scene!

D: Your career seemed to be at full speed in 1994 and suddenly everything ended. At the time I was doing projects with you while you were living with photographer Steven Palty and had formed Lamb-Light Productions. Suddenly you disappeared... what happened?



DL: Well... Steve and I had been together for about twelve years, since I was nineteen, before my acting career had gotten started and before he got into photography. Over the years we formed a great partnership, but by that time it was already long overdue for our relationship as a couple to come to an end. I became involved with someone with a completely different personality and mistook this person's intensity as love. I quickly got sucked into this person's drama, and ended up marrying this person. I made a brief attempt at reviving my acting career in the year 2000. I was a fire-eating alien in the pilot episode of *Star Trek: Enterprise*, but I was cut out, and I starred in a student film called *Event*, filmed at USC, but it became quite apparent that it was going to be impossible to try to have an acting career while with this person, coupled with the non-stop chaos I experienced during the nine years I was with him. I did finally leave with about \$100 to my name, and I had been working a regular nine to five job when I eventually met my husband, Eric, who is completely supportive of my newly resurrected acting career.

D: You started your own psychic website. When did you realize you had psychic powers and what do you do for people?

DL: I can remember having paranormal experiences since I was a kid. My interest really grew during my teen years and I started reading books on the subject. In my 20's I took a tarot card class, and it blossomed from there. I started to give readings, and I took a series of crys-

tal healing classes from DaEi Walker, author and director of the Crystal Awareness Institute. I also joined a meditation and channeling group. A couple of years ago my best friend, Alison, suggested that I create a website for my psychic endeavors and services. People come to me with all sorts of issues.

D: I'll be honest, I did a psychic session one time because I had to make a decision I was really worried about. This lady told me if I did it would not work out... she was right. But I wonder if she was right, or if she just planted that thought in my head where I was defeated before I began. Our own thoughts are sometimes our worst enemy and we will lose before we even begin.

DL: I do not believe she planted anything in your head--she was most definitely picking up what was already in your head. We are all psychic, we all have the ability to tap into universal knowledge. Some of us are just more in tune with our higher selves than other people. Going to a reputable psychic is a great way to get validation on a subject that we can't see clearly.

D: I get weird vibes sometimes out of the blue. One time I was driving my car down the road on a beautiful day, had the t-tops off, enjoying the sun and all of a sudden everything felt weird. Like the air was heavy, everything went silent... hard to explain but you could feel it. When I went over a hill there had just been an accident and a bunch of teenag-



ers were lying dead all over the highway. I felt this a mile away before I got there, any thoughts about that?

DL: What a horrible thing to witness! But that's exactly what I was saying about all of us possessing psychic abilities. The key is to recognize it and work to develop it.

D: You have always come across as a very excited and happy person, yet you have lived through some really difficult times. Care to share your words of wisdom on how to keep trudging through?

DL: Well, that's just it. You keep trudging through. All any of us can do is to deal with what's in front of us, and as long as we have hope and love--well, that's everything.

D: You have restarted your acting career. What inspired you to get back into the game?

DL: Once I set up my website <http://debra-lambpsychic.com>, I decided to go onto Facebook. I wasn't that familiar with it, but a few friends of mine told me that that would be a good way to promote my psychic readings, so I did. A couple of months after being on Facebook I started getting people wanting to "friend" me, saying they knew me, and then more and more people were finding me telling me that they're big fans of mine--then I started receiving requests for interviews! A fan of mine surprised me by creating a fan page on Facebook called, Debra Lamb Extreme, for me. One thing led to another and I eventually had people who are fans of the movies I did back in the 80's and 90's who are now directors, wanting to put me in their films.



D: Is your husband a fan or did he even know about your past career?

DL: When I first met my husband, Eric, he didn't know anything about the acting. And when I did share it with him, it was just a fun part of my past, until about a year and a half ago. He is very excited for me and extremely supportive. He is so happy for me that I can once again be involved with what I love!

D: What do you have in the works now?

DL: I'll be flying to Florida just before Thanksgiving to shoot some scenes for a film by director/producer Joe Hollow, called **DISCIPLES**. He will

be filming more scenes for **DISCIPLES** in Los Angeles, probably in December. I am one of the co-producers on this film, so I'm doubly excited that this is going to be my official comeback film! The cast is fantastic! Tony Todd, Debbie Rochon, Tom Lodewyck, Camden Toy, Linnea Quigley, Brinke

Stevens, Bill Mosley, BarbaraMagnolfi, and many other favorites! [http://www.disciplesthefilm.com/THE_CAST.htm]

D: What can we expect from Debra Lamb in the future?

DL: I have several film projects in the works for next year, including **DRIVE IN MASSACRE**, and a paranormal show that my partners and I are developing. I'm writing a screenplay as well.

I just want to thank all of the many loyal fans out there who have given me their love and support! Without you, this would not be possible!

Everything you want to know about a Neo-Nazi but was afraid to ask

COMMANDER JEFF SCHOEP

Okay, I will admit it. My knowledge of neo-Nazis is limited. In fact, my only references to Nazi organizations was **ILSA THE SHE WOLF OF THE SS** and that funny part in the movie **RAT RACE** where Jon Lovitz and family run into a mishap with some skin heads and steal Hitler's car. It came as somewhat of a shock when an episode of *60 Minutes* ran a story on Jeff Hall, a neo-Nazi leader who was killed by his ten-year old son as he slept. Although *60 Minutes* unsuccessfully attempted to blame the Nazi influence the boy was brought up around turned him into a killer (he turned out to be just a rotten kid), it did successfully open my eyes to the fact that there are hundreds of neo-Nazis across the US trying to get the message of white supremacy out to the public.

60 Minutes had a brief conversation with the NSM leader (National Socialist Movement) Jeff Schoep that really revealed very little on the workings of the organization and just had me wondering

even more on what made them tick. After doing a search on the Internet I found that there are actually several organizations, most of which do not get along with each other (kind of killing the idea of an all-white organization getting along any better than a multi-cultural union), NSM seemed to be the biggest and most prominent of all. Unsatisfied with the quick sound bytes and tiny Q&A presented by various news outlets for shock value but giving no real substance, I decided to contact Commander Jeff Schoep and present him with some questions to find out all I could about a neo-Nazi. The Commander was not completely ready to answer all questions saying I was "antagonistic", and he never did respond to my follow-up questions about the KKK, but he did paint a little clearer picture about himself and NSM.

I am sure I will get some grief over running this article, but I like to uncover all I can about anything I find unusual (much like my interview with the Satanists some time back). I do not support anything the NSM stands for (except for that flat tax rate, everyone pays one flat rate... I have always been for that, think about it) but still think it makes for interesting reading. In order to get this interview I did promise to offer up the NSM contact info:

National Socialist Movement online visit: www.nsm88.org or by mail at National Socialist Movement PO Box 13768 Detroit, MI. 48213.

DRACULINA: I've read little about your childhood, was wondering what kind of environment you grew up in and what steered you to becoming a Nazi.

JEFF SCHOEP: I grew up in a typical American household, and had the same upbringing as most other working class families. We do not prefer the term Nazi, we consider ourselves National Socialists. I enlisted in the Movement later on in my teen years. Most young people are not very politically astute, however around the age of 18, give or take a few years either before or after most young people develop some understanding of politics, and



the ways of the world. The same could be said for myself. National Socialism appealed to me as a strong, just, and wise political movement which was not based on hate, but on concern for our folk, therefore it seemed like a natural fit, or perhaps a higher calling depending on how one views such things.

D: You became leader of the National Socialist American Workers Freedom Movement in 1994 and then changed the name. How did you get appointed and what changes did you initiate?

JS: I had become active in the local movement at a young age, and was highly active in various levels of the Organization. I started out as a new Party member, and was later appointed a local group leader, and moved up the rank structure from there. I was appointed to run the Party by our former Leader when he retired from active duty. The NSM was originally formed between 1973 and

1974 by Robert Brannen and several other men whom originally served with Commander George Lincoln Rockwell [the founder of the NS Movement in the United States]. It is unclear the exact year that the name of the Party was changed from NSM to NSAWFM, I believe it was in the late 1980's, but that was before my time, therefore I am uncertain of an exact date. In the 1990's I changed the name back to our original name. The name NSAWFM always sounded too long, unmemorable, and was not true to our roots in my opinion. When I joined the Party it was fairly small and I had never envisioned leading it for any reason. I was really young when I was appointed to lead the Party and it took a few years to get things really rolling forward. I learned via experience, and with assistance from men that had served with Commander Rockwell in the past was a big plus.

In regards to changes, at first it was returning to our original name, from there we branched out



NSM Missouri Protesting Illegal Immigration.

into many different ventures. In early 2008 a major change we enacted was the retirement of our Traditional Brown shirt uniforms, which had been used since the early days of Commander Rockwell. We switched to the Black BDU [Battle dress uniforms] for all street and public actions, we now only use the traditional uniforms once a year at the National Meeting to honor the founders of our Party and the old traditions. Commander Rockwell used the traditional uniforms in order to break through the media blackouts of his era, and catapult the Party into the mainstream as a viable alternative, make the Party a household name. We have already accomplished that with the NSM, and are well known in the U.S. and abroad. With that being said, we felt it was time to streamline our image, as it was time for us to take things to the next level of success and progress. Furthermore, some Americans were under the misconception that we were a German only Movement, or some Foreign entity, it was vital that we made it clear we are for America first, and our ranks are filled with Americans of many different [white] ethnic backgrounds.

D: I've read where you claim the Holocaust was a hoax. Do you really believe that?



JS: If you mean the Communist holocaust of Christians in parts of Russia and the Ukraine, it certainly was not a hoax, some figures state perhaps as many as 15 million people were murdered by vicious communists. There have been many holocausts throughout History, it really just depends on which one you are speaking of. Some might consider the war of white settlers vs. the American Indians during the settlement of America a holocaust. I assume, these are not the holocausts you are speaking of, considering the television bombards everyone with the alleged Jewish holocaust during World War 2. I am not a historical revisionist, or historian, however upon lengthy research of the alleged German holocaust against the Jews, one can clearly find the facts. Yes, many Jews died, and the death of any person is a tragedy, however

the 6 or 8 or 12 million dead story is a hoax, and a proven hoax. The World census population figure on Jews before World War 2 was about the same as it was after the war. The census stated there was approximately 12 million Jews in the entire world at that time, and about the same after the war. The American Red Cross whom monitored the Prison camps stated that approximately 500,000 Jews died of all causes during the war. Some died in the fighting, some of typhus, and towards the end of the war some of the prisoners were dying from starvation. I am not attempting to make light of the death of 500,000 people, just clearly stating the 6 or 12 million figure is a hoax. The Jews were not the only victims in that horrible war, countless people died on all sides, and war is never something to make light of. To answer your question, the facts are out there for those with eyes to see, ears to hear, and an open mind to consider that just maybe what the television set tells us just might not be true.

D: How do you explain all the footage we have had to watch growing up from World War 2 with piles of bodies being pushed into ditches?

JS: This is the reality of war. There is nothing to explain about this matter, war is a horrible thing. I can elaborate on Communist brutality, or even the allied firebombing of Dresden which was a non-Military target filled with only civilians, or the nuclear bombs dropped on Japan which resulted in massive civilian casualties. It may come as a surprise to many of those who read this interview that today's National Socialist Movement does not relish in war or death, as the television propaganda might want people to believe.

D: Why do Nazis have so much hatred for Jewish people?

JS: National Socialists do not hate for the sake of simply hating, its not about HATE at all! The Jews are not our concern, our concern is white people. Politically we are National Socialists, but we are

also heavily involved in the White Civil Rights Movement. WE believe that every race and people have the right to exist. National self-determination is the right of all people, even Jews. A big issue with the Jewish people throughout history has been their undermining of various nations and governments throughout history. Even our founding fathers here in America were wise to the Jewish problem. In 1789 Ben Franklin was quoted in the Pickney Papers circa 1789 as stating *“If we do not exclude the Jews from our Nation within 200 years our children will curse us”*. Various other nations from England, to Spain, even Ethiopia in Africa had expelled the Jews from their nations. It cannot be possible that the entire world is evil, and the Jews are just hapless victims of every race and culture in the world, there must be some reason for this to happen to them wherever they have traveled. Therefore, it is critical that they have a nation/homeland of their own. The British had hoped to help them with that by giving them parts of Palestine in 1948, which later and has since become the pariah of the Middle East due to the extreme hatred all of their neighbors have for them, due to their own seizures of land beyond the 1948 agreement. Adolf Hitler had proposed the island of Madagascar as a Jewish homeland, which probably would have worked out better than placing them on Arab lands.

D: The United States has pretty much been known as the melting pot, isn't it very likely that there are some members of the NSM that could have undesirable races in their family lines, essentially making them not a true member of the Aryan race?

JS: If a person looks white, acts white, and thinks white, then they are white. A person can research

back into their family tree/bloodlines, and find out these things on their own. If a person feels that they are not white then they should not join a white movement. There are other groups out there for the various races. Most races to this day do not mix outside of their bloodlines, and should not as it is the destruction of both cultures. People care about purebred dogs, horses, etc. but when it comes to their own bloodlines a small minority of people do not seem to have any self worth or pride in their bloodlines.

D: You state in your *“25 Points of American National Socialism”* that all non-whites should be ran out of the country, along with Jewish people and homosexuals... I really don't think that is even possible.

JS: Our ideal nation would be all white, however our current goal is to represent white interests here in America. If America erupts into a race war or civil war these types of things could come to pass, however in the current state of matters we are not considering driving anyone out as we respect and follow U.S. laws and remain 100% legal in all we do.

D: You also state that all murderers, rapists, pedophiles, drug dealers, etc... should be dealt with severely. In saying that, how would the leader of the California chapter, Jeff Hall, 10-year-old son be dealt with if NSM were in charge?

JS: We do take a hard line stance on murderers, rapists, and pedophiles. Especially with pedophiles, we do not feel these people can be rehabilitated. I am not answering your question about Jeff Hall's son, as the trial in that matter is still ongoing and I do not think it is an appropriate question.



D: You have come under fire for your own past for having children out of wedlock and for petty crimes. Wouldn't all of this go against what the NSM stands for?

JS: I am not answering this question, it is antagonistic in nature.

D: You have a youth section of the NSM called Viking Youth Corps that caters to kids 14-17 years of age. Part of their training is military. Why do they need military training and what are you trying to instill into the youth?

JS: The format of the Viking Youth can be found here at www.nsm88.org/youth/vycjoin.html It says military skills, this is more like survival training such as the Boys scouts, not actual training with firearms. The Viking Youth is a very small element of the NSM, as we have strict guidelines for any youth that wants to be involved, such as signed parental consent. The NSM is really an adult political movement, however the VYC Division was created for those parents who choose to involve their youth in some level of Party activity.

D: The swastika is associated with Hitler and ruthless killings and despite your message of non-violence in your demonstrations and NSM dealings;

your group wears almost military looking Nazi gear with the swastika armbands and flags. Why wasn't a new symbol created to represent the neo-Nazi movement?

JS: We created the NSM shield and flags, which incorporates the American flag as well as the swastika. The swastika pre-dates National Socialist Germany, and is ancient to our History as a people. It was a symbol of the sun, and is even used in other parts of the world, and in the ancient world. It is a powerful symbol for our folk, and to our enemies it is unmistakable. I am asked often by reporters why we do not change our symbols, and my answer is simple. It does not matter which symbol we or any other white rights group uses, if you stand up for white interests you are called a Nazi in the press, so it makes no sense for us to abandon our symbols. There are other groups here in America that do not use it, yet they are also called Nazi's in the media. Furthermore, the NSM is considered the largest of the pro-white groups in the U.S., so it must be working out ok for us.

D: If the United States were to adopt Socialism, what would be the fundamentals of a socialist society?



JS: Not Socialism, I think what you mean here is National Socialism. You might get the leftist Socialist/Communist types upset by calling National Socialism (Socialism). Our Party Platform is available here in various different languages: www.nsm88.org/25points/25points.html

D: How many people belong to the NSM?

JS: We do not give out exact numbers regarding our active supporters. We have supporters in every State in the United States, and a number of overseas Offices as well. Our active State and local offices are listed here: www.nsm88.org/units/contact.html

D: There are many neo-Nazi organizations and none of them seem to get along. I read many accusations against you concerning your wives and children and lack of employment, and that you're using the NSM funding for your own personal gains. What do you think of these accusations and doesn't it seem that even if an "all-white" nation was ever achieved that nothing would really change and in fact, probably get worse as it seems that all of these organizations with the same goal can't seem to get along with each other.

JS: Good question. It is true that there is some infighting between various white groups in the U.S., however you will not find any of that now or ever on any sites run or operated by the NSM. It is also not true that none of the groups get along. The NSM has worked with many of the various pro-white groups in America and I have personally attended and spoken at events sponsored by various different movement groups. Many of the groups do work together, and nearly all of our public events have guests, and sometimes guest speakers from various different pro-white groups. We have a good relationship with many of the other groups. The truth of the matter is this, those groups that are openly infighting online, are in my opinion agent provocateurs, sometimes proven, sometimes just speculated. Most of those engaged in public online drama are very small entities with at best a handful to a dozen supporters or members. None of the serious groups engages in these things, and if we have problems we handle them in real life not online like the cowards en-

gaging in these online slander campaigns. During the Civil Rights Movement in the South the KKK was strong and resisting forced integration of the South, and the system at that time spent a great deal of money, manpower, and resources to set up fake Klan groups, create dissension, and attempted [sometimes successfully other times in failure] to break up the stronger Klans. The same tactic is likely in practice today, only now it's easier, any idiot can form a website or blog and make up any crazy thing, or create a false front group in order to attempt to make chaos, or break apart the progress of any group or individuals deemed a threat. We see this all the time. I have been the target of these types for years. Strange men who are obsessed with my sex life, what woman I happen to be with at the time, or past wives and girlfriends is really laughable, and it only shows how desperate these people are. I do not think most people care who happens to be in my bed, unless we are doing a story on my sex life of course. The same small handful of desperate men who are obsessed with my sex life, my home life, also make claims of mismanagement of NSM funds in hopes people will not fund the NSM. It goes hand in hand, character assassination along with attempting to undermine the finances of our operations. The attempts to discredit the work of the NSM, and my work on behalf of the NSM have proven to be worthless.

The differences between the legitimate pro-white groups are minor, some of us differ on religion, some political stances, or tactics, these minor things can be sorted out at a later date, and are not of great concern. The illegitimate groups are a tiny minority and most of the other groups do not work with them, and know them for what they are already; agent provocateurs or mentally ill weirdos. They exist mainly to discredit the real groups, and to try and dissuade new people from getting active with the existing groups.

D: What is the NSM long-term plan? What do you plan to do to achieve your ultimate goal?

JS: I will refer here to our 25 Point Program. What we plan to do is continue on our current path of public activism, border patrols, white civil rights issues, and community outreach.

DEATH SCAN

Please note that these video reviews are from movies you can watch instantly on Netflix. These movies are also available on DVD, but why not save some money and just spend the \$8 a month to watch these “gems” on the cheap. I am only reviewing movies that were made in the last two years and the most recently released movies on Netflix Instant View.

BLOODLUST ZOMBIES

Starring Alexis Texas, Janice Marie, Adam Danoff
Written and directed by Dan Lantz



I am usually a sucker for a cheap zombie movies (I even liked **FLIGHT OF THE LIVING DEAD** despite a room full of people I was watching it with boeing the television) but **BLOODLUST ZOMBIES** really doesn't classify as a true undead flick.

The story takes place in a military weapons facility where they have developed a chemical that will make the enemy turn on itself, causing a (please don't read the next word, you must have clearance to hear this) “bloodlust”. Why not make the enemy kill themselves and save all our own military people the trouble? Sounds feasible, but unfortunately the cat that they infected for testing gets loose (yes a cat, did it eat the lab rats? God, there were problems with this formula from day one!), attacks one of the workers and... well, you know the rest of the story.

All a zombie movie needs is some way to get the initial person infected then things sort of take care of itself... unless the movie is written by a twelve year old, then you get cheap boobie jokes and obviously sight gags that you see coming a mile away. Our assorted characters include Judy Miller (Janice Marie), the woman behind the development of the drug after her husband was killed in the military by the people he was protecting

(dammit, you didn't have clearance to hear that either!). Darren (Adam Danoff), the four-foot tall salesman who thinks of nothing else but scoring with a woman and the star of the movie is Andrea played by Alexis Texas, the hot blonde secretary that loses her clothes ten minutes into the movie. There are other characters in the movie but they pretty much just serve as zombie food and have no other redeeming qualities.

This movie was obviously shot on weekends at somebody's relative's office building. Although it didn't look bad, there was minimal setup time and zero camera creativity. It also appeared to be shot whenever an actor or actress was available as the majority of the scenes never include more than a couple people. There is never the great zombie attack where several zombies are trying to bust down a door to get the group, it is always one zombie against one victim making it very anti-climatic. Come on folks, lets do our zombie research here! Whenever someone dies in the movie you feel nothing for the victim, other than you won't have to listen to anymore of their stupid jokes... so, I guess you do feel a sigh of relief as each person passes away.

The big “star” draw is Alexis Texas. She has been in over 250 movies in less than five years with such classics as **ASSES OF FACE DESTRUCTION** and **FUCKED ON SIGHT...** oh, I forgot to mention, she is a porn star! If you tuned into **BLOODLUST ZOMBIES** just to see Alexis boobs, just head over to her website and you can see that and a lot more than you will ever want to see. This girl can shake her ass... I mean, literally, she is not dancing; her specialty is shaking her ass! For Alexis first delve into almost legit movie making, she didn't do too bad... or should I say she did better than everyone else in the movie... but the bar was not set too high. If you really want to see Alexis in a terrifying movie you should skip **BLOODLUST ZOMBIES** and check out her **BUTTWOMAN VERSUS SLUTWOMAN** or **CUM BUCKETS 8!**

I hate to completely destroy this movie without any compliments so I will give it thumbs up for its few blood spraying gore effects, and my favorite scene in the whole movie is a very good decapita-

tion that almost made me glad I sat through the whole thing. If I can just watch 19 more movies this month on Netflix Instant View, this movie would only have cost me 40 cents to view... shit, I still feel ripped off!

STRIPPERLAND

Starring Ben Sheppard, Jamison Challen, Maren McGuire, Ileana Herrin, Lloyd Kaufman, Linnea Quigley
Written by Brad McCray
Directed by Sean Skelding



For no concrete reason all strippers become man-eating zombies and when Idaho (Ben Sheppard) and Frisco (Jamison Challen) meet up with Virginia (Maren McGuire) and West (Ileana Herrin) they make a pilgrimage to Oregon to look for Virginia and West's "Grandbo".

If you didn't pick it up from the title, **STRIPPERLAND** is a parody of **ZOMBIELAND** with an almost identical story that replaced your normal zombies with stripper ones. We have the same rag team of misfits; Idaho, the kid with his list of stripper zombie rules, Frisco, the tough guy would loves to kill zombies and drives a Hummer and the two sisters – the tough West and the nice Virginia.

It is somewhat unusual to do a parody of a movie that is already a parody itself of zombie movies, and **STRIPPERLAND** follows the script so closely has you wondering what they were thinking. At times you wonder if writer Brad McCray was sitting at his desk with the **ZOMBIELAND** script and bottle of white-out to make his uninspired alterations. It is a good title, a good concept, but it becomes impossible to enjoy as you continually compare the scenes to **ZOMBIELAND** throughout the picture, and **STRIPPERLAND** doesn't come close to the same level. With stripper zombies you assume the parody would be a sexier version of **ZOMBIELAND**... forget that. There is a little nudity, but not any appealing nudity. The sexiest

scene in the movie is when Maren McGuire and Ileana Herrin decide the only way they are going to get through a hoard of stripper zombies is to dance like strippers, unfortunately this is too little too late to spice up this non-erotic rip-off. The gore is there but regrettably it is heavily laced with obvious computer effects that take away its impact.

A couple cameo parts are thrown in to try and entice the true diehard B-movie fans. Lloyd Kaufman (Troma) appears as the dad to Idaho in a very short overacted scene (tell me doesn't look like Mel Brooks?) and Linnea Quigley (**HOLLYWOOD CHAINSAW HOOKERS**) is "Grandbo", the grandma of the two female stars... My God, nothing seems more depressing to me than Linnea Quigley playing a grandma to two twenty something girls in a horror movie!

For anyone that has not seen **ZOMBIELAND** might find some tidbits of entertainment in this video. But for the rest of us, this is a waste of a good title and a good concept. Zombie movie rule number 1: Never make a parody of a parody...

FRIGHT FLICK

Starring Chad Allen, Daphne Khoury, Richard D Curtin.
Written by Israel Luna, Todd Jenkins
Directed by Israel Luna



The leading lady is killed on the set of a no-budget horror flick, the body disappears and the murderer is never caught. When the group unites to shoot their next epic gore movie murders once again take place and one by one the cast and crew find their demise in gory brutal fashion. Who is the killer? Why does no one ever call the police? Be sure to get into your "throw logic out the window horror mode" so you can try and sit through **FRIGHT FLICK**.

Modeled after the slasher movies of the 80s, **FRIGHT FLICK** seems to have a decent story idea that is virtually destroyed by the characters. Who killed the big busted shower scene girl at the be-

ginning of the story (okay, I appreciate big boobs as much as the next guy but take a look at the face! This girl was obviously picked up at a low-end strip club where she worked the day shift... gag!), was it the director Laurent (Richard D. Curtin) who seems to have affairs with the girls and the guys in his movies, producer Jenkins (Todd Jenkins) who is pissed at the director for stealing a script of his and calling it his own, Angela (Daphne Khoury) who is tired of playing supporting roles because her boobs aren't big enough for the lead... the shopping list of suspects goes on.

I have read this movie cost \$100,000 to shoot, and I am wondering what the other \$95,000 was spent on. I can only assume that it was they blew some of the money on the cherry convertible Plymouth the killer drives around in, or the 58 Chevy or the prime 70s Corvette driven by the money man for the movies they make. If that is the case, being an aficionado of cars, I take my hat off to you, money well spent. I'm sure the producers aren't too happy the money didn't end up on the screen, but you scored big with some nice cars.

There is a lot of blood in this movie, a lot of pointless **FRIDAY THE 13TH** killings, and some nudity, but unfortunately from the two ugliest girls in the picture. It does feature Chad Allen, a big TV star who has been in countless TV shows including a regular sting on *Saint Elsewhere*. He was actually the best actor in this movie but it really can't say much for his career and where it is headed having to step down to a movie like this.

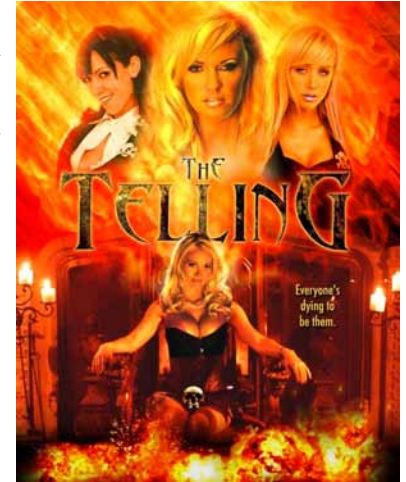
I think I would have enjoyed this movie if it wasn't for the fact that everyone in the story is so pretentious. You can only listen to people bitch about their job and how they are being screwed over for so long, you are rooting for the killer to off some of these people so you don't have to listen to them whine any more. And what is it with the flamboyantly over-the-top gay characters? Haven't we run this joke into the ground by now?

I enjoyed the twist ending but by this time the movie had drug on for too long for redemption. They could cut 20 minutes out of the movie, did a little work on character development, convinced the writer that he isn't that funny and needs to cut back on his supposedly clever jokes, this could be a decent flick. Not great, but there were enough twists and turns to keep your interest. And for

Gods sake, shell out a little cash to get a girl we actually want to see her take her clothes off!

THE TELLING

Starring Holly Madison, Christina Rosenburg, Bridget Marquardt
Written by Joe Lessard
Directed by Nicholas Carpenter



After sitting through one bad movie after another I guess I was

a little slaphappy when I started up **THE TELLING**. I was so mesmerized by all the beautiful women in this that I thought I was watching one of those *Playboy* videos... wait a minute, Holly Madison, Bridget Marquardt... this is a *Playboy* video disguised as a really bad horror movie!

Yes, it is the girls from *The Girls Next Door* teaming up to attempt to make their entry into the horror field. They got Hugh Hefner to let them use his *Playboy* mansion, Bridget Marquardt (who also produced this movie) got her boyfriend to direct, and they got Joe Lessard, a man that was a production assistant on a few movies, to write it. I mean he was on some movie sets, he should know how to write a horror movie, right?

The story revolves around a sorority who plays a trick on a girl that causes her to commit suicide. So, the next year when they have their sorority pledge that have to be a little more user friendly and after they narrow down their choice to three girls, they have each try and impress the group with "the telling" of a scary story, which consists of: 1) A boyfriend who is in trouble for letting his old girlfriend stay at his house with his new girlfriend, brings home a doll he finds in the trash as a present but it turns out to be killer doll. 2) Some out of work actress takes a job in a spooky old house (we know this because it was shot in black and white) with a bunch of creepy movie people (okay, creepier than normal creepy movie people) that turn out to be (spoiler) undead. 3) Three girls make a prank phone call and listen to someone get killed over the phone, the killer tracks them

down for revenge?

Okay, this movie has top-of-the-line expensive looking locations, a collection of one drop-dead gorgeous girl after another (in this movie even the girls that are supposed to be homely are... well, I would like to live on the planet where these women are considered the ugly ones!), yet they still can't seem to make it work. Acting ranges from horrible to okay, but the real problems here are two-fold; 1) Joe Lessard script sucks. It is the most paint-by-numbers stories you have ever seen. There are zero surprises here. 2) How can you fill a movie with *Playboy* Playmates and not show any skin? There are a couple brief nude shots of supporting players but that is it? Really? Wasn't the *Playboy* channel one of the possible buyers for this flick? What the hell was the producer thinking... oh yeah, that's right it was Bridget Marquardt.

Despite all my bitching about this movie I actually had an easier time sitting through it and had my fingers crossed that it was going to thrill me. But of the three stories, the only one that I actually kind of enjoyed watching was the three girls making the prank call and the killer coming to get them. It was dumb, I mean why would a killer come get someone because they heard him kill someone over the phone? Not sure if you can pick out a person in court by voice, especially when they were using a voice changer. But nonetheless, I found it amusing to watch these women react irrationally to something that they could so easily escape.

I'm sure the movie didn't cost any more than a usual Friday party at the *Playboy* mansion. Hopefully the next time they make a horror movie they choose some better material to rip off.

THREE SLICES OF LIFE

Starring Kaylee Williams, Jack Guasta, Toya Turner, Deneen Melody

Written and directed by Anthony G Sumner

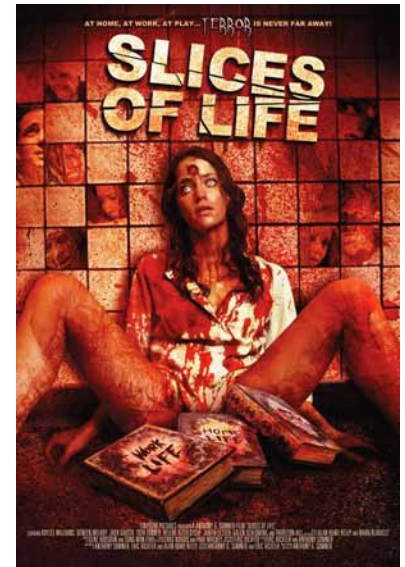
It's another bow to *Tales From the Crypt* with three short stories wrapped around a girl that wakes up in front of a hotel and is told that she works there, she draws pictures, and she must be having one of her episodes. Without much question she resumes her duties at the front counter as she looks through her book of drawings, and

each one tells a story. 1) A nerd with on-line diploma wants to become an IT guy, releases a program that affects everyone he sends it to, turning them into zombies. 2) The Amber Alerts keeps ringing out for little girls missing and a pregnant woman keeps seeing the girls. The story comes to climax

when she is face to face with the kiddie snatcher and a final showdown. 3) A girl who is sexually attacked by her Uncle clubs him in the head and makes a run for it with her brother. Unfortunately they end up running into a girl who is held captive in her basement by her father and they find out why when they release her.

I have never seen a movie get lambasted so badly by viewers on Netflix, getting only one star and a whole lot of slack for being one of the worst movies they had ever seen. I take issue with that because I just sat through titles that got 2 and 3 stars and this movie was no worse, and in some cases a little better. If you like cheesy gore, this movie is for you. The effects go from the, "hey, I got some packets of ketchup lets go make a mess" to just a level just below Tom Savini. I take my hat off to any production that is willing to shower the walls with blood. Nothing is more irritating to see a no-budget movie where they strategically place a sheet or plastic anywhere the blood may go. Nothing screams "amateur" more than protective blood splattering apparel. (I actually ran camera on a movie where the director argued with this wife for a half an hour about possibility of getting blood on their new carpet. I talked him into shooting it anyway... they were divorced a year later).

The first tale of office workers turned into zombies might have been decent if the acting wasn't so bad and the idea of anyone opening this infectious program could turn into a **DAWN OF THE DEAD** type zombie was feasible. Okay, I know that no zombie infection is really feasible, but the story has to put that little "yeah, maybe that could



happen” seed in your mind for any zombie movie to work. This one doesn’t succeed at that. And the story really killed it for me when he wastes his time trying to get some woman on a “love link” site to like him. I don’t care if no one likes you, to try and win the affections from a woman that looks like Divine is just ludicrous. If this is as good as you can do, stay alone! This lengthy scene in which he caresses a keyboard that has turned to skin and a mouse that now looks like a vagina was the most horrifying part of the story for me. Listening this Sasquatch moan in pleasure was just nauseating... maybe they made her up to look that bad and this was supposed to be this way. I hope so, because if this was supposed to be a sexy part of the tale it failed miserably. My favorite part of the story is when an actual cute employee comes up to our nerd and tells him that she has always liked him (SPOILER ALERT) and the cops blow her head off thinking she is a zombie, just as she is about to kiss him. They drag him out of the office as he cries, “*but she liked me!*”

The second tale of little girls being abducted might have been decent with a little tighter editing and little better story structure. You take the long route of little girls in really bad zombie makeup scaring a pregnant woman who can’t seem to get any support from her husband, who is a cop. Can’t say much about this without giving it away but with the limited choice of suspects it isn’t going to take much to figure it out.

The third tale is my favorite of the bunch. Susan (Deneen Melody) has been sexually abused by her Uncle but has been keeping quiet until her brother can get through school and they can move out. But her brother comes home early one day and the Uncle has Susan bent over the kitchen counter doing his thing... which he ends up getting hit in the head with a cast iron skillet. Things get really interesting when they are on the run and find Elizabeth Nadasdy (Judith Lesser) chained up in the basement of her home, they had just found her father in the front yard of the house injured and took him to the hospital, they return to the house for any money, food and any clothes they can find. When they release Elizabeth they find that maybe she was chained up for a reason. Turns out she has something between her legs that needs to be fed and she makes a meal out

of the Susan’s brother. No matter how bad the effects looks, you got to love a snake like creature coming out of a girl who is spread legged on the floor (okay, now I am officially a perv). This shot is just hilarious and gross all at the same time. The little sock puppet looks like the baby brother from **DEADLY SPAWN** and it is more than apparent that it is coming out of a hole in the floor in front of Elizabeth’s vagina, not out of it. But, nonetheless, it is great watching the cheesy effect sliding across the floor and into... well, I don’t want to give everything away. This scene gets my “buckets of blood” award for excessive splattering.

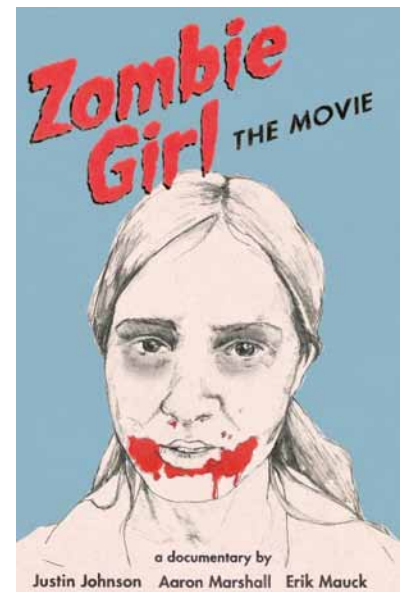
This entire movie has more flaws than I can count, acting that is often almost unwatchable, and the wrap around story that really makes no sense at all. But for those few choice scenes, excessive gore, and the final story (called Pink Snapper) you can do worse. Actually, just watch the Pink Snapper with Deneen Melody and Judith Lesser (the best two actors in the movie) and you will definitely walk away amused. It also has a cool cover art, and just to note something that no one else seems to see, the three little scratches in front of the title is supposed to represent a “3”, meaning the title is supposed to be **THREE SLICES OF LIFE** (representing the three stories), but everywhere, including Netflix, list it as **SLICES OF LIFE**.

ZOMBIE GIRL: THE MOVIE

Directed by Justin Johnson, Aaron Marshall, Erik Mauck

Emily Hagins is a 13-year old that draws the attention of the media when she decides to shoot a feature length zombie movie in Texas called **PATHOGEN**.

A small crew follows her for over two years to document the trials and tribulations of not only shooting a movie, but a movie where your mom is your main source of in-



come, special effects person and boom operator, and your dad is a backup boom man and taxi service for the underage zombies.

Anyone that has ever made a movie, or has been part of making a movie, knows that it is difficult work. Everything that goes wrong with Emily's flick is pretty much on the same level as every movie; people don't show up, people get tired of waiting, a mom that gets annoyed with you because you are taking too long to shoot a scene... okay, maybe that last one doesn't apply to everyone. Although Megan Hagins seems to be prepared to help her daughter finish her opus, by the time two years has past she turns into pretty much a bitch. But I guess anyone that works full time and spends all her money and free time helping her daughter shoot a zombie movie deserves to get a little testy.

There really isn't much to say about this documentary. You really won't learn anything and you never see any of the actual finished product, but you do get to see a budding filmmaker say "like" a lot and get all giggly over dumb things. I guess you have to take your hat off to any 13-year old girl that loves zombie movies so much she is willing to waste a couple years of her life to get one made.

Emily is 18 years old now, has shot two more feature length movies. The trailer for her latest movie, **MY SUCKY TEEN ROMANCE**, actually looks like a polished product, although I read she got a lot of professional help with this one, which probably explains the major jump in production values. It was nice to see that some of the stars in her latest epic were from the **PATHOGEN** movie. There are worst ways to waste your time than watching **ZOMBIE GIRL: THE MOVIE**, but don't expect to awe struck with a documentary about a bunch of kids making a zombie flick... it is just not that exciting.

BUTCHERED

Starring: Kit Johnson, Melissa Lukon, Jaime Moffett, Tim Woodward Jr.

Written by Shaun O'Rourke

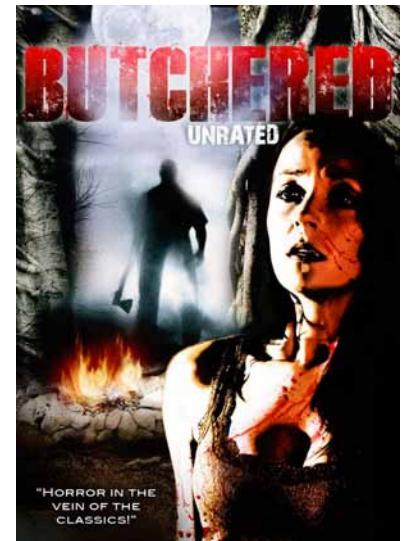
Directed by Charles Stewart Jr.

Attempting to pay homage to the slasher movies of the 80s, **BUTCHERED** features a group of high

school kids going off to a deserted island in North Carolina before they all leave for college and the service. Problem is serial killer Terence Skinner escapes prison while he is being transported to death row, ready to go on another killing spree.

The movie seems to have everything in place for a typical slasher movie, a big psycho looking killer, hot pre-college girls, party atmosphere, but does have problems. 1) The movie seems obsessed with the lead characters problem of deciding if he should go to college (on a fully paid scholarship) or stay at home in family fishing business. At any point there is a lull in movie (and there are a lot of them) they kick in the sappy sentimental music and each character gives their views on his dilemma... in which you can truly care less. His problem seems more of a time eater to get a feature length running time than anything else. 2) The killer's story is glossed over a lot quicker, he was in a situation in the Gulf war where he saw some of his fellow soldiers tortured and killed, but he survived and saved the rest of his colleagues. He returns home, where he works in a butcher shop, loses it one day and goes off on a killing spree and is quickly nicknamed "*The Butcher.*" We assume he lost it because of what he saw in the war, and you might as well stick with that assumption because there is never any cool twist or ulterior motive revealed. There could have been a lot done with the killers' story to kick this up a notch, but they were content with the verbally explained post war trauma and nothing more. 3) Probably the biggest element missing for a slasher movie is gratuitous gore! The movie opens with a girl getting abducted and tortured during the opening credits, and this is most explicit gore you will see in the movie. The rest of the killings are single hits with an axe with nothing seen... don't expect to see any real special effects.

Beyond copying the 80s movies, this looks like



it was shot in the 80s. Not sure what they shot it on but it did not have a sharp look and it appears the entire thing was redubbed in post, not that the sync was off, it just sounded like it was redubbed.

Not to be totally negative, most of the girls in this movie are really hot. Special kudos going to Melissa Lukon, Jaime Moffet and Kit Johnson. Beyond looking good their acting abilities are above par for a movie of this caliber. I also liked the killer; he never speaks but has a menacing presence. But since there is not a good story for why he is killing one has to ponder, *“why would a guy who only wants to kill people pick a deserted island to go on a killing spree?”* And when you set up something where there is to be a showdown between a killer and a bunch of kids on an island, why are all the killings so quick? This is the premise of the movie, shouldn't there be on the edge of the seat moments between the killer and the victims? If you are going to erase the graphic gore you at least have to put in the tense moments.

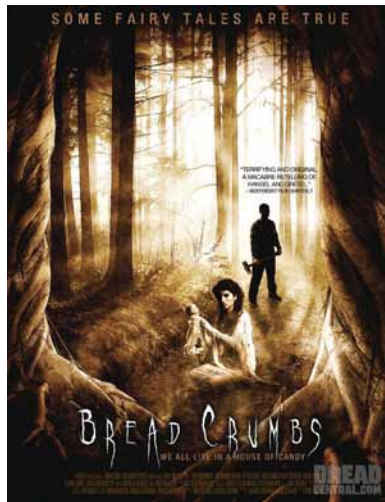
BUTCHERED had all the elements in place to be a great movie, but ended up being a potboiler that we have all seen a hundred times before and done a lot better.

BREADCRUMBS

Starring Marianne Hagen, Alana Curry, Dan Shaked, Amy Crowdis

Written by Sam Freeman and Charles Black

Directed by Mike Nichols



An aging adult star goes with a video crew to an isolated cabin to shoot her final adult movie with a cast of younger actors. On the way they meet a creepy brother and sister team that, for whatever reason, become hell bent on killing everyone in the house. Why? Not really sure about that.

I really wanted to like this movie but it could never give me the ammo I needed to defend it in this review. This is the type of acting you would expect in a low-budget stage production, really over

the top. I could stomach that, I could even stomach the idea that these are supposed big time adult movie makers yet they shoot their movie with a camcorder from Walmart with zero lights and sound equipment. But the idea that two kids (and when I say kids they look around 15 but are probably much older) killing off a group of adults with little to no problem is a bit much to deal with.

I love the common theme in today's horror movie is to *“not have a signal!”* My God, once you lose your phone signal you may as well put a gun to your head, you are done. This pretty much sets up the demise our group as they pull every B-movie no-no in the book: Making a run for the van, making a run for a house they think is in the woods, attempting to get a phone signal on the open balcony on the second floor (its that phone signal thing again, fucking Verizon), giving sympathy to the little girl and inviting her in the house to protect her from her big bad brother... how many mistakes can a group of people make in one night? And for any of you venturing out to watch this after reading this review, count how many times they leave the front door open when they come into the house after being brutally attacked... wouldn't that be your first defense? Close the door? I lost count of how many scenes where people came in leaving the door standing wide open behind them and you never see the door get closed.

This one of those movies that if you go in knowing it is going to be stupid, and that the protagonist is an aged looking woman on Prozac, you may have a fun time just laughing at the results. I like the young male actor worried about having first time sex the with aging porn star as he has had a crush on her his whole life and wants impress her... yeah, nothing is more of a turn on than a wrinkly old porn star that has been bedded down by hundreds of guys... trust me, nothing is going to impress her but a Louisville Slugger and some KY Jelly. I also like the director of the porn movie and his wife, they continually argue throughout the movie and even when the wife is lying on the floor with two arrows in her back she still yells at her husband... now that's marriage realism!

No real graphic effects beyond the karo and red food coloring, only one girl gets naked, a lesbo kiss between two women old enough to be your grandma, and a cute little girl that tells her brother

to kill everyone (sounds like description of my last family reunion). Yes, as much as I hate **BREAD-CRUMBS**, it is still a fun movie to watch.

SKEW

Starring Rob Scattergood, Amber Lewis, Richard Olak
Written and directed by Seve Schelenz

With all the hype of **PARANORMAL ACTIVITY** every person that owns a camera feel they can shoot a “point of view” horror movie. It amazes me that with all the technical advances we have made we resort to seeing everything from the point of view of shaky out-of-focus hand held camera. Okay, sometimes it works, but when it is the entire movie just be prepared to be bored and annoyed.

Eva and Richard pick up Simon for one of the longest road trips ever to be at some friends wedding. Simon had just purchased a video camera and is taping the whole adventure... I mean it, the whole adventure. He never puts the camera down and tapes every agonizing moment and the entire movie is seen from his point of view.

Strange things happen along the way (stranger than a guy that refuses to put down a video camera), Simon starts seeing people with distorted faces in his camera, and shortly after they die. This happens repeatedly on the road trip from hell to the point that Simon believes that the camera is somehow causing the deaths. Yet despite his belief, and the fact that both Eva and Richard bitch at him nonstop about the camera, he still will not put it down.

This felt like it could be an interesting story... until ten minutes in and then you just want to kick the TV in. Long excruciating out of frame shots of Simon just staring at someone for no reason, dark shots where you only hear what is going on, obviously ad libbed acting where people are running out of things to say as they awkwardly look at the camera. This is just the longest 82 minutes of your life. Oh, I forgot about the occasional



zombie looking characters with really bad makeup he briefly sees for no reason... nothing is ever explained, and by the end of the movie you are happier that is over with than to worry about plot holes and lack of story development.

I question where this guy got the battery power to run this thing? Were they letting him charge in the car somehow, he never puts it down. And what is with the ending credits? They go on forever! I can't believe it took this many people to shoot this piece of crap! This movie really has nothing going for it beyond an idea that was mediocre at best, yet (as you can see from the poster) it is filled with accolades. My only thought is they were taken out of context; “Horror Fans Deserve to See it”... thrown in the trashcan! “Truly Unnerving”... that investors would give money to get this piece of shit made! Please, no more point and shoot perspective movies, do us all a favor and pick up something to point and shoot at your head!

THE BLEEDING HOUSE

Starring Alexandra Chando, Patrick Breen, Charlie Hewson, Nina Lisandrello
Written & directed by Phillip Gelatt

Filled with “I wouldn't do that” moments, **THE BLEEDING HOUSE** is a very slow moving, thought provoking melodrama that sucks you in, despite the fact you keep thinking, “there is something better I could be doing right now than watching this movie.”

The Smith's give a new meaning to the dysfunctional family. The mom seems pissed at the world because they live in an isolated house with no outside contact due to a incident where she supposedly torched a house that killed a family. The father, a pussy whipped nice guy, was a lawyer that got her out of the ordeal but not for a price, he was disbarred and it forced him to move his family to this home of solitude. Along for the ride



is Quentin, their son who dreams of nothing but escaping this house with his girlfriend and their daughter Gloria, who only answers by the name “black bird” and has a collection of bones and other dead animal remains around the house. There is obviously a problem with Gloria, as the mother cuts up their meals and then puts a pad lock on the knife drawer, and even has a lock on the outside of Gloria’s bedroom door to keep her in when needed.

One night Nick, a southern gentleman whose car broke down, comes to their door looking for a place to stay for the night until a mechanic can show up in the morning. The Smith’s invite him in and all hell breaks loose when southern hospitality is thrown out the door, and the family members past is revealed and their lives are taken.

There are many problems with **THE BLEEDING HOUSE**. One is, why would you let a stranger stay the night in your house? Most people question letting someone use their phone, let alone let them bunk with you. The only way to defend this is to say they are so desperate for outside human contact they let their defenses down. But when Nick just wanders around the house as if he owns it, and continually says things that would make you think, “*this guy isn’t right,*” most people would kick him out. Just because someone talks with a fake southern accent doesn’t mean you can find him in your teenage daughters room looking around and think “*that’s okay, he says “y’all”... that’s cute.*”

And then there is Quentin and his girlfriend Lynn. I assume he lives in the basement where they make out, drink and bitch about the family. Quentin attempts to talk the family into moving and continually talks about escaping. I don’t know how old he supposed to be, but Quentin and Lynn look like they are in their mid-20s, just move out of the house and quick your bitching!

Despite the illogical chain of events, this movie moves slowly and deliberately to keep you watching to figure out why that fire started and why Gloria is nuts. Usually something that moves this slow becomes annoying and old pretty quick, but this movie is well shot, well (buy slowly) paced, and continues to give you just enough tidbits to keep you watching on. The acting was pretty good but Nick’s (Patrick Breen) accent begins to wear on you after a while as he has 80% of the dialogue

in this movie and has something lengthy to say at every moment. And despite Alexandra Chando, who plays Gloria, being a 25 year old playing a teenager, she pulls it off. She is my favorite character in the movie, never getting upset no matter what she sees. The ending fight scene with her and Nick is the best part of the flick.

Despite its flaws in plausibility, **THE BLEEDING HOUSE** is one of the better movies I have seen on Netflix Instant View. If you are looking for nudity, lots of gore (although there is a fair share of blood in this one) and edge of seat entertainment, you may want to pass this by. But if you are looking for gloomy movie for a rainy night, you could do worse.

NINJAS VS VAMPIRES

Starring Jay Saunders, Daniel Ross, Cory Okouchi, Devon Marie Burt, Carla Okouchi.

Written and directed by Justin Timpone

Plant your tongue firmly in cheek before pushing the play button on this instant view of **NINJAS VS VAMPIRES**.

Aaron is attempting to make his long time friend Alex into his girlfriend when vampires suddenly attack them. Luckily for them they are saved by some ninjas! When they finally come to Alex is inflicted with some spell where she cannot remember a thing and Aaron tries to figure out what happened. After some amateur sleuthing he discovers the group of ninjas (the head ninja runs a comic book store) and falls deeper into their world. Soon the vampires kidnap Alex, some amulet is stolen, and Aaron becomes a ninja to join the group for a final showdown.

NINJA VS VAMPIRES is nothing more than a bunch of TV/comic/movie fanboys who decided to join forces to make a movie. They did it before with their release of **NINJAS VS ZOMBIES** in 2008 (this was once on Netflix but was removed



for unknown reasons) and they are currently in preproduction with **NINJAS VS MONSTERS**, so they are either making some money or they have given up on buying comics for their collection and put their allowance towards making movies. And by the looks of things, they are not getting much of an allowance.

There are many things about this movie that makes me want to hate it. The production values seem bounce all over the place. We are in someone's dirty living room being shot under the natural lighting of a 60-watt bulb to an elaborate mansion that contains an army of vampires with a barrage of automatic weapons. The sophomoric dialogue is delivered with a wink as the actors seem to be continually trying to sell their jokes, as if to almost look at the camera and say *"did you get that? That was clever wasn't it?"* One can only believe that this nonstop delivery of Rodney Dangerfield repartee is to cover up the fact that this story is only half cooked, by the time you get midway through this you have forgotten why the vampires want the ninjas and what everyone is even fighting about. Good thing, because I don't think anyone really knows... something about an amulet? And are we really supposed to believe that the guys in this ninja group can actually beat anyone up? Maybe they do know how to fight, but to look at them you just think that if the Domino Pizza delivery guy were to drive by they would drop their weapons and run after the truck.

Now that I have seemed to bash this movie for all it is worth, let me say that I actually enjoyed watching this movie. Once you forget the uneven production values, the cornball jokes and the half-cooked storyline, the one thing you can't say is you didn't either laugh at some of the jokes or laugh at the fact that the jokes and story were so bad. I think this is sold more by lead actor Jay Saunders who has some Joseph Gordon-Levitt from *Third Rock from the Sun* quality that makes his character work. He comes across as some funny kid that stuck in a really dumb storyline and utilizes it to the best of his abilities. Devon Marie Burt, who plays the girlfriend Alex, is also fun to watch. Not only is she a knockout, she is a good actress and has one of the best running jokes in the movie after she is inflicted with a spell that causes her not to remember anything, even right after it has

been said to her, which a ninja illustrates when he says to her, *"Vampires are real! Now what did I say?"* Alex, *"Something about umpires..."* I think my favorite character in the movie is Lorna played by Liz Christmas, this is a really cute vampire who is nothing but evil. She seems to get off just torturing and killing, and looks like she is enjoying the hell out of it. This super attractive small woman with an almost cartoony voice is pure evil and the extreme contrast makes her one of the most fun characters in the movie. Her scenes alone make the movie worth watching.

Overall I would have to **NINJA VS VAMPIRES** a thumbs up for effort. It doesn't live up to its trailer (which actually looks much more exciting than the actual movie is) but with a six pack of beer, a bag of popcorn, and nothing to do... I could think of worse ways to kill 90 minutes.

HELLWEEK

Starring Rob Jaeger, Karen Fox, Michael Reddy, Robyn Griggs, Breanne Racano
Written and directed by Eddie Lengvel

"Hey, you see that cool abandoned warehouse downtown? We should really shoot a movie there, it would be so cool!" I imagine this

is what was said at a bar in Cleveland that got a handful of friends to start brainstorming one of the worst ideas that a group ever conjured up...

HELLWEEK.

The story revolves around the conceited JJ, the head of a frat that thinks it would be a great idea to take the new recruits to an abandoned warehouse to scare the shit out of them. But there is an urban legend about the warehouse that people have died there, being killed by a family of homicidal maniacs...

Easily one of the worst movies I had to sit through on the Netflix Instant View. This movie borrows so much from the from the **TEXAS CHAINSAW**



MASSACRE family that the cover of the movie should be a “*cease and desist*” order from Tobe Hooper. The movie literally ends with a man in a mask wielding a chainsaw chasing a screaming girl down the street! And what was this movie shot with? A Bic lighter and an iPhone doesn’t qualify as moviemaking equipment, but that is exactly what **HELLWEEK** looks like it is shot with. And sound... what did he say... although the heavy metal music is loud and clear any conversations sound like they were recorded with the iPhone camera mic while it was in someone’s pocket... not that any of the conversations in the movie add anything to plot.

Searching for positive points in this movie is difficult but I have to give kudos to Rob Jaeger playing JJ, the pretentious frat boy who is so full of himself that you hate him the second he comes on the screen all the way through the movie. And I will at least give director Eddie Lengvel a pat on the back for hiring some decent looking lead actresses with Karen Fox, Michelene Pancoe and Breanne Racano, I guess having nice looking girlfriends comes in handy some times, because none of them act worth a crap. But that may be an unfair statement since even the most seasoned actor couldn’t have made any of the dialogue in this movie come to life. *“Hey, any of you frat chicks want to come over and have sex with me tonight? You don’t have to worry about me getting you pregnant, my sperm is so wasted it is just going to get pulled over on the way to the uterus.”* (Insert drum riff here)

Even the cover art for this movie looks cheap and really bad, but I went in hoping for the best but came away with nothing to recommend with this movie. Beyond a pretty good machete scene early in the movie (which is repeated in flashbacks) the movie contains no good effects. Besides having three hot lead actresses, no nudity is seen. Our main villain running around in a Phantom of the Opera mask is just pathetic. Why would three college girls go to a psychic and pay a guy with a bad Jamaican accent \$200 for reading that none of them take serious? Milk, eggs, Bud Light... Oh sorry, I got my list of complaints about this movie mixed up with my grocery list that I started writing waiting for this movie to entertain me... it never did, so I’m going to the store...

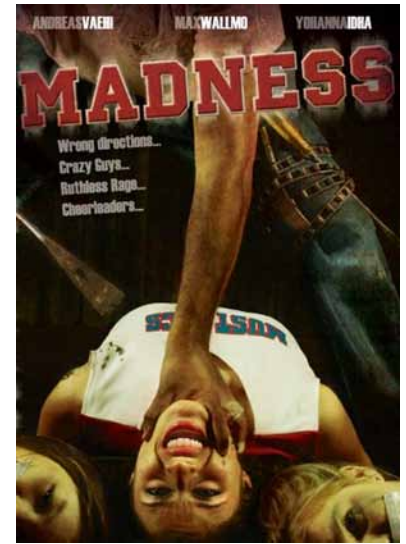
MADNESS

Starring Victoria Bloom, Yohanna Idha, Max Wallmo, Andreas Vaehi.
Written and directed by Sonny Laguna, David Liljeblad, Tommy Wiklund

What happens when three dudes from Sweden get their hands on a Minnesota license plate, two cheerleader outfits and case of Red Bull? They make **THE HILLS HAVE EYES** meet **DELIVERANCE** with a dash of **I SPIT ON YOUR GRAVE** for one Swedish meatball you won’t soon forget.

Tara and Jenna are on their way to a cheerleading competition in Minneapolis when they run into Chad and Oliver, a couple guys whose car broke down so they give them a ride. Everything seems great until they are ran off the road by some psycho in a pickup, wrecking their car. They get another ride but it is just another psycho from the same group of degenerates that live in the wilderness who like picking up unsuspecting victims. Soon, the cheerleaders and their beau’s are held hostage and they must do what they can to survive the onslaught of terror the psychotic hillbillies dish out.

I have to admit that I was first lured into this movie by Netflix description of two cheerleaders on their way to a cheerleading competition... I already had the movie cued up and playing! Unfortunately, my idea of cheerleader is a perky blonde that is really flexible, what I got were a couple of girls way too old to be playing cheerleaders and a little weathered looking. But this is not the only thing that makes this movie a little off-center. Despite the fact that everyone is supposedly from Minnesota they all have a really strong Swedish accent. Well, it turns out that this movie was actually shot in Sweden, and the accents weren’t the only clue. At the beginning of the movie the girls get some gas at a station called “Pump” (love that name) and after Tara fills the car up Jenna says



she will pay for it and starts to feed some money into a machine (these are just gas pumps, no building or convenient mart). You know they are not in the US now! If I don't pay for gas in advance with a credit card at the pump I have to take in cash, my license, three references and my left nut before they will let me get any gas. Not sure how it is in Sweden, but they must be pretty honest over there if you can fill your tank and then pay after the fact with no one manning the station!

There is really very little in way of a story here, crazy people in the woods are trying to kill people who think they are American teenagers. But even with this anorexic storyline there are problems. First off the "kids" are ran off the road and then picked up by a man that even looks crazier than the guy that ran them off the road. Who is going to get in the back of rusty old station wagon, complete with a wire grate dividing the front seat from the back, with a guy that looks like Charlie Manson's insane kid brother? Once they get to their location the group is tied about the hands and lead to their holding cells, ran down shacks in the woods. Here both girls are tied by one thin rope to a bracket on the floor. Once left alone they try to break free. Tara pulls out a box of matches and tries to burn the rope... Really? Tara has lugged around this purse that is so big she would have to pay extra to get it on an airplane and the only thing she can find in this mammoth bag to help them break free is a box of matches? Meanwhile, Oliver is handcuffed in a separate building and he gets butt raped! Okay, the insanity level just got kicked up a notch. You have two cheerleaders in the next building (okay they don't meet my idea of a cheerleader but they are women!) and the crazy decides to sodomize Oliver instead! What makes matters worse is afterwards Oliver is looking for a way to break free and finds wood saw about two feet away! C'mon! Wouldn't that have come in handy while you were getting your ass pounded? You might have looked around for something when you actually needed it, not after the fact. But, Oliver, now deflowered, figures out he can't cut metal handcuffs he has on with a wood saw so he does the next best thing, he cuts his thumb off so he can slip his hand out of the cuffs! Alright

Oliver, maybe you deserved that butt pounding. These handcuffs are attached to a wood surface somehow, not sure what it is, but I even used freeze frame and I really believe the item holding the handcuffs could have somehow been broken loose with the saw... yeah, I am over thinking this.

I forgot to mention that while riding in the station wagon Chad decided to make a run for it and jumped out of the moving car, he is soon back to try and help his captured friends. But Oliver meets his demise (due to his decision making rational I don't think he would have lived long even if he hadn't ran into these lunatics) and Jenna is soon tied to a rock and thrown out of a boat. Okay, I have to bitch again, there is no way a chain around a thirty pound rock dropped in a lake is going to pull this 130 pound 30 year old cheerleader out of a boat! It may sink her once you throw her out of the boat, but it isn't going to drag her out on its own momentum. At any rate, it is now Chad and Tara on the run and there is plenty of blood and gore and intense fighting until the end.

My problem with this movie is the real lack of story and the excessive amount of scenes in which there is no way it could actually happen. Okay, those are in every movie, but there are a lot of them here. This is bad because this movie is technically really well made. It looks good, it sounds good, the camera shots are top of the line. I love the knife throwing and the in your face fighting that is pretty much nonstop. The killers are very psychotic looking and their going back and forth in both English and Swedish languages just adds a little more to their insanity. And despite the lack of story you still feel the intensity of the scenes and edge of your seat drama. One wonders what would happen if Sonny Laguna, David Liljeblad and Tommy Wiklund had a more in-depth story to work with what they could accomplish. I know I would want to see it.

MADNESS, even with its flaws, is still a fun ride as it never slows down, something wild is always happening, and the intensity runs right up until the very end. If you can put aside all the unprobabilities of the story it is probably one of the better no-budget movies on Netflix Instant View.

MADNESS

After watching **MADNESS** there were some questions I needed answered. Luckily I was able to get in touch with one of the directors, Sonny Laguna, and he was willing shed a little light on the **MADNESS**...

DRACULINA: Was this shot in Sweden?

SONNY LAGUNA: Yes, it was, near where we live just outside of Stockholm.

D: Why did you make the setting in Minneapolis?

SL: Since it was our first feature we naturally wanted it to play out in the U.S. Minneapolis had some similar environments to what we are used to in Sweden and therefore went with it.

D: The actors all had a distinct foreign accent, what were your thoughts on redubbing the soundtrack, or did you not think anyone would notice?

SL: Again, it was our first feature and just manage to squeeze in what we felt would be cool was our top priority. We wanted to make a fun thrill ride and didn't think so much about some details. Of course we grew as filmmakers and are now very picky with pretty much every detail in the script and on set.

D: The story never really explains why these backwoods people are killing. What was their problem?

SL: Like all bad guys, they didn't need that much of a motive. You could say it was organized crime without profit, besides the fun of the occasional rape and slaughter.

D: I will be honest, what drew me into the movie was in the description about cheerleaders going to a competition and being kidnapped, but the girls really didn't fit the cheerleader part and there seemed to be more of an emphasis on the men. Any reason you decided to go with the one of the male leads being sodomized over cheerleaders being abused?



*Cheerleading knows no age.
At least in Swedish Minnesota.*



*Maybe we shouldn't have gotten into a car with a
creepy guy that has a metal grate divider between the
front and back seat...*



*How close can overaged cheerleaders get to a guy
watching TV on a couch without him hearing them?
Pretty damn close.*



*Even your backwoods maniacs have to clean up once
and a while.*

SL: At some point in the script, we felt a “regular” rape wouldn’t cut it and we needed surprises. A male being raped by another male is always just out of place.

D: The movie was very well shot and had a great intensity to it, but are there problems shooting with three directors? Or did you all divide up the script?

SL: We always talk through every scene and aspect but there’s never three people directing at the same time. There’s always a main director who handles the actors and then, if something afterwards feels wrong or wants changed, we can talk about it and reshoot it. We are open minded on set but have a strong vision beforehand. On this first feature we didn’t want anyone to take special credit for anything since the three of us in the main team all work very hard throughout the process.

D: Can you give us a little bit of background on yourself?

SL: Sonny Laguna, Tommy Wiklund and David Liljeblad makes up the team that writes, produces, directs and do pretty much everything else in post. Then we have our very talented composer Samir El Alaoui who is pure genius when it comes to create something fresh every time he creates a new piece of music.

The three of us grew up together, eventually started making shorts together. Our dream grew as we got older and we just felt that this is what we are supposed to do as a living. We cannot live on it yet but we are getting there. We are currently working hard on our third horror feature called **WITHER**. It’s a horror shot in Sweden in Swedish, so no more crazy accents.

What can I say more? We love the creative freedom it gives us to be independent but at times feel we don’t have enough resources to see our projects come out fully realized. I hope you enjoyed **MADNESS** for what it is and as you said, it is very well shot and has a great intensity to it for an amazingly low budget, around 10,000 U.S.

D: Is there any money making movies in Sweden?

SL: It depends. Sweden has always been restrict about releasing genre films like horrors. We’ve seen success in films like **LET THE RIGHT ONE IN**, but that film is basically a masterpiece, so if someone should make money, it’s that film. **MADNESS** isn’t released in Sweden but as I mentioned before, here’s hoping we’re gonna be able to release our third film since it’s in the Swedish language and somewhat more friendly for the Swedish market. But as it stands right now, we are a small film country, no doubt about it.



Can this rock pull this girl out of a boat without a little help from your size 12 boot?



The maniacs look a little too real. I think I live next door to these guys!



You can't keep a good victim down.



In the end it is just a love story. Just one muddy, bloody, violent love story. Trust me, your girlfriend will love it!

Devon Marie Brookshire

One of the best things about movie **NINJAS VS VAMPIRES** is the beautiful Devon Marie Brookshire. An obvious name on the rise, I was glad she could take a little time from her busy schedule to answer a few questions about ninjas, vampires, and life as Devon Marie Brookshire.

DRACULINA: You are fairly new to the world of acting. Can you tell us a little about where you are from and growing up?

DEVON: I was born and raised in Northern Virginia; pretty much all of my family is here. I am very much all about staying close to family as much as I can; definitely a home-body. As far as being new to the world of acting, I guess the film bug bit me in 2005 when my uncle asked me to do the 48 Hour DC Film Festival. But acting runs in the family largely in the theatre arena - my parents actually met doing community theatre together. It's a very dramatic family!

D: Did you feel you were destined to become an actress?

DEVON: That was the thing I would have said to you when I was a little five-year-old girl, twirling around in my princess dress, yes! I definitely held on to that dream.

D: One of your first movies was a major film with Russell Crowe and Ben Affleck in **STATE OF PLAY**. The part was uncredited, how did you get involved?

DEVON: I went to a huge cattle call after hearing about it on the radio - I was not expecting to be called! There were literally thousands of people there over the two days they held the cattle call. A month passed by and I didn't hear a thing - then out of nowhere, the casting director called me the day before he wanted me on set and told me the director hand-picked me, and would like for me to play Ben Affleck's secretary. I was floored! I was just leaving my day job, so I ran back upstairs to tell my boss I wouldn't be in the next day. It was very exciting! Nothing like working in the A Unit with the stars. The scene is still in there, in the beginning of the movie - when he breezes into his office and says "good morning" to a mysterious person behind a door, that would be me. It was kind of a bummer, but there is no trade for experience and it was wonderful working on such a huge production regardless.

D: Did you get to mingle with the stars?

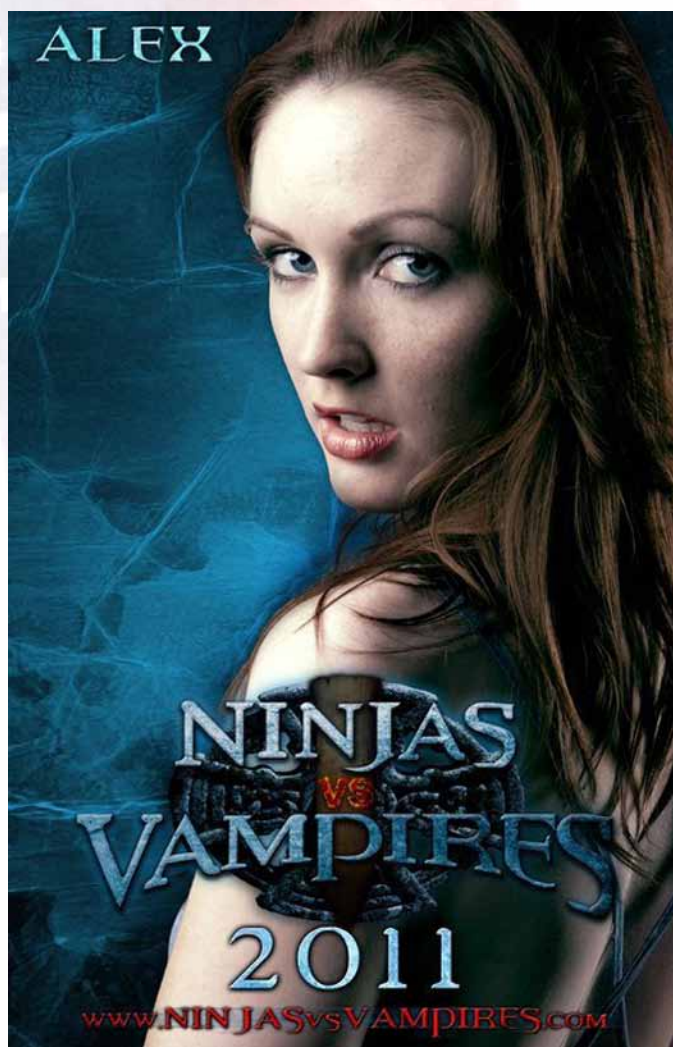
DEVON: Oh yes, Ben Affleck was a goofball. At some point he was doing a Jim Carry impression for me - it was fabulous.

D: Your next few movies were all low-budget independent features. Were you a fan of this type of cinema or is this just a way to work your way to the top?



*Above: On the set of
GHOSTS DON'T EXIST.*

*Below: Devon Marie
Brookshire as Alex in
NINJA VS VAMPIRES.*



DEVON: To be honest, I didn't really know about the indie scene! I wound up searching around Craigslist one day when I stumbled upon a casting call for the film **GHOSTS DON'T EXIST** and I was so excited to see it was open to anyone to come out and audition. Since then it opened my eyes to the whole independent film scene, and I have been hooked! One project has led to another - its all about networking with the right people.



D: I will name the title of the movie and you give me your opinion of the finished movie and what you thought of the experience shooting it: **GHOSTS DON'T EXIST...**

DEVON: This is a beautifully shot film - and out of any project I have worked on it ran the smoothest. This production was a well-oiled machine, and an incredible cast and crew. We had a blast and I am very proud of this film, as it is my first indie production.



D: SECOND WORLD: BLOOD, FIRE AND SMOKE...

DEVON: This one... Well, [laughs]... No comment.

D: NINJA VS VAMPIRES...

DEVON: The most fun! Plus, I did meet the man of my dreams doing this film, Mr. Jay Saunders. He plays opposite me as *Aaron*. Incredible actor and an incredible guy all-around. We had a blast making this film and we are looking forward to the next one!



D: NINJA VS VAMPIRES comes across as a bunch of kids trying to combine their favorite comics into movie. Was it serious on the set or was it pretty loose and easy?

DEVON: Ha! Yes, it was serious when it needed to be, but we did have a ton of fun. The film pays homage to many things, but I did appreciate the heart of the film, as it came across to me in the script when I first read it.



D: There was one *almost topless* scene in the movie, was it shot the way it was written in the script?

DEVON: I will just leave that up to the audience's imagination!

D: When you read a script, what makes you want to audition?

DEVON: I have to be attracted to the story as a whole, but I do need to also bond with a specific character. A juicy back-story needs to come across, so I know there is a really solid character there that the audience is going to connect with.



D: You are slated to be in the up n' coming **NINJA VS MONSTERS**, has that been shot yet?

DEVON: We are currently in pre-production, and I believe production will begin sometime in February.

D: Tell us about your character and what we can expect in the new movie.

DEVON: Honestly, I have no idea! The writer/director Justin Timpane likes to change the script a good 50 times before production, so we shall see. But I do know we have talked about Alex having an actual role in fighting the badies this time around, and not just being the *damsel in distress*.

D: How big is your part in up n' coming **BRIGHT LIGHTS AND PROMISES**?

DEVON: I just make a cameo.

D: You are credited as Devon Marie Burt in your movies but I have seen several audition tapes with the name Devon Brookshire. Who is the real Devon?

DEVON: Both! I do go by my full maiden name now though - Devon Marie Brookshire. All my credits will eventually reflect that correctly.

D: Are you divorced? Are you and Jay Saunders a thing now?

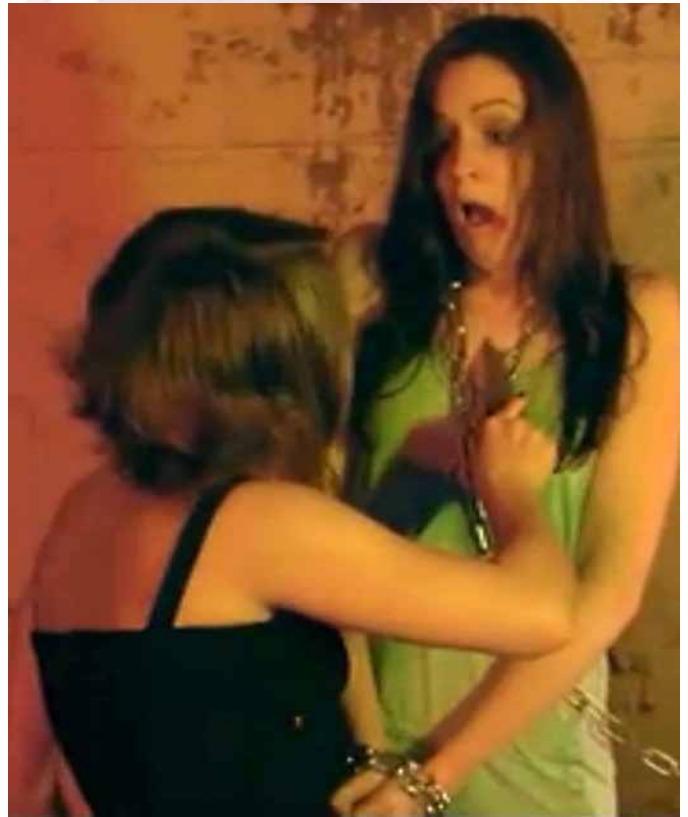
DEVON: I am divorced, yes. It was very painful... After that season of my life, I didn't think it would be possible for me to open up to anyone. Jay restored my faith in the male race. Big time! He truly is my hero; not just in the movie.

D: How do you feel about the movie watchers who can instantaneously post their opinion about a movie, like on Netflix, right after they watch it? I think movie people were somewhat shielded from first hand observations before the Internet, but now anyone that puts anything in front of the public will get to read every Joe Blow's observations on it.

DEVON: I think anyone who is going to base their opinion on other peoples opinions, instead of making their own, is a pretty sad individual who misses much in life! Go make your own opinions people!

D: What do you have planned for the future and what is your ultimate goal?

DEVON: As far as I am concerned, I am sticking to the east coast independent film scene until LA calls me. I have no interest in moving out there unless someone seeks me out. I like being a big fish in a little pond over here, and being with my family. As far as my ultimate goal, it would be fantastic to make it really big - but for now I am happy where I am at!



Above/below & previous page: Devon Marie Brookshire in scenes from NINJAS VS VAMPIRES.





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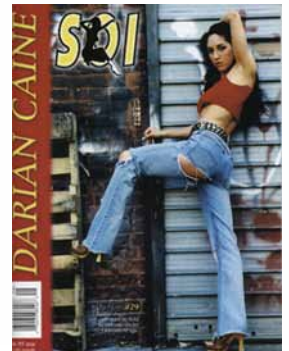
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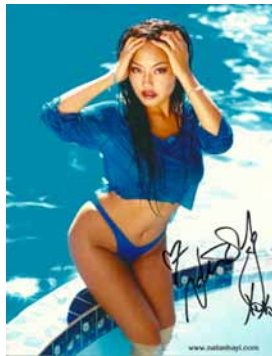
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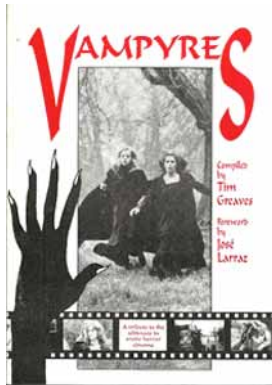
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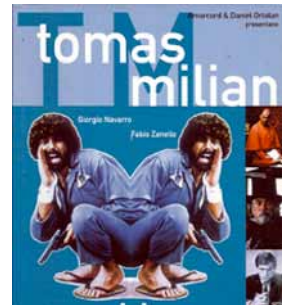
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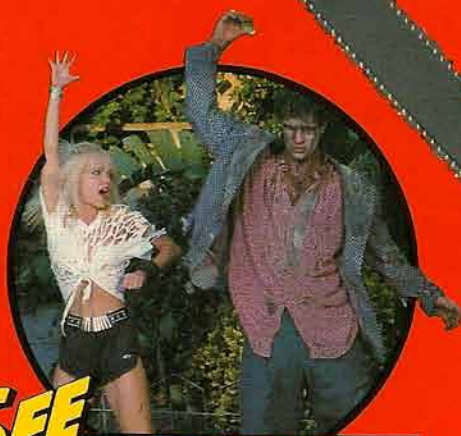
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