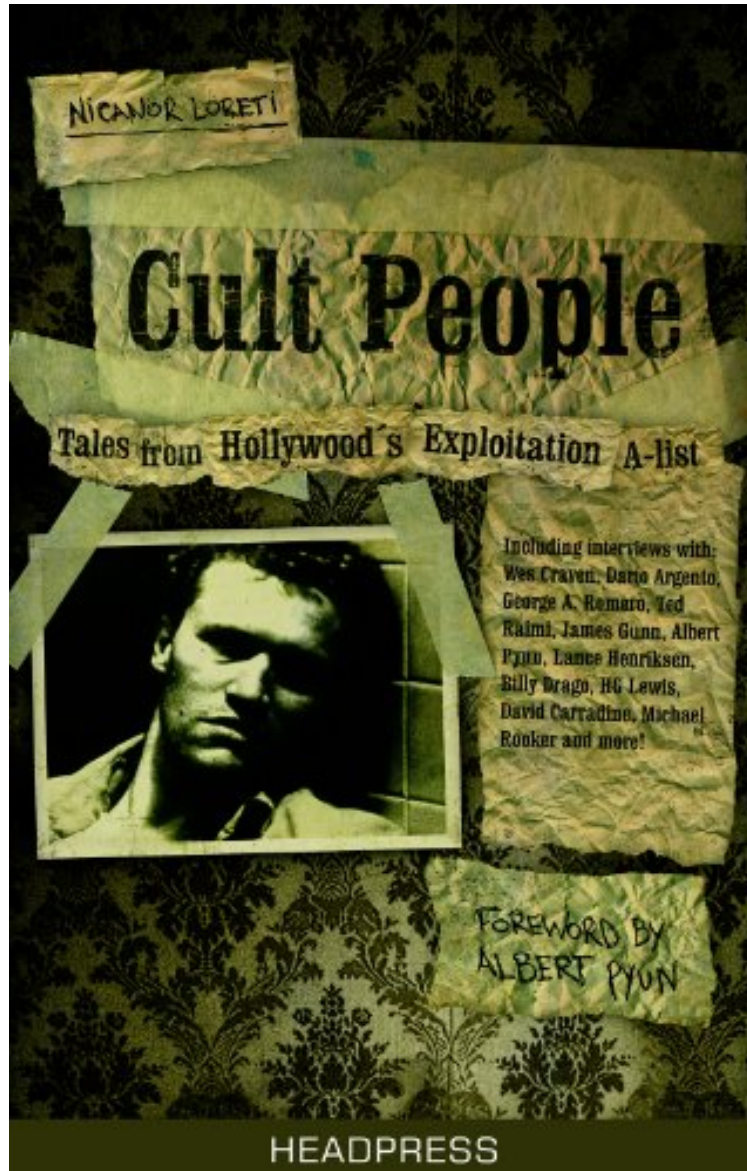


(Free download) Cult People: Tales from Hollywood's Exploitation A-list

## Cult People: Tales from Hollywood's Exploitation A-list

*Nicanor Loreti*

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**Nicanor Loreti : Cult People: Tales from Hollywood's Exploitation A-list** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Cult People: Tales from Hollywood's Exploitation A-list:

CULT PEOPLE features a selection of interviews, conducted by Nicanor Loreti, with many of the world's most

fascinating and renowned stars of crossover and cult cinema, including amazing first-hand accounts of the making of ALIENS, SUSPIRIA, A NIGHTMARE ON ELM STREET countless other classic pictures. Exclusive interviews with the leading lights of cult cinema; 30 stars and directors; the coolest of the cool. Loreti's knowledge and enthusiasm opens up his subjects on the unbelievable world of the alternative Hollywood as never before. As well as being a great source of cinema history, CULT PEOPLE is also enormously entertaining, with tales of mass zombie auditions, crews and casts stranded in distant lands without funding, and perilous attempts to make a low budget movie in the North Pole. INTERVIEWS WITH THE FOLLOWING CULT DIRECTORS/ACTORS/ SCREENWRITERS DAVID CARRADINE (Kill Bill, Kung Fu), WES CRAVEN (Last House on the Left, Scream), MICHAEL ROOKER (Henry Portrait of a Serial Killer, JFK), LANCE HENRIKSON (Aliens), MICHAEL IRONSIDE (Starship Troopers), ALBERT PYUN (Dollman), ANTHONY TAYLOR (Incubus), BILL MCKINNEY (Deliverance) BILLY DRAGO (The Untouchables), BRUCE DAVISON (X Men), DAN BANNON (Alien, Return Of The Living Dead), IRVIN KIRSHNER (The Empire Strikes Back), MICHAEL IRONSIDE (V, Total Recall), WILLIAM SANDERSON (Bladerunner).

Headpress is the secret dressing that chefs dies for, -- Gensis P-Orridge's Disturbing and sometimes delightful, -- Time Out, London About the Author Nicanor Loreti is a journalist and filmmaker from Argentina. He works for the local movie magazine La Cosa, and is also contributing writer for Fangoria, Shock Cinema and Psychotronic Video. His most recent short film, El Kuervo, was produced by James Gunn. He's currently finishing a documentary about Los Natas, the grooviest rock band in the world. Excerpt. copy; Reprinted by permission. All rights reserved. DAVID CARRADINE Probably everyone has a favourite David Carradine movie. Some people like the Roger Corman production Death Race 2000 the most, others prefer artsy stuff like Bergman's The Serpent's Egg, others Kung fu flicks like Lone Wolf McQuade, but you won't find anybody who hasn't seen him on either the big screen or the TV (probably in the classic series Kung Fu). David is one of many acting brothers (Keith, Robert), all of whom followed the steps of their father, John Carradine. But it was David who became the true American icon. He's worked with some of the world's most influential directors, directed films himself, and has no regrets. Working for Roger Corman taught him everything he had to know about the business, and after that, there was nothing that could beat him. After all these years, he might be that last living legend in Hollywood, the one who didn't sell out, the one who's still in the game and has had ups and downs but has yet to be beaten. David Carradine never gave up and he's still proving his worth in Kill Bill, the two volume film directed by Quentin Tarantino. In Volume 1, you only hear his voice and never see his face. Yet it's enough to light up the screen... In Volume 2, you get to see David in all his glory, and in my humble opinion, that alone makes for a much better film. If you're a fan, I would also recommend the little-seen gem The Monster Hunter (a.k.a. Natural Selection), where he plays an odd FBI agent who can see demons. I did this interview just before Kill Bill opened and was happy to hear back from this guy who is, in his own words, "a fucking legend" - not that I disagree. Oh, my personal favourites are Lone Wolf McQuade and Kill Bill Volume 2, which are yours? What was it like working with Martin Scorsese and Barbara Hershey in Boxcar Bertha (1972)? Well, Barbara and I were in love, and Marty was the new kid in town: fresh, bright, nervous as hell. It was a wonderful shoot. Marty and I got along like blood brothers. We had a lot of laughs. Marty had a hard time staying in control of the picture. He had to fire a couple of cameramen. He couldn't get his way. In the end, though, he got what he wanted. The movie we shot was a better one than what was released after Sam Arkoff's crowd had messed with it. Mean Streets (1973) was more quintessentially a Scorsese film, but I only had one day on the picture. We had to use Los Angeles for New York, and I could only work on Sunday, as I had started