

tell us about the creative process that went into writing the film and what you were envisioning you wanted it to be when you started working on the script.

THE BLOOD SHED is the story of the Bullion Family – a crazed bunch of inbred, cannibalistic hayseeds living on the outer fringes of encroaching suburbia in northern New Jersey. The film was originally slated to be a 30-minute short for HUNG BY A THREAD, but we became so involved in the expansion of the characters and story that when we wrapped and began editing, we realized we had something truly special and 'different'. So I opted to make it a feature and fortunately the cast and crew were totally behind me in that decision. When I look at the film now – It would have been a crime to cut it down to 30 minutes. The film is extremely close to my original script and looks even more psychedelic and trippier than I expected due to the talents of my cinematographer Bart Mastronardi. I wanted to do something totally out of left field like those nutty exploitation horrors from the late 70's and early 80's – i.e. MOTHER'S DAYS, DON'T LOOK IN THE BASEMENT & TEXAS CHAINSAW MASSACRE. When I was writing the script, I really went for vulgar, disgusting, and LOUD to give that awkward uncomfortable feeling. I didn't want a standard script, but more of a series of nightmarish vignettes - sort of a 'day in the life of...' type of storyline. I wanted to defy convention and push the envelope so folks would go "What the F...?" Simply because it's just fun and I love midnight movies! Once the script was finished, I offered parts to all the cast and sent them copies to read. A week had soon passed and I heard NOTHING from anyone! NADA! And then everyone replied almost at once, with the same response – "This is the SICKEST thing I ever read...when do we start?" (Delayed reactions most likely due to shell shock) You can imagine my relief! So we immediately began production meetings, table readings with cast, assembled the most awesome crew, gathered locations and shot it in 9 days over a one-month period. It was one of the best experiences I ever had on a film set. Everyone involved brought their expertise and raised the bar for such a low-budget production. It truly was a labor of love.

Who was involved in the casting for the film? The people who were cast to play the inbred, cannibalistic Bullion family were just incredible. Where'd you find these people?

I do all the casting for my films – since I write my own screenplays, I already have my ideas for the look and physicality of my characters. When my first film I'LL BURY YOU TOMORROW was so well received, it was mostly due to the acting abilities of my actors and their talent. It's vitally important for me to be sure that every character is filled by actors who not only gives me what is written in the script, but also has the sense and drive to take that character into their own world and make them their own. I want to work with actors who contribute to their role – not just spout out dialogue and worry if they look good. I don't write about 'pretty people'. My actors have to be comfortable enough in their own skin and secure enough in their own abilities to trust my instincts once I take them into the editing room. That's why I work with the same family of actors such as Jerry Murdock, Zoë Daelman Chlanda, Katherine O'Sullivan, Robert Norman, Joshua Nelson, Susan Adriansen, Mike Lane, Don Money and Terry West. They are actors - and damn good ones! So why not give them different hats to wear with each film that will expand and improve the storyline as well as their range?

Roger Corman – my idol - had the most incredible group of actors he always worked with in his genre films of the 50's, 60's and 70's; Beverly Garland, Dick Miller, Barboura Morris, Dorothy Neumann, Susan Cabot, Bruno VeSota, Mel Welles, Pamela Duncan, Allison Hayes, and so many, many more - now all considered B-movie icons. Mr. Corman was also very influential in launching the careers of Jack Nicholson, Charles Bronson and Frances Ford Coppola. It think it would be thrilling 30 years from now to know I may have been instrumental in some little way to have initiated careers for the actors who appeared in my films.

occasionally known to pull a writer out on the carpet about. It's not bitter grapes by any means. But when you submit your film for review and the writer's vocabulary consists only of the words 'Shit, Fuck, Suck and Piss' – well then THEY also need to be held accountable as a journalist for their knowledge of film and expertise in writing. It's a two way street. That's why I applaud the recent challenges made by filmmaker Uwe Boll towards all the writers and press that wish to crush him. He defends his craft, even if it's not the favorite of some. As filmmakers, we are at the critic's mercy - and yet we're not. The struggle and climb of the independent filmmaker is tough enough without the backlash of press that set out to squelch and destroy you. And as indie moviemakers, we have no protection like the large budgeted studio films with press agents, PR firms and endless resources for advertising, etc., that can make a mediocre film look great and sell tons of DVDs. It's totally up to us to deliver the goods from conception to completion with hopes that we can at least make back our investment and have fans enjoy it. Plus your name is plastered all over it!

There will always be those reviewers that hate everything you do and loathe your work and vision - no matter how good a film you make. And I am certainly gaining my own fan club of 'haters' – LOL! Which is funny, because I don't know these people and they act as if they know me and can write about who I am and what my work ethic is like. A lot of times I know its because of how I look and certain people's personal prejudices towards a lot of issues. So they call me names. But what they don't realize is that it's nothing I haven't heard before and it's their problem, not mine. I'm the one who wakes up with a smile on my face every day.

I've had a few reviewers kind enough to write and say – 'Hey – this film wasn't my cup of tea for such and such reason.' That's fine – they're being honest and you have to respect that. Not everyone is going to like everything you do. Get used to that now. I think it's also wise to at least listen to the reasons why someone dislikes your film and search within to see if it's a production mistake that can be corrected the next time around.

I am actually having a blast reading some of the truly awful reviews – one film reviewer actually hated the movie so much because my character BEEFTEENA actually looked like his ex-wife...now what does that say?

You've got several films that have either been completed or are in production since The Blood Shed. Tell us about those films, when they'll be all be released and what we can look forward to in them.

As for acting, I have a slew of films all coming out in 2008. I appeared in Bart Mastronardi's VINDICATION, Stolis Hadjicharalambous' CROSSED, Tate Stelnsiek's HUNGRYMAN, Anthony Sumner's W.O.R.M. and BY HER HAND, Michael Todd Schneider's long awaited OPENING THE MIND, Cameron Romero's THE SCREENING, and Joshua Nelson's PINK EYE and EAT YOUR HEART OUT. I was recently approached by the talented Joe Castro to appear in TERROR TOONS 3. Mike DeSario wants me to do a cameo for his awesomely popular web series Z.E.R.O. -WAR OF THE DEAD, and I'll be doing a film produced by Marv Blauvelt called SCULPTURE, as well as an upcoming film piece with auteur Armando Munoz.

As for my productions, A FAR CRY FROM HOME – my very best piece yet – will be released for festival consideration in early 2008 as part of the HUNG BY A THREAD horror anthology that I have been collaborating on with the talented Michael Todd Schneider and Tyler Tharpe.

I'm very proud of this film. FAR CRY is a very serious piece surrounding hate crimes and the horrors of the people who commit them. I'm presently immersed in writing THE HOLLOW, an eerie 6-part web series that revolves around a haunted area of Indian burial grounds and ancient folklore. We plan to commence shooting in March 2008 and will spread the episodes out thorough 2008. I am fortunate to

have Jerry Murdock, Zoë Daelman Chlanda, Katherine O'Sullivan, Raine Brown, Debbie Rochon, Keith Fraser, Jessie May Laumann, Randy Jones (Yes! The hot cowboy from The Village People!), Benzy, Terry West, Joshua Nelson, Mike Lane, Joe Davison and Brinke Stevens making appearances. I'm totally thrilled to have these great talents on board. I'll also be working as a crewmember on Scott W. Perry's horror short INSATIABLE this December/January with Jeremiah Kipp, Mike Lane, Raine Brown and Zoë Daelman Chlanda!

You run your own production company called SouthPaw Pictures, which is just another hat that you wear in your career. How do you manage to balance all the different things that you do and still have time for the other things you do in your day to day life? It's gotta be really stressful.



This IS my day to day life. And hopefully will be from now on. The only downside is finances and dodging the constant barrage of daily calls by creditors – LOL! – and any filmmaker out there knows what I'm talking about! I actually thrive on all the multi tasking and stress. I'm so obsessive and detail oriented that to have 8 different things going on in my head at once is just normal. But I also have a great back up of talented folks who share and believe in my vision and want to take part. You bring talented people into your crew because they are talented. As a producer you have to give them the freedom to do what they do. Sure you have the final word, but you must leave them be to do their job and not constrict their creativity. Most of the times, their ideas will be better than your initial idea anyway! So you're in better shape than you thought.

I also have a plan B and C for everything, be it cast, locations, script change or props. So if something goes wrong - and at times, it will – you have an immediate back up plan that won't disrupt your shooting schedule. I love propping, set decorating, location scouting and all ends of production design and art direction. I just produced a horror short called BY HER HAND for the brilliant award-winning filmmaker Anthony G. Sumner. I was in charge of casting, locations, wardrobe, scheduling, props, lodgings, travel, etc. It was a lot of work. But fun work and I thrived off it. Anthony put all his trust in me, which was a great thrill and honor coming from such a talented director. (And of course I managed a cameo bit in the film too – Hee!) Now I have another feather in my cap as a producer with a film that is going to be visually stunning. Aside from making my own films, I hope to build SouthPaw Pictures into a company that can help aspiring filmmakers, as well as established film directors, achieve their vision and produce original groundbreaking genre movies.

I'd like to ask you for one piece of advice that you'd give to each of the following based on your experiences:

Screen Writers: I think I'm the worst person to ask for advice on writing because I really have no discipline or system for doing it. I can write for days and come up with nothing, or type for an hour and finish 10 pages perfectly. There is no rhyme or reason for the way I write. My one