

**“You go to work, you do some violent things to people and really expend some energy, and you go home and feel very relaxed. It's working for me.”**  
**Kane Hodder**

*KH* It was great. Once again, of course, I was under heavy makeup playing a Jem'Hadar warrior, soldier, whatever you want to say, and I had done several episodes in the past, doing that. Mostly they were stunt jobs where I would do a fight scene or get killed in some way. It was fun being part of that. Even though I was never a big *Trek* fan when I was younger, I was always fascinated by the fans of the *Trek* stuff. They're just like horror fans—very loyal and very knowledgeable and not as weird as you might think if you're on the outside—just like people think horror fans must be screwed up in the head and worthless, mindless, people. Look at Moseley—he graduated from Yale University. We've got some intelligence within the community and within the fans. It was a lot of fun doing the *Star Trek* stuff, just being there. I remember doing a fight scene with a *Trek* crewmember and I thought, just for the hell of it, during the fight scene I'm going to grab the *Enterprise* emblem on his shirt and rip it off and hold it and keep it, which I did. After the fight scene, they were looking for it all over the floor and I said, "I have no idea." I kept it for years and eventually gave it to somebody. I like to keep souvenirs, too.

*CH* You were also involved in *Monster* and *Se7en*.

*KH* I've never been trained as an actor and all of my work is all acting now. I finished that movie in Philly called *Death House* and I had tons of dialogue in it. If I, in fact, have any talent in dialogue, it's from working with people like Charlize Theron [in *Monster*] and watching and just observing her. I was the stunt coordinator, so I was there all day, every day, just watching her work. It was fascinating to see how she got to certain scenes, so I think that was the best training I ever had.

*CH* Do you want to move into mainstream films or is your heart in slasher and horror?

*KH* I would say both. My heart will always be in horror because that is what put me on the map and I always enjoyed it before I started working in it, but at the same time I love the challenge of any kind of character. I'd love to do some more mainstream roles and stuff, but I'll always enjoy killing motherf\*ckers! ⚡

## THEY CAME FROM THE GARAGE!

### GARAGEHOUSE PICTURES

(2-Disc Blu-ray \$24.99) 5/16

#### TRAILER TRAUMA 2: DRIVE-IN

MONSTERAMA (2016) ⚡⚡⚡⚡ D: Various.

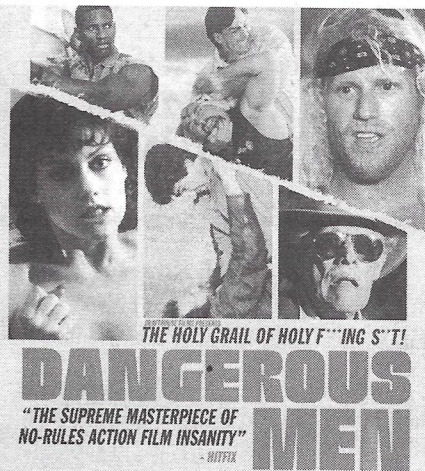
Compiled by Harry Guerro and George Reis. 203 mins.

With its 96 knockout titles, *Trailer Trauma 2* expands on the Garagehouse Pictures' trailer comp formula by besting the original's 65-title program (VS #98). For 2's content, label honcho Harry Guerro teamed with renowned exploitation movie guru and collector George Reis (dvdrive-in.com). The coming attraction moguls present an inspired mix of studio releases and ridiculously obscure gems, many of which you won't find anywhere else. Color corrected, expertly sequenced and transferred at 4K resolution, the Garagehouse comps are among the top must-have discs of the genre. Impressive titles preserved for all time include Jerry Warren's *Frankenstein Island* (1981), a rare *Horror Hospital* under its alternate title *The Computer Killers* (1973), *Gorilla Gang* (1968) and *Guess What Happened to Count Dracula?* (1971). Especially well-executed trailers such as *Nightmare in Wax* (1969), *Burnt Offerings* (1976) and *The Lost Continent* (1968) are highlights. Watch for *Blood on Satan's Claw* (1971), featuring a terrific Jackson Beck voice-over. Hemisphere's *Brain of Blood* (1971) is a trailer written and edited by Independent-International's Sam Sherman and voiced by Lloyd Harris. His brilliant delivery of Sherman's script—"The brain of a dead man lives in a creature of horror!"—doesn't get any better. And listen for Ernie "Ghoulardi" Anderson's excellence on *Andy Warhol's Frankenstein* (1973) and *Andy Warhol's Dracula* (1974) and the inimitable Ronald Gans—the "Voice of New World Pictures Trailers"—on *Scream of the Demon Lover* (1970). A noteworthy nod is due Reis and Keith (*The Bloody Ape*) Crocker, who provide a fun and informative commentary track about the films and the fan culture of seeking them out pre-home-video avails. They clearly appreciate that exploitation trailers, whether created by the producers themselves or anonymous teams at National Screen Service, were an authentic art form for which there is no equal. Ian Zapczynski authored the insightful liner notes and provides some original music. Stephen Romano created the cover art. The disc has been encoded ABC (all regions). Available via [diabolikdvd.com](http://diabolikdvd.com). ⚡

—Tim Ferrante

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## CAMP CORNER!

### DRAFTHOUSE FILMS

(2-disc Blu-ray/DVD/Digital Copy \$29.98) 4/16

#### DANGEROUS MEN (2005) ⚡⚡⚡⚡

D: John S. Rad. Michael Gradilone, Kelay Miller, James Brockman, John Clure, Honey Goldberg, Melody Wiggins. 80 mins.

Emigre filmmakers, from Israeli producers Golan and Globus (*Revenge of the Ninja*) to South Korean director Richard (*Gang Justice*, *Miami Connection*) Park and Iranian auteur Amir (*Samurai Cop*) Shervan, have often dabbled in the American genre milieu with wild and crazy, to say nothing of incoherent, results, but none have hit wilder, crazier or more incoherent heights than John S. Rad. An Iranian architect and acquaintance of the above-mentioned Shervan, Rad (real name: Jahangir Salehi) came to America in 1979 to embark on his dream project, an action-movie mash-up involving female vigilantes, dedicated cops, brutal bikers, gory killings, and violent vehicular chases. Literally decades in the making, Rad's *Dangerous Men* finally found its audience in 2006, when this nearly indescribable jaw-dropper played the midnight camp circuit to packed houses of disbelieving but appreciative viewers. Any attempt to summarize Rad's melange of mismatched shots, beyond-inept acting, ridiculously staged fight scenes, dime-store special effects, incomprehensible plotting and protracted naked singing man comedy relief (!) would be futile at best. Suffice it to say that if you're a genre-film phenomenologist (and we know that you are), you owe it to yourself to pounce on this one at once. As for the equally amazing backstory, Draffthouse Films' double-disc special edition supplies it in spades. Extras include a detailed booklet featuring the only full-length interview with filmmaker Rad, an audio commentary by genre scholars Zack Carlson and Bryan Connolly, *That's So Rad*, a documentary about *Dangerous Men*'s initial theatrical release, an interview with director of photography Peter Palian, a must-be-seen appearance by Rad on a vintage public access TV show, and theatrical trailers. Don't miss. ⚡

—The Phantom