

Fresh from the Archives: Rochon's Recollections

Written by Christine Colby
Sunday, 29 May 2011 13:24



Horror and Fango contributor Debbie Rochon spills her guts about notable past features. And to see Debbie in one of her latest films, check out *SLIME CITY MASSACRE*, which recently debuted on DVD.

Here's Debbie's list of 10 of her movie titles, spanning her career, along with her reactions and memories:



LADIES AND GENTLEMEN, THE FABULOUS STAINS (1981): "I saw all these sides to all these characters. I was there while [co-star] Laura Dern was desperately trying to get away from her parents, at like 14. She wanted independence. She became emancipated from her parents so she could do the movie, because they didn't want her there alone. It was this really life-changing experience for most of the people involved.

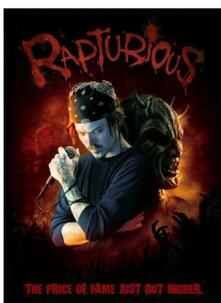
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ANAL PAPRIKA 3: MÉNAGE-A-DEATH (2001): "It's so funny, because the director, Chris Seaver, does a lot of comedies. I did MULVA 2: KILL TEEN APE! with him, which was a direct homage to the KILL BILL movies. I've done a ton of movies with him, including FILTHY McNASTY, SCROTAL VENGEANCE... In ANAL PAPRIKA, all I really did was appear at the end of the movie dressed very '80s—he's obsessed with that decade—and said, 'Why can't you be more like John Stamos?'; I'm fixated on John Stamos, and I have a big poster of him. That's really my only part in that particular movie. I've done much bigger roles for Chris, but he'll also have me do these ridiculous cameos. It's so awesome, because the mainstream media, when they write stuff about me, go to [these titles]...it's like the only thing they see. If they want to put me down, then it's 'This, coming from a woman who did SCROTAL VENGEANCE.' So I love these movies for that, because I know what they're really like; that's the joke."

WITCHOUSE 3: DEMON FIRE (2001): "I thought this had sparks of great stuff. They were headed up by a really great director [J.R. Bookwalter]. They were trying to be original, and they had that goodheartedness."

PLAY-MATE OF THE APES (2002): "Awesome! I got to be an ape! I was in an ape suit, and the mask came from Universal. It took hours and hours to apply the prosthetic. I went to the Central Park Zoo to study the monkeys, and it was like Method acting. Since I was an ape, I didn't do any T&A. But I made a point to learn the dance that Davy Jones of the Monkees used to do. So for those who would get it, I'm doing the Davy Jones sway."



NOWHERE MAN (2005, pictured on homepage): "I loved that movie, and the director [Tim McCann]. It was challenging material for me. I long to work with people who can bring something out of me. Like in one scene, I would have played it like a tough bitch, like, 'I'm gonna f**kin' come after you.' I would have done it 100 percent different than the way he had me play it. He said, 'No, you want to stay with him even though he's treating you this badly.' That's where the conflict comes in. He forced me against my own instincts. Whether people love the movie or hate the movie, it was an amazing stretch—an amazing experience for me because of that. I didn't make it all up and make all the decisions myself. Once you get the trust in the director, you can completely let go. You know they're gonna say, 'No, too much' or 'Not

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enough.' He's a tough director. He was awesome, but if something was bad, he'd say, 'Guys, now do it with some acting.' He'd say, 'That really sucked; let's try it again like this.' He wasn't mean about it; it was very factual. He challenges you. You're like, 'I'm an actor; I can do this.' The art of all this is missing in a lot of the super-mega-low-budget stuff, and that is sad."

RAPTURIOUS (2007): "I loved this experience, but not even for me, for Robert Oppel—the joy of saying that I was in it with him. I am not egocentric; I'm a total team player. I love him so much in that movie; I'm proud to have been in it with him."