

Mod Fuck Explosion will Debut in Los Angeles October 10th!

JON MORITSUGU INTERVIEWED!

In a world dominated by demonic sounding revving engines, speed, punk rock, fucked up raw flanks of beef and those who eat it, Jon Moritsugu is the cinema controller and master cylinder! His film Mod Fuck Explosion is long awaited, so get on your marks to ingest fuel; this interview is long.

GMZ: What is the exact delay on **Mod Fuck Explosion**?

JM: Well it's being finished now, but firstly, the sound guy working on it got sick and his doctor prescribed him with these antibiotics and he had a really bad allergic reaction and he almost died.

GMZ: What kind of sickness?

JM: He had a cold and was runned down and had bronchitis or something and this doctor said, "here, take this shit" and he took it and it made him worse. So that was the first delay. So it took him about a month to get better and he's still taking all these fucked up medications because of it, but he got better, so we were planning to work on the film. And the next bad thing is his computer system went down and we were doing all the sound track on computer. Right at the time when his computer went down, he needed to buy some new components. At the same time in LA there was a gang of thieves who would look through the want ads and the classifieds and looked for people who were selling stuff. They would make an appointment, show up at their house and rob them at gun point. This happened at the same time as our computer went down, so as a result people stopped putting ads in the papers and it took us a month to find something.

GMZ: What were you looking for? A monitor or something?

JM: Just some type of shit I dunno, it was a part of the computer. It should have taken a day to locate. But now it's set up and were getting the soundtrack done.

GMZ: Why is the soundtrack done on a computer?

JM: I'm anticomputer, I hate computers, but this is one application where it makes sense, you really can tailor your sound to fit in and do a lot of editing. You can make your film sound like a Hollywood film with a computer and it really doesn't take much effort compared to the old fashion way. It would have taken longer.

GMZ: How does that work?

JM: You start out with cassettes, DATs, CD's and records and you put it into the computer on the drive and once it's in there you can speed up songs, slow them down, play them backwards, splice little things together, do complicated fades and stuff like that, and it its all pretty quick too. I was in L.A. for three days working on stuff and we put 2/3 of music and sound affects in to the movie.

GMZ: Since it's on computer do you use prerecorded sound effects?

JM: Yeah and there's all these sound affect files with stuff like, "I need a door slam, well this one's too tinny lets try this other one..." You can try things quickly or, "Here's a scene. Lets try this song, and if it doesn't work, then lets try this other song." Its really quick.

GMZ: So from now on are you always going to use computer?

JM: From now on I always want to do my post production sound on a digital computer system.

GMZ: How about editing?

JM: No, I like the old fashion way.

GMZ: What is **Mod Fuck Explosion** about?

JM: It's like a combination of **Quadruphenia** and **West Side Story**. It sort of a 90's version of the mods vs the rockers except there the twist which is the rockers are a Japanese gang and the Mods are fucked up racists white guys. That's one of the things, but there's also 2 teenagers caught in the middle of this

Quadruphenia is a movie about scooters, kids and the band the Who. **Westside Story** is a story about some gangs. If you're interesting, rent them at your local video store.

from Giant Robot # 1

MAA
333
c.1

shit.

GMZ: Because they love each other? Is one a mod and one a rocker?

JM: Yeah but they are complete rejects who don't fit into either group, but they're both dumb fucked up 17 year olds who don't know what to do. They are a guy and a girl. But playing the guy is actually a girl, so it's a weird twist. It's a girl in drag dressed as a guy playing the guy.

GMZ: That sounds cool.

JM: Yeah it worked out well.

GMZ: Who is in this movie?

JM: The main character is my fiancée **Amy Davis**.

GMZ: Is she the one who...

JM: She's the girl as a girl. And a whole bunch of unknowns.

GMZ: Is **James Duvall** in it?

JM: He's in it, but a minor character. It was put together at the last minute. He plays an Asian guy in an Asian gang.

GMZ: Why did you pick a Japanese rocker gang? This is in America right?

JM: Yeah it's in America. I guess it has to do where I'm coming from. You get tired of seeing white people on the screen after a while, at least I do. So that's the reason.

GMZ: I've never seen a Asian rocker gang before.

JM: You don't see it often, but all of my other movies were about fucked up young white people so now it's young fucked up white people and young fucked up Asian people put together.

GMZ: What about **Terminal USA**?

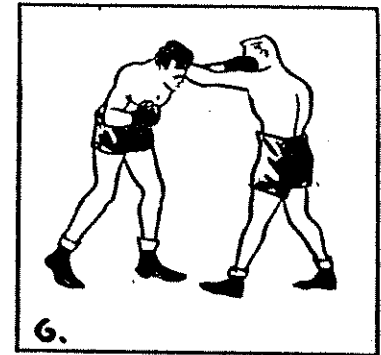
JM: That's another reason why **Mod Fuck** was delayed because I finished shooting **Mod Fuck** and was editing that, then I got the go ahead and the money to do **Terminal**, and I had to get it done quickly. So I had to put MF on the back burner, finished all of **Terminal** and then go back to MF because it was impossible to do both at the same time.

GMZ: You wrote MF first? Then **Terminal**? They were both Asian stories. Compared to your other films these are different.

JM: MF was the first one and had 1/2 white 1/2 Asian type of thing and then **terminal** happened and it was almost exclusively Asian. MF was conceived and shot a lot earlier than **Terminal**.

GMZ: How much money involved in **Terminal**, it looked clean?

JM: \$360,000. We had a Panavision camera, it was 16 mm and it was too fucked up, because there were too many people we were dealing with. Unions etc. In the first two weeks of pre production before we shot a single frame of film we already spent \$80,000 just setting up an office and a corporation and getting insurance. In the first two weeks and not having shot anything we already spent more than all of my movies put together. It was way too much money and way too complicated.



GMZ: Was that through ITVS?

JM: Yea, **James Yee** hooked that up

GMZ: were you surprised you got that?

JM: Yeah because I've been applying for grants for six years and have got nothing, so for this one I was like, "I'm gonna apply" and so the night before I remember getting drunk and typing up really obnoxious and fucked up replies to all of their questions like, one of their questions was, "Where have your films been shown?" and they give you half a page and they expect you to list everything, so I typed a one word like, "Worldwide". And another question was,

Amy Davis is Jon's fiancée. She's also a photographer. **James Duvall** is an actor kid who is in **Gregg Araki's** upcoming film **Totally Fucked Up**. **Gregg Araki** is a gay LA indie filmmaker who is getting famous and is getting big bucks. He is completing his big money film, **The Doom Generation**. **James Yee** was the director of **NAATA**.

105

"What problems do you foresee having on this project?" so they gave a half page for you to talk about you weaknesses and I was like, "There's not going to be no problems." I was really cocky and full of attitude, but I just turned it in and wasn't expected to get it but at least it would make someone on the committee laugh. I guess it did and they liked it.

GMZ: Did you have to give a treatment?

JM: With the application I had to give a five page script sample and I had no script written. So I made one up like: "Hey fuck you. blah blah blah." just complete bullshit. I made it to the second round where 20 people made it and they basically paid us all \$9000 to write the script. So I was like wow now at least I have money to live off for the rest of this year. All I have to do is write the fucking script. So out of the 20, they selected seven and one was mine. All seven were chosen, so there are seven films to be that got funded.

GMZ: This project wasn't for all Asian people or were they?

JM: No, the whole theme was families.

GMZ: So they pick one black, one Mexican...

JM: Yeah like that. One gay and I was Asian.

GMZ: I thought the film was excellent. The uncut version anyways, I never saw the cut.

JM: I had to do a cut version for television.

GMZ: When is it showing?

JM: The whole series got rejected by PBS. But there is still a round about way to get stuff on PBS, but that's a lot more work. They are projecting Christmas but I think it's be longer like half a year.

GMZ: Are you happy with the film?

JM: Yes and No. It really gave me a chance to look at a type of film making I always wondered about. Sort of a bid budget independent. It was interesting but I never want to repeat it. I never want to make a film with that much money, or that much bureaucracy and bullshit in it. So I went through this experience, but I never want to repeat it and I'm glad I went through it. It like moving to a new city you always wondered about, and having a horrible time, and leaving but saying at least I check ed it out and I'm never going back to it.

GMZ: Even if you got more money you wouldn't want it?

JM: I learned to hard way that there's always strings attached, no matter who the money is coming from and these strings get sticky after a while. My dream is to make a movie with about 40,000 using my own money. Also when using your own money, it's yours so you'll watch every penny. But if it's someone else's money, you're like, "fuck it! let's blow this all and have fun."

GMZ: Did you have money left over?

JM: We had a little money left that we had to return. We kept some of it and we returned some of it. But now it's fucked up because they audited me and **Andrea Sperling**, so basically they are saying that we owe them 3,000 bucks. But we've only got about \$1000 left, so that's a problem.

GMZ: Do you have to pay that?

JM: It looks like we are going to have to pay some of it, but ITVS is really... I don't want to diss them, but I guess I will. They are just really disorganized and fucked up, I mean when I was making this movie all along they were telling everyone that you have to make a 57 minute movie and I was like OK. from from day one they were saying it has to be 57 minutes long. Then right in the middle of the sound mix which is basically the last stage of the movie, you're mixing the soundtrack and the negative has been cut, I get a phone call from them saying, "We made a typographical error. Your movie has to be actually 54 minutes." In the middle of sound mix! And I just like screaming at them, "fuck you the negative has been cut. We are two days from finishing the movie. How can you do this to me." It was a mistake on their part that costed us an extra 5,000 bucks. They really are like the government. Sort of inept.

GMZ: What does ITVS mean?

JM: Independent TeleVision Service. They basically get \$6 million a year from our tax payer dollars and their goals are to fund weird off beat types of things

Andrea Sperling is a producer of many indie films including *Totally Fucked Up*, *Terminal*, *Doom Generation* and many others.

which will eventually get on PBS. They are sort of an alternative to PBS.

GMZ: What have they made that was good?

JM: (laughs) They've been around for 3-4 years and their whole goal is to give filmmaker's money to make these neat films and get on national TV. They've funded a lot of stuff, but only a few have made it on to PBS.

GMZ: So if I made up this grant I may get it without any experience?

JM: Yeah you can just lie. That's one thing, it's like getting into college or getting a job, turning in a resume.

GMZ: Did you buy stuff with the money?

JM: Like a new CAR! No it was fucked up because at first I was thinking like wow I've made feature movies for \$15-20,000 and that's tough, but it turns out it's harder to make a film for \$360,000 because when you get into the next league, even though you have so much more money, you have so much more expenses. The first thing we had to do was take out this \$15,000 dollar insurance policy in case if anyone got hurt. If you're making a \$15,000 movie, you just use your friends and hope no one gets hurt. If they do, we'll take care of them. You have to deal with unions and paying actors union scale.

GMZ: Did you have to use union actors?

JM: Yeah because there were a couple of actors I wanted to use to play the mom and dad characters and they were union. Once you employ one union person, everyone has to get paid union wage. All of the insurance stuff and PBS has strict technical guidelines, so we had to spend a lot of money going to the best video places to do our transfers. This place where we did the video editing was where fucking George Lucas does his shit. Industrial Light and Magic. There's a sheet that has the clients coming in for the day. I saw my name between a huge Mc Donald commercial and George Lucas and it was so fucked up being squeezed in with these people that I hate. We had to go to these places because we had to meet these technical requirements. So actually even though we had a lot of money, it was a lot harder to do than a \$15,000 movie.

GMZ: Where did you get idea for a family story, did you make it up?

JM: I wrote the script in 3 days working non stop and that's where the majority of it got done.

GMZ: Was it completely fiction or did you draw from your family?

JM: Yeah my family and other friend's families.

GMZ: Do you have a cheerleader sister?

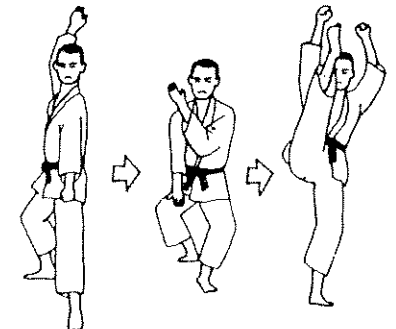
JM: (laughs) No, I have a sister that is a cheerleader wanna be.

GMZ: You used **Ken Narasaki** in the film? Was he and the other actors into the film? Were they like, "yes I want to do this"?

JM: No it was funny. We gave the agent up here in S.F. a script and the agent was like, "Oh this is so crazy, I don't know if I want to give this to them." She eventually did give it to them and they were sort of flipping out in a good way, especially Ken. he's never done a movie where he's an American. He's always cast as the Asian guy who knows Karate and speaks in a fucked up language and who's humble and quiet. He's type casted as an Asian and I completely understand it. So this was the first time he's ever had a role that said, "fuck you



Jon and Amy in Terminal USA



to all of the stereotypes." Both were into it.

GMZ: What was the woman's name?

JM: Sharon Omi.

GMZ: Does she do plays? I know Ken Narasaki does plays.

JM: They are married in fact which is why I thought it was great since they are married in the movie. They do a lot of plays and a lot of commercial work and stuff like that. They both recently moved down to L.A. and they'll be getting more work down there.



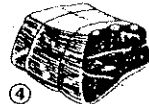
Blade ②
Roast or Steak



③
Boneless Shoulder
Pot-Roast or Steak



③④
Chuck Short Ribs



④
Cross Rib
Pot-Roast

GMZ: How about the old man in the bed. Was he great? was he in to it?

JM: It is strange because he's this old guy from China and it turned out he was some hot shit theater actor from the 40's, and he would perform for the heads of state. I don't think he was really into it, but again he got paid \$300 a day to lie in a bed. So he was paid well.

GMZ I think I sat next to him at the SF screening. Was he there?

JM: Yea shit. He was there.

GMZ: He didn't clap or anything he just sat there.

JM: It's weird because I heard he didn't like the movie but he's come to 4 different screenings of the film so I can't understand why does he keeps seeing it. He's crazy. He also had a bad part as far as an actor, but he did a great job. He had a lot of room to complain but he didn't.

GMZ: Have you been happy with the response?

JM: Yeah but it's sort of strange how the movie has done better in Europe. I went to the Rotterdam festival and it was probably the best screening I ever had, and it got three standing ovations and people were saying it was the best film in the festival. I think there's something about Europeans who have a weird open mindedness to other cultures. In America people want to say, "oh I figured it out in the first five minutes." In America there's a sense of wanting to feel superior to the movie where as in Europe, I don't think there's much of that. So people seemed a lot more opened to it and let it play out.

GMZ: Did you win an award with it?

JM: No it wasn't in any type of competition.

GMZ: No Palm d' Or?

JM: (laughter) No. I've never won an award. Oh I've won one award.

GMZ: What award did you win?

JM: Something like the Big Muddy Festival and they sent me a hundred bucks or something.

GMZ: What film?

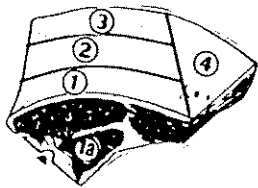
JM: My Degeneration (laughter) I'm sorry to say.

GMZ: What's the Roger Ebert story?

JM: Well I wasn't there but My Degeneration showed at Sundance and Roger Ebert was there and he walked out in 7 minutes saying bad stuff. Gregg Araki was there.

GMZ: There weren't that many Asians at the festival were there?

JM: I think it's neat. I have problems with these specific festivals like the Asian Film Festival or the gay film festival not in the sense that I think it's wrong, you shouldn't have to isolate certain types of work. I believe in utopia, I just wish film would just play at festivals and we didn't have these categories. So of course it



Ken Narasaki and Sharon Omi - a husband and wife acting duo. They are in a bunch of plays and some commercials. They are part of the union. The Palm d' Or is a film festival prize I once heard of. Perhaps it from Cannes. I think this is the award that is won by the same group of directors.

exciting that Terminal, an Asian type of movie is playing at an Asian type of festival and the audience is very mixed. That's exciting. I also have a problem with films catering to specific age groups etc. like the 20 somethings.

GMZ: Oh like Reality Bites?

JM: Yeah, shit like that. I think the biggest kick I got was that at the film festival here, I sat behind two guys in their 60's and both were completely digging the movie, and I was like wow, to make something that can cut across generations is just as exciting as getting a mixed audience to see this type of movie.

GMZ: Did you pay yourself twice for being in that movie since you were two characters?

JM: No I got paid for writing the script and directing, but I was trying to save money by cutting back here and there.

GMZ: Have you acted before?

JM: I act in Mod Fuck, but my character is going to be really fucked with. We're dubbing in dialogue.

GMZ: So it's like watching a Bruce Lee film.

JM: Yea exactly.

GMZ: I guess you're not as popular as Trinh Minh Ha even though I've never seen her movies, but I see her name everywhere. Does that bug you?

JM: I give a shit in that it's the same people everywhere like Renee Tajima. Also Christine Choi gets 1 or 2 \$50,000 grants. The fucked up thing is a few years ago a big scandal broke out and it turned out that she had gotten some grant money and was investing it in the stock market or something like that. She was not using the money for film. She was making herself secure. It got hushed up and I just read she got another grant! I guess I don't mind that I'm not popular with the politically correct crowd, the art film crowd or the theoretical film crowd, but it's the same fucking people making the same fucking shitty movies over and over year after year who get the same grants.

GMZ: How do you feel about being one of the 200 most famous Asian people in this country?

JM: (Laughter) God. It's like being in some fucked up red neck town and being like the richest black guy there. It's such a ghetto, it's like what I was saying about having a specific Asian film festivals and that's fucked up and I wish we didn't have to do that. But as it turns out, it makes sense, but I'm such an idealist, I wish we didn't have these labels.

GMZ: I made a short film that only made it into Asian festivals and didn't make it into any non Asian film festivals.

JM: That's just like Hippy Porn. The only festivals that got into was the Asian Film Fest in LA, Asian Fest in NY and one or two other Asian film fests, but all of the regular film fests rejected it. It's so strange where your support comes from, Well Asian people, I'll take it.

GMZ: Do they put it in because Hippy Porn is great or is it cause Jon is Asian?

JM: Believe it or not, like you said about giving grants to at least one black, one Hispanic, etc. On a smaller scale the same thing happens in the Asian scene. "Well were running our Asian film fest and we got to show at least one fucked up Asian movie, oh yea Jon, that guy is a fucked up Asian and we'll let him in. The same type of weird tokenism happens on a smaller level. I know it's there.

GMZ: Where is Mod Fuck going to show?

JM: I really don't know. It was accepted into the SF film fest which happened a couple of months ago and it also got into the Asian film festival in Los Angeles. I figure it was better to stop the project than to find someone else. a lot of people were telling me how unprofessional it was, but I didn't care. It's actually going to premier at a film meat market in NY. It's a place where people watch films and



think of money. Industry people watch films and see if they want to buy them or distribute them. Sometimes they just watch a few minutes and leave.

GMZ: What happened to the Hippy Porn Soundtrack? It had some great bands listed.

JM: The soundtrack never came out and never will, but I made bootleg copies that I give to friends. **Matador** never released it and the guy who runs it **Gerard** kept saying that he would release it. Everytime I called him he would say, "I'll get you a test pressing next week" but he never did and this went on for a long time. I went to New York and just showed up at his door, but even then he gave me the same line. I told him that this isn't going to work and can I have my artwork back? He gave it back to me and I tore it up right in front of his face. Then I pulled out my contract and burned it with a lighter. Then he said we can still do this album... and I said no, it was too late since most of the bands already broke up and the others released the songs already. It was 2 years too late. **Matador** was just getting hooked up with **Atlantic** at that time. I told him that it was all his fault and he lied too many times and that he was fucked up. So I wished him luck, shook his hand and that was it. I feel bad for the bands like **Barbara Manning** who said no to **Homestead** for her song and wanted to be part of this project. Her song never got released.

GMZ: How did you get those bands for the soundtrack?

JM: I went to school with a bunch of them like **Railroad Jerk**, **Dust Devils** and **Medicine Ball** and they all moved to New York.

GMZ: What about the Mod Fuck Soundtrack?

JM: This was released on my friend's label. He wanted to start a label so we decided to do it together since we trusted each other. I originally wanted the MFE soundtrack to be released at the same time as the movie, but the movie was getting delayed so I just decided to release it since **Unrest** already broke up. It was released only on vinyl. We decided to spare no expense and made the prettiest cover and put it on white vinyl.

GMZ: How many have you sold? I bought one.

JM: We sold about 1200 so far and we'll probably sell the remaining 800 when the movie comes out.

GMZ: Will you make money on this record?

JM: Yeah but very little since the cost to make the record was so high.

GMZ: Who is the band **Karyo Tengoku**? Did you approach them?

JM: Well they were on tour with the **Boredoms** about a year ago and... NO! OK fuck it I'll tell you the story. It's actually my band! We recorded it and came up with the name. I actually want to release an album someday.

GMZ: I thought the band didn't sound Japanese!

JM: Some people get it but very little.

GMZ: What does **Karyo Tengoku** mean?

JM: Well I translated it directly word for word from a Japanese English Dictionary so it's supposed to mean "Overdose Heaven".

GMZ: What is your band called now?

JM: **Silver Machino**.

GMZ: How did you get **Unrest** to do one side of the Soundtrack?

JM: The guy from **Matador** introduced us for the **Hippy Porn** soundtrack and we just kept in touch.

GMZ: There was Japanese writing on the **Der Elvis** side. What's with that?

JM: My film played in Japan and I got ripped off from there. Me and **Gregg Araki** both got ripped off in Japan. We didn't get paid when our films got shown.

GMZ: How do you make money now? Do you have a job?

JM: I'm living off an accident that happened to my arm years ago. (Shows me his scar).

GMZ: Tell me that story.

JM: The company was called **Roadway**. And it was a fucked up low budget version of **UPS**. I had to wake up at 4 am and unload boxes from a truck. I had no nerve damage. There were 2 steel rollers grinding away and a tiny space in between them. My finger tips touched the two rollers and my arms was instantly

pulled in and I couldn't pull it out because the motor was so strong, so much inertia. They turned off the machine and had to take it apart. I was screaming. Then I was in the hospital for 8 months and then had to deal with attorneys and all that for five years. The doctors at first said they were going to amputate my arm, but there was a chance that they could do an operation to save it and they did. I guess it was a challenge for them and they succeeded. So I'm living off of that money from the settlement.

GMZ: Who's fault was the accident?

JM: Definitely the company's since their machinery was fucked up and poorly designed.

GMZ: Are you into Hong Kong Movies?

JM: I'm into more obscure stuff. There's some theater in SF that show 2 new films every 2 days or something. It's weird because a lot of these movies are weird and fucked up. Like the way **Bunuel** and **Dali** made **DADA** movies.

GMZ: The end of **Terminal** had a gun fight scene that had a lot of blood and was in slow motion. Was there a HK influence there?

JM: I would have to say yes because, I watch a lot of these HK movies and so few American action movies. Jackie Chan movies are fucking great.

GMZ: Back to some older movies. My **Degeneration** was about a band who is part of a beef company. What's the big thing with beef and pork in your film. Do you eat beef?

JM: Yea I'm a meat eater. In college for some reason I just latched on to meat as a weird object that is like a metaphor. It looks neat on film, there's a lot you can do with it and it's plastic so you can animate it. It definitely gets a response from people. In fact in **Mod Fuck**. There's a meat climax and I don't think I will be using meat anymore, but at the end there's a dream sequence where the character walks through a meat garden. It's a garden made up of 800 pound of meat.

GMZ: I heard it was an actual dream.

JM: Yeah I had a dream that I walked outside and was walking through my backyard as a kid and I...

GMZ: Was this dream recent?

JM: Yeah it was a couple of years ago when I was writing the **Mod Fuck** script and I was a little kid and sneaked into my neighbor's yard and I realized that the whole yard was made of pieces of meat.

GMZ: So you must really be into meat since you dream about it.

JM: It was the weirdest dream I ever had.

GMZ: You know the sumo wrestler **Akebono**? He now dreams in Japanese. And he wants to be a Japanese citizen. So if you dream about beef then that's the real thing.

JM: It's part of my soul (laughing).

GMZ: **Rocky** had a great meat scene.

JM: That right. Yeah. Lots of beef there.

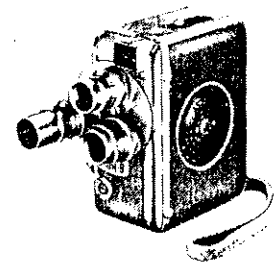
GMZ: What's your favorite part of beef?

JM: I like steaks.

GMZ: Do you like liver?

JM: I like liver but when you think about what a liver does, it's like an oil filter for the body, so it's filled with all kinds of toxic shit. I don't eat it anymore but I like the taste of it.

DEJUR FADEMAC CALIFORNIAN DCH-300



Ground Beef



Rib Steak



Skirt Steak Rolls



Rollled Ramp



Tip Kabobs



Tenderloin
(Filet Mignon) Steak or
Roast (also from Sirloin 13)



Short Ribs



Beef Patties

Barbara Manning is in a group called the SF Seals on **Matador** records. **Unrest** is a broken up indie pop band. Ex-lead singer **Mark Robinson** owns **TeenBeat Records**. Send SASE to **TeenBeat** PO Box 50373 Washington DC 20091) **Railroad Jerk** and the **Dust Devils** are two noisy bands. **DD** - now broken up. **RRJ** - still around and are probably on **Matador**. **Matador's** boss, **Gerard** looks foolish in the film, "Half Japanese: the Band that Could Be King". His voice is in a **Public Enemy** song on the **Fear of Black Planet** album. He's the dumb white journalist guy on a radio show. **Medicine Ball** not as noisy, but are more rock. **Karyo Tengoku** are Jon Amv and Jacques (collaborated on **Hippy Porn**)

Bunuel was an Italian filmmaker who made some weirdo movies. **Dali** - a painter who made some wacko movies. I think he did one with **Bunuel**. The eye ball getting sliced one. **DADA** - look this one up, it a school of art. **Akebono** is the current Yokozuna. (See sumo article)

GMZ: Have you ever had Korean BBQ?

JM: Yea **Kalbee**? That's my favorite. Wow. There's this really fancy steak restaurant and they give you a 16 oz. steak with melted butter on it. It's so fucked up but it's so great.

GMZ: What did you do with the left over 800 lbs. of beef?

JM: The art director **Gentile** called all these meat houses and packing places and got meat that was going bad for free. So we built this set and we filled it with the meat and filmed the scene and then it started rotting and people were wearing gas masks. You know when things start to rot they heat up? We had this meat that was slowly turning bad and heating up since it took a day to film the scene. We had to load everything into garbage bags. We had to dump it and we were like shit, so we went looking for places around the city to dump this, and it turned out we found these dumpsters that were in the back of this police station. We had to make 3 trips back and we were getting worried about getting caught. But of course the last place we are going to get caught is in the back of the police station dumping the shit and we weren't caught.

GMZ: You used a pig eyeball in Terminal. Where did you get it?

JM: Harvey Pig Eye. It's some medical supply place.

GMZ: How did you get the pig to talk in My Degeneration?

JM: Little wires and off screen stuff that you couldn't see.

Kalbee is a Korean beef dish served at a Korean restaurant. It is tasty and thin. Jennifer Gentile. Went to college with Jon. She is based in LA and did sets for Terminal and MFE. She also makes movies.

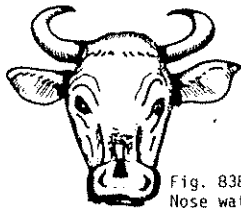


Fig. 838
Nose wattle



Jon Moritsugu and Ken Narasaki in Terminal USA

GMZ: What did you do with the animal head?

JM: That's actually funny because I had two pig heads because one started rotting and had to get another one. After we were done filming I was with some friend in Providence and it like 3AM. We were bored, so we got the head out of the freezer and we drove to a nice neighborhood and dumped it on a front lawn and we drove away saying hahaha. But two days later, I go to work and a friend of mine gave me a clipping that said police were investigating a horse's head that was found on the lawn. I thought, "Oh fuck that's where we dropped off the cow head." It was huge, 40 pounds. The article said they were checking the stables to make sure there weren't any horses missing from the stables and one police had a theory that this was a joke relating to the Godfather since it was on TV. (evidently there is a scene with a horse head in a bed). And then at the same time there were investigations on Satanism and the police were like maybe a cult did this. It turned out it made all the newscast for 2 days and it seemed to be getting bigger and bigger and a friend I was with meanwhile was telling people at work what we had done. So at that point I got really freaked out. The story got bigger and bigger and I took off for a week to NY to hide until the thing blew over. note: (the police mis-identified the cow head as a horse head!)

Horse's head found in bag on East Side

PROVIDENCE — Providence police are trying to determine who left a horse's head on a sidewalk outside an apartment house at 416 Brook St.

Brown University police discovered the animal's head Saturday about 11:50 a.m., protruding from a plastic garbage bag, and called Providence police. The city's Public Works Department removed it.

"The Godfather was on television recently, but we don't know if it had anything to do with that," said Brown University Police Lt. Rick Ziccardi.

In the movie, a horse's head is left on the bed of one of the characters as a threat.

Police said they do not know where the head came from; local stables have not reported any missing horses.

"There's no rhyme or reason," Ziccardi said.

Detective Capt. Bernard Gannon said the department is investigating.

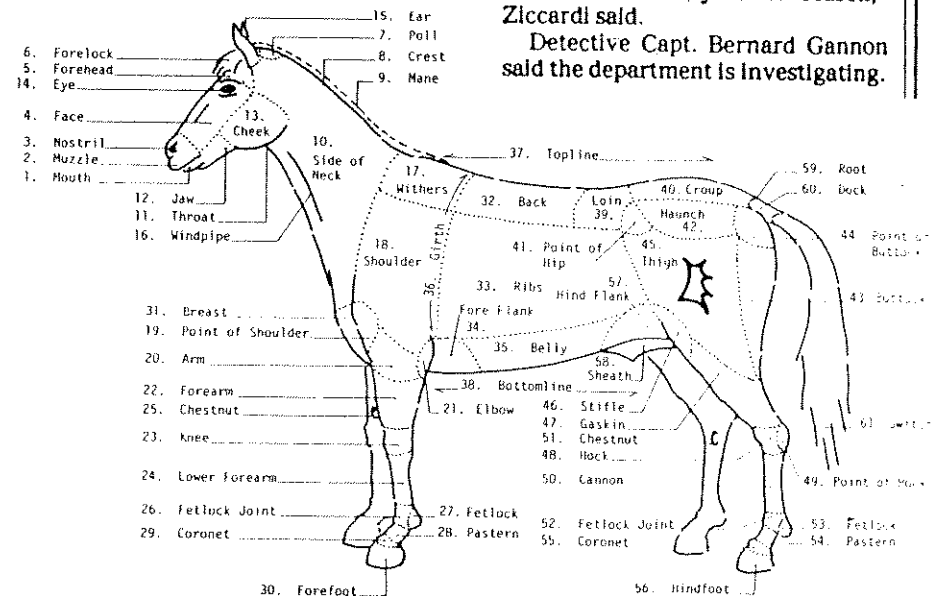


Fig. 96

GMZ: Back to Terminal, there were two skins.

JM: They were normal guys

GMZ: Who came up with their weird dance?

JM: They were moshing. It saw it at a show in NY. **Gov't Issue** was playing at some club and there were four skins at this show and they were fucked up looking, so at one point they started slamming and wailing on people, so people cleared the area and they were the only 4 guys there. I was scary since these skins look over the club and were beating on everyone, so it was based on that.

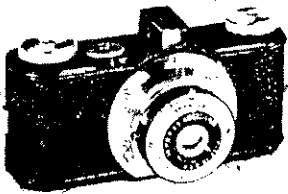
GMZ: It was funny seeing two guys mosh by themselves. It looked goofy. What do you think about **Jello Biafra** getting beat up?

JM: I have mixed feelings. I think it's fucked up when anyone gets beat up. The incident also sounds fucked up, but I think he's fucked up too. He wanted to be in Mod Fuck. I don't know if they are still going out but his girl friend from back then was in it. I think he's a fool and I don't really like him. A few friends who do stuff with **Maximum Rock and Roll** have told me stories of him how he did this spoken word tour in Brazil and he had a shit fit at the airport because the limo didn't pick him up. He had another shit fit because his hotel room didn't have a jacuzzi built in. He's fucked up. The story goes, he was saying, "Where's the whores, I want some girls, get me an expensive whore". When he's back here he's like, "the system sucks lets change it". I can't stand any of this two faced bullshit.

GMZ: **Fugazi** even charges 40 per show in Japan even though they can't regulate it.

JM: I think everyone's a hypocrite. There is hypocrisy in everyone's life, but it's those who are judgemental about others and so self righteous about themselves that piss me off. I'm a hypocrite and he's a hypocrite, but the difference is he so self righteous about himself. It's weird how all these punk rock heroes that are were in the scene from start like **Henry Rollins** who 10 years ago was the man who wouldn't sell out, you know now 10 years later it's OK because he needs money.

SPARTUS 35 f/3.5



GMZ: You have two films before Terminal. **Der Elvis** and **Sleazy Rider**. Where did you get all of the **Der Elvis** information?

JM: I read dozens of **Elvis** books and I did my research.

GMZ: Are you into **Elvis**?

JM: Yea obviously, I am repulsed by him, but I'm attracted, when he started out he was this punk rock hick and his shows were so fucked up and great.

GMZ: Did he really shit in his bed?

JM: That's one thing I've heard. He was so fucked up on drugs and his system was so fucked up that he wore diapers and he shit in his bed in his diapers and he had attendants change his diapers and stuff like that. A lot of it is heresy but a lot of it is based on the truth. He was doing a lot of drugs and a lot of them were acting as laxatives. He was a freak.

GMZ: How about the list of his bed mates?

JM: They were all true except **Linda Lovelace**, I know that's fake, but he was in 30 something movies and he had a lot of affairs with people that he was in movies with. He was in a movie where **Mary Tyler Moore** plays a nun and he seduces her at the end. Rumor on the set is that it actually happened in real life.

GMZ: How about the family tree?

JM: That's completely true. **Elvis** was white trash from a family full of non marriages and cousins marrying cousins and that's completely factual.

GMZ: So many people think it's fake?

JM: Yeah sometimes the truth is stranger than fiction. There are a few **Elvis** freaks who are like, "yeah this a true". It was on 16 mm and believe it or not it was my college thesis project at Brown University.

GMZ: Along with the **Der Elvis** video you get **Sleazy Rider**. Was that before your

Gov't Issue - an old punk band. **Jello Biafra** is an old punk guy who was in **Dead Kennedy's** and was beaten up at Gilman st. club in Berkeley. **MRR** is a punk rock magazine in S.F. PO Box 460760 SF, CA 94146-0760. Phone 415-648-3561. Fax/Modem 415-648-5816. **Fugazi** - a do it yourself type of punk band. Their shows in the US are \$5. Members of this band were **Minor Threat**. **Henry Rollins** was the lead singer of punk band **Black Flag**. He does poetry books and is solo. **Linda Lovelace** - a 70's porn star.

thesis?

JM: That was right after I got out of college. I still like it. It's one of my favorites.

GMZ: This also had a family tree. Was that something you were doing?

JM: I'm into that. I like the idea of doing research for a movie.

GMZ: Was that 16mm also?

JM: 16 mm.

GMZ: I can hear the camera in that.

JM: Oh that was the total punk rock movie because since I had gotten out of school, I didn't have access to equipment, but I had a few friends who were still in school so I got them to check out equipment for me. You know how most of the movie is subtitled, it's because the camera I got a hold of was running a couple of frames fast or a couple of frames slow so when I was looking at everything none of the sound sunk up with the lips so I had to subtitle it so people could understand it. The camera was so shitty and loud, but it was such a quick movie to make and it cost almost nothing because I had stolen all of the film stock.

GMZ: From school?

JM: (hesitantly) Yeah. And I was using free equipment. I was getting everything processed at the cheapest film lab on the face of the Earth in NYC. I think it's mafia runned and they only do porn and stuff.

GMZ: Does it still exist?

JM: It still exists.

GMZ: What is it called?

JM: **A1**. It's fucking dirt cheap and it's half price as other labs. Everyone would say, "oh they are going to scratch your film!" and I was like, "I don't care." It's punk rock quality. It was a quick and cheap movie. It cost \$700 for a twenty three minute movie.

GMZ: What the thing with the big boobs in all of movies?

JM I dunno it's just a coincidence.

At this point **Amy Davis** (**Jon's** fiancee walks in)

GMZ: How do you choose the words in **Sleazy Rider**? Like **Cookies** are for **Pussies**!

JM: Part of it was scripted and part of it was having fun with friends. They would say stuff like, "I want to say the word pussy in this scene." So I said go for it.

Amy: Those were the toughest two girls.

JM: Those were tough girls.

GMZ: Is **Amy** from **Providence**?

JM: Yea she went **Rhode Island School of Design**. We've known each other for seven years.

GMZ: How do you feel about **Jon's** movies?

Amy: My **Degeneration** is the best.

JM Lets not talk about that. She was in it. She's the drummer.

Amy: I had a crush on **Jon**.

GMZ: You were in **Fetish**?

Amy: I'm **Justine B**. I went solo. I went to **Africa** to study my beats. No I had a crush on **Jon**, I did movie and thought he's going to make be so beautiful and glamorous and I saw the movie and was like, "I look like a dweeb."

GMZ: Were you in other ones?

JM: She's in **Terminal** as **8 ball**.

Amy: Did you see **Terminal**?

GMZ: You're that girl!?

Amy: I'm **8 ball**.

JM: The alien

Amy: **Fart**, **gas**, **headache**, I'm the no personality **8 Ball**.

JM: And then she's in **Mod Fuck**. The main character for **Mod Fuck**.

Are you the one who's in drag?

Amy: No that's my boyfriend **Desiree**. She sound like a young boy but flip flops into a girl again, she looks like **Ralph Macchio** from like 1980's. The straight girl actresses were kind of like having crushes on **Desi** after a while. I'm like, "She's a girl. She's a gay girl and she doesn't like you fruit fruit."

(All of us laugh)

Amy: I'm so glad you didn't recognize me.

GMZ: I didn't recognize you from My Degeneration either.

Amy: That's when I really was an 18 yr. old loser.

GMZ: What's your favorite movie that you've done?

JM: **Mommy Mommy Where's My Brain?** I made it before Der Elvis. It's a black and white 10 minute movie in 16 mm. I made a movie before that that I hate, but that's the first movie that I made that I like. Mommy Mommy is so punk rock. This is before things got complicated, so I was like, "**Bad Brains**, Pay to Cum I like that song, I'm just going to use it. Oh ACDC I'm going to use it, oh Joan Jett, I'm going to use it. It was like fuck the world, I'm going to make my movie and I'm going to use the coolest music."

GMZ: Wasn't pay to Cum used in the Scorsese movie After Hours?

JM: I was so pissed off when I saw that. In Terminal I used this band **Void**. They were out on **Dischord**. They were a DC punk band at the time of **Minor Threat**. They were really good, but they were so unpopular because they...

Amy: Tell the story!

The whole Dischord scene was about **Straight Edge**. No drinking etc.. and this band Void puts their album out and they were more fucked up than the other bands and they were on the verge of being metal. The kids didn't really like them and they weren't straight edge. So their first album came out and then they recorded a second album which was supposed to come out on **Touch N Go** when they were a straight edge label. TNG were supposed to put out their second album, so Void was doing a show in Boston and the president of TNG was out there, and they just got totally fucked up. They were drinking and were totally fucked up on drugs, and at their show their singer totally pukes and says, "We're drunk man!" (laughter) It was for a straight edge benefit or something. The TNG guy got so freaked out and kicked them off their label and the album never got released, and the band sunk into obscurity. They were really good and were doing sloppy grungy fucked up metal punky music back in '84.

GMZ: How does one get your films?

JM: I guess they are hard to get. I mail order them. The only place that carries it is in NYC called See Hear in the East Village.

GMZ: What's on Video?

JM: Der Elvis, My Degeneration and Sleazy Rider.

GMZ: What about Hippy Porn?

JM: It's not for sale. The film itself hasn't done well, and it's the same reason why I've put out the soundtrack on vinyl only. It's just like saying fuck you to the CD generation. And Hippy Porn is a movie and not a video. I think there's a big difference.

GMZ: But then people will never get to see it.

JM: It really is a way of saying fuck you to people. (laughter)

GMZ: Have you made a lot off off video sales?

JM: No not really, but for a while there was this place in LA that was like a distribution service, so for a while they were buying a lot of videos and I was making a bunch of money off that, but now it's a trickle again.

GMZ: You didn't want to deal with a distribution company?

JM: Part of it is not trusting people. That's another thing I don't like about videos because it's easy to copy, and there are people out there who make dubs and sell them and not let me know. So I have problems with video.

GMZ: How many copies have you sold?

JM: All together maybe 150.

GMZ: Have any of the actresses gone on to big movies?

JM: the biggest are Ken and Sharon from Terminal. Sometimes I turn on the TV and I see Ken in a Budweiser commercial.

GMZ: What kind of stuff do you collect?

JM: Kitch paintings from garage sales and some signs. I used to collect records. It was a lot easier when I worked in record stores. Where you can just get deals.

GMZ: Did you get every SUB POP single?

Bad Brains - a punk band from Washington DC. They were all black and hardcore. **Void** is now gone. **Dischord** is the label that is runned by some Fugazi guy. (For a list: Dischord 3819 Beecher St. NW Wash DC. 20007. Send 4 stamps or a buck for color catalog or 1 stamp for a list). **Minor Threat** was a great punk band who were **Straight Edge**. This means no drinking and no drugs and even no sex. There are many of these bands today. Look for kids with a 'X' on their hands. **Touch and Go** is a record company that is getting big. They had Jesus Lizard and many other great bands.

GMZ: Yeah it was sort of sick because at the record store I worked at for a while, if a kid would come in and sold a record for a buck, you could take home that record for a buck. So the whole principle for the workers were to rip people off and pay them as little as possible for their rare records so you could take them home. I got some really rare records when some idiots would walk in, and I'll give them a buck for a fifty buck album.

GMZ: What was your favorite deal?

JM: I got the **X Ray Spex** album before it came out on CD and It was a \$100 record I got for .50 cents. Some homeless guy walked in with some Journey albums and shit and right in the middle was that record and I gave him .50 for it. Another time I remember it was really busy and some lady had a box of records she wanted to sell. On top was Micheal Jackson so it looked like a whole stack of shit. And no one wanted to help her, so I helped her and the first thing she said was that she was going to throw them away anyway, so the first records were crap and then she had these rare bootlegs of Dylan, Zeppelin and I got them all for .50 cents.

GMZ: You're from Hawaii?

JM: Yeah

GMZ: Do you not like Hawaii?

JM: I hate it. I thought of shooting in Hawaii because it is a weird place but I can't stand of thinking of going back there.

GMZ: Did you watch **Kikaida**?

JM: The hottest thing in Hawaii when I was growing up was watching these weird kid's action show from Japan.

GMZ: How old are you?

JM: 29.

GMZ: I used to watch those shows.

JM: I remember the Kikaida touring show where guys wore the outfits and did live shows in coliseums. I used to have the dolls and the monsters. I had Rainbow man. Me and my neighbors saved our money and bought that stuff.

GMZ: Oh one last question, can they not fix the scar on your arm?

JM: What happened is that my arm was fucked up so they operated on me to fix my bones, but my arm was so swollen they couldn't stitch it so it was a long open wound. Then they wrapped it up and gave me anti-biotics and penicillin to fight off infection. A few days later, it was so swollen that they couldn't stitch it so they did a skin graft from my thigh.

GMZ: It looks like beef. It looks like a cut of steak. At first when I saw it I was wondering if it was a burn tattoo.

JM: No it's a skin graft. I could fix it with plastic surgery, but there is a chance I could loose use of my hands.

GMZ: Are you still living off of the money?

JM: I got a salary for Terminal USA and I'm living off that and with my films the money trickles in and there's a chunk of money in the bank I'm trying to save to make my next film.

(Jon proceeds to explain about the X Rays and shows me the broken bones.)

JM: I guess I collect X Rays. I have a whole stack of my X Rays.

GMZ: What kind of things do you do besides film?

JM: Film takes up a lot of time and money. I don't feel bad about spending my money on film. But I'm into fashion since the industry is so fucked up. I guess



X Ray Spex is an old punk band who are legendary. Their album is re-released on CD. They have a female lead singer. **Kikaida** is red and blue cool hero from Japan in the 70's. He had a clear part on his head where you could see mechanical parts.

that's Amy's influence. The fashion industry is so much bigger than the film industry.

GMZ: What movies do you watch?

JM: Well I'm not a movie fiend. I pay to see a movie every two months. But I read some of the French writers from the 50's and 60's.

GMZ: What music are you going to set for the Japanese rockers?

JM: Kabuki and Shakuhachi type. It's such a funny stereotype and contrast. It works. (Jon then shows me some part of the MFE film and cues up Japanese music.)

GMZ: Are you famous anywhere in the world? Have you felt stardom?

JM: Well actually in Goteburg, Sweden which is like second largest city was crazy. For some reason for Terminal, Amy and I were on TV and was on the front page of the paper. It got so crazy that we left the center of city and went to some small cafe. Then some people, I guess film people came up to us and said they were going to see the film tonight and I thought it was weird.

GMZ: When are you getting married?

JM: Whenever we feel like going to city hall.

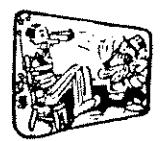
GMZ: Have your parents seen your films? Do they like them?

JM: I have worked on not showing them. They used to give me shit about getting a real job. My dad wanted me to videotape football games and be a part of a union until a year ago. When they saw the Terminal set, they were blown away. They stopped giving me shit. I don't want to freak them out, it gets boring. I'd rather keep them in the dark.

Interview was held on August 11, 1994 in the Richmond district.

Jon Moritsugu Filmography

- 1986 Mommy Mommy Where's My Brain? 10 min.
- 1987 Little Debbie, Snack Whore of NYC 3 min.
- 1987 Brain Dead 1 min.
- 1987 Der Elvis 23 min.
- 1988 Sleazy Rider 23 min.
- 1989 My Degeneration 72 min.
- 1991 Hippy Porn 95 min.
- (collab with Jacques Boyreau)
- 1993 Terminal USA 57 min.
- 1994 Mod Fuck Explosion 70 min.

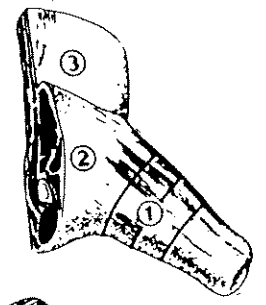


16mm SOUND
16mm SILENT



Buy Direct From Jon Moritsugu!

1. **Der Elvis and Sleazy Rider** on one tape. Two films from the late 80's together. Super low budget, fucked up and punk rock! An international favorite loaded with spunk on toast!



2. **My Degeneration.** See why Ebert left the film mad in just a few minutes. I guess that means thumbs down! This film documents the band Fetish who signed to a beef company. See the famous animal head that made it to the papers and TV! See the award winning movie that features Jon's fiancée Amy Davis!



Shank Cross Cuts



Beef for Stew (also from other cuts)



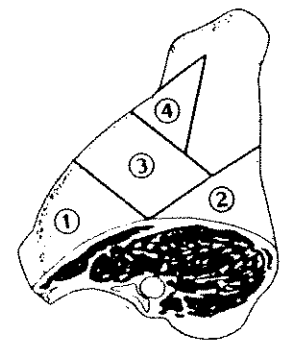
Corned Brisket



Fresh Brisket

Each tape is \$20 postage paid and worth the juice of your hard work!

**Send Checks to Jon Moritsugu
PO Box 210535
SF, CA 94121-0535**



For a copy of The Mod Fuck Explosion Soundtrack starring the sounds of **Unrest** and **Karyo Tengoku** on white vinyl only send \$8 postage paid to:

**Ballpeen Records
PO Box 170016
SF, CA 94117**