

EP Today



Interview with Andres De La Hoz 25/04/05

Andres De La Hoz. Love him or loathe him, he has proved one of 3DMM's most active directors. He's earned his retirement to say the least, his final film *Satanik* being considered the finest cat and mouse thriller ever made and not least the finest film of his ambitious career that includes *Space Rebels*, *Asylum*, *Rose*, *The Mask of Rage*, *The Gundown*, *Children Of The Night*, *Human Feast*, *Human Feast 2*, *Sniper @ BB and HQ*, *Sniper at Jon & Matt HQ*, *DHIADW*, *Of Minds And Darkness*, *A Call To Arms*, *Remember*, *Trench*, *Sniper @ ADLH HQ*, *Pumpkins*, *Cycles* and an unfinished rendition of *Lord Of The Flies*. Since his success with *Satanik* he's gone on to write a new thriller, *Missing*, with Mike Storch in the director's chair. I drag him out of retirement to talk about his work.

For the record, how did you get into 3DMM in the first place?

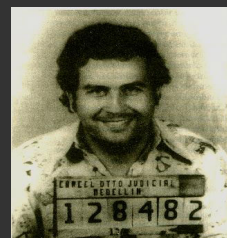
I had some CD which had demos, and had the 3DMM demo. I played with that for awhile, then stopped. Then I found out someone I knew had the real program, so I got it. After a while I got TEH INTERNETS and downloaded some movies, but at this time my 3DMM stopped working so I stopped for months. Then it started working again, I got to watch Goat's "Lost World: Let's Keep It That Way" (AWESOME MOVIE BTW) and then I just started working on stuff.

It's safe to say you've earned your retirement, with over twenty movies under your belt. Looking back at your career, is there anything you'd do differently?

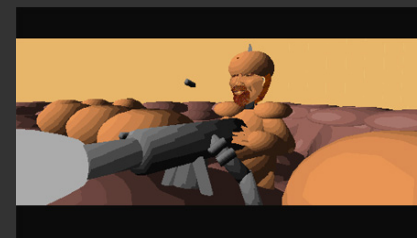
Anything I'd do differently... Not really. If anything, I wish I had entered the community a few years later, or being a few years younger, so that I'd actually have a realistic interesting in tackling v3DMM and the new additions, but I can't really say I would have 'not made a movie' or 'changed my direction'. I pretty much tried almost every genre and style that I wanted. The only one I didn't manage to try is fairly easy to do in terms of animation, so if I were ever so inclined, I could still do it. Of course, most of my movies are what I'd call 'utter fucking garbage', but I guess it was all good preparation for *Satanik*.



Satanik



Andres?



Trenches

You've made a name for yourself as a director by tackling a variety of genres and styles. Of all your films, which one are you the most proud of?

Satanik, logically. Everything I did feels like a preparation for *Satanik*. it's good, engaging, has a distinctive style, and no one will think of replicating it.

You've cooked up some exceptionally original concepts in your time. Where would you say you get inspiration from?

Music. Most of my movies since after *The Mask Of Rage* have been elaborate excuses to shove 100 songs into a .3mm file. And film, of course. *Satanik* being the most obvious example, since it's inspired by old, corny pulp and flashy visuals. Most of the times I'm influenced by things I haven't actually seen, just heard of, so the inspiration is more like what I'd imagine that is. *Satanik* being the most obvious example once again, since I haven't read a single *Satanik* comic in my life, and I seriously doubt I could if I wanted.

Dead Heart in a Dead World was an incredibly dark film. How did you find the process of working on building such atmosphere?

Not very hard. I mean, not that I remember alot about the making of the movie, but I guess it was just trial and error. as the DVD states, I made 2 versions of the movie. The first one was, for all purposes, a flaming pile of shit. The second one actually has the atmosphere, though I blew it near the end when I rushed one of the fight scenes and turn it into a complete waste of time.

You've never made any attempt to sugarcoat your work, Satanik stands as an example of this. Have you always been a firm believer in experimenting with harsh reality?

Not really. As I said, I try to tackle as many possible genres/styles/ideas as I can. Sometimes this makes for movies that have a 'reality' similar to the actual one, sometimes it leads to comedical nonsense. In the case of *Satanik*, it was more intended to be a ridiculous comedy/action when I started, and I was simultaneously working on a drama called *Yearbook*. Since I cancelled that, my attempt at being dramatic and developing characters ended up being shifted to *Satanik*. I guess I like putting 'real things' in movies that are otherwise utterly and completely false (*DHIADW*, *Satanik*)

Is the decision to tackle as many genres as possible one to maintain your ambition or merely to prevent being cornered by convention?

It's not really a conscious thing (or at least it wasn't when it started). I'm not sure why I followed my dinky fantasy/star wars ripoffs with *Asylum*, but after that I worked in horror for awhile (in fact, most of my stuff was 'suspense' for a while but I guess just personal growth and becoming one of the typical community jackasses got me a sense of humor and I started tackling other stuff.

Admirably you've been careful to avoid being labelled commercialist by constantly alternating your work. Would you say this stems from a longstanding loathing of the industry?

I think Hollywood and 3DMM are two different beasts. If we were to try and make a comparison, though, I guess Hollywood would be 'PAMs' and whatnot. I don't really tend to enjoy those, unless they're made by the master, Jimmy Pozin. Not only that, but I doubt I could do one and/or get any satisfaction from attempting. On the other hand, I think that if you've got an idea and want to try it out, you should go for it. I don't think 'man, what horror movie am I going to do next?', I think 'hmm. here's an idea. what genre could I shove it in?'

Realistically Lord of the Flies was an unfeasible adaptation, hence your reasons for abandoning it. Do you regret it?

No, I don't regret it, because I most likely wouldn't have finished it EVER. There's just no possible way I could have done the movie. I didn't 'decide to abandon it', I realized I was never going to finish it. I would have loved transferring some of my ideas for it to another movie, but meh.

You've always been critical of your work and yet Satanik remains your best film. How did you go about constructing Satanik?

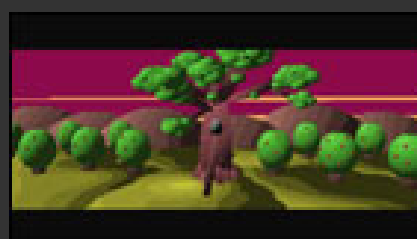
Satanik was an idea I had. 'guy steals things and fights off cops'. And from there on I literally just did whatever I felt like doing, whatever techniques I felt like adding, whatever random visual I wanted to try before I quit 3DMM. The only reason the movie has any coherency or whatever is because I'm too lazy to do most of the totally random stuff and because I was working on a deadline.

Are there any plans to revisit it or to make a DVD in the future?

No. I will write about it but that's it. I will sporadically say I will revisit it, but my word is not to be trusted.

You've condemned the 3DMM Manfiesto since it was written in 2002. Talk to me a little about that.

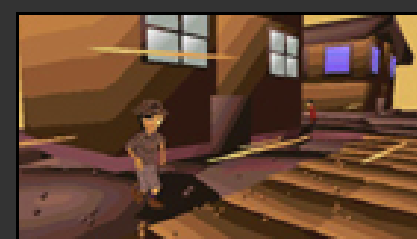
I would equate the 3DMM Manifiesto with neonazi rants about racial superiority. It's a bunch of facts used to prove really dubious claims in a nonsensical manner. It's too limited. There's more than one way to make a movie, just as there's more than one style, more than one way of handling a camera, more than one way of writing a script, etc. Especially in 3DMM.



Cycles



Dead Heart in a Dead World



A Call to Arms

Even with such a vast filmography, are there any unused ideas or existing licenses you'd have liked to approach?

There's so many ideas I would have liked to do. Of course, I have no clue if they would have actually resulted in good movies. I wanted to make a Spider-Man movie in the style of *DHIADW*. I wanted to make an insanely long character drama that shifted to sci-fi midway through. wanted to make a noir, but Aaron 'I Will Thwart Andres' chance of getting a 3DMM award' Haynes beat me to it. I wanted to make sci-fi. I wanted to make a movie with Dick Harris that was a parody of 60s cheesy space operas. I guess *Satanik* is sorta that but not space opera. I wanted to do a movie in the 80s. I should shut the fuck up before I get the need to return to moviemaking.

You wrote Missing for Mike Storch, one of the only movies you've written but haven't directed. Can you tell me a bit about it?

It's a fairly brutal, disturbing, and perverted script, though I have no idea what Storch is doing with it or how he's changing it.

Talk to me about future plans. Although you have no intention of directing again, is it likely you'll pick up the pen again?

Most likely not, since I am a dipshit who can't actually sit down and write a script. I can pretend I will, and talk to people about doing projects, but let's be real: not going to happen. Sorry Taco, our movie about a man who fights a bear in the mountains with his bare hands: CANCELLED.

Thanks for your time, Andres. Enjoy your retirement and I hope Missing is a big success.

Bye Jon.

Looking forward to that Satanik DVD.

Shut the fuck up Jon.

- Jon Barton

Related articles

None.