

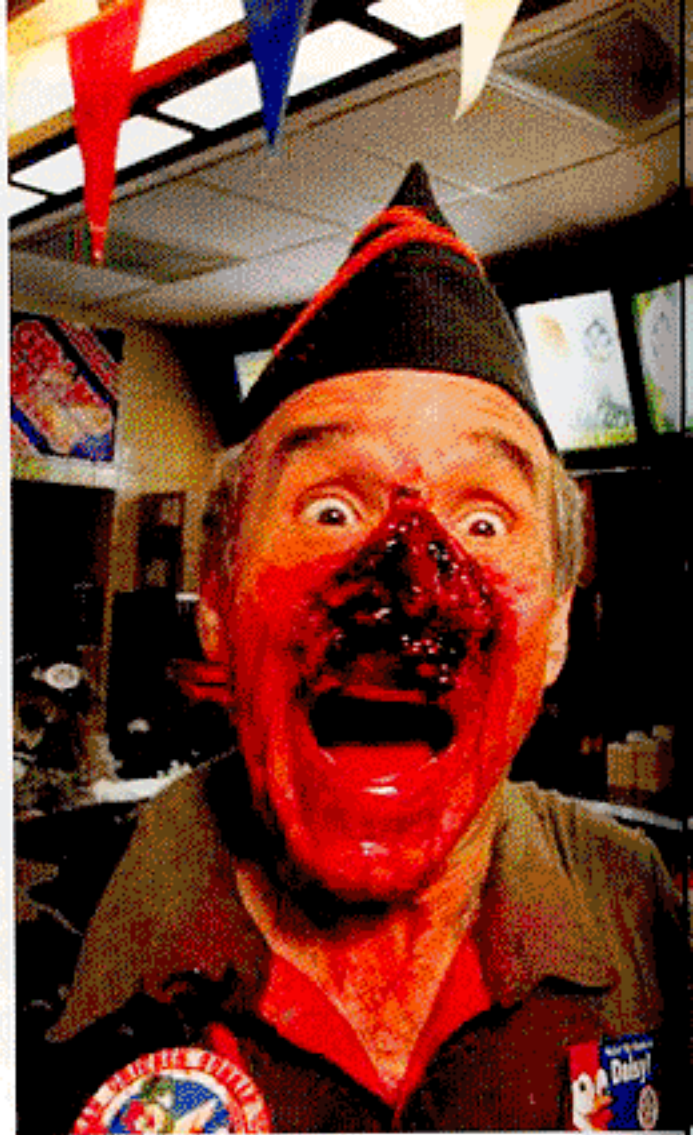
It's December 2006, and Lloyd Kaufman and his Troma Team are filming some pickup shots for their newest feature, *Poultrygeist: Night of the Chicken Dead*. Principal photography for the movie wrapped in August 2005, but B-movie queen (and *FANGORIA Radio* co-host) Debbie Rochon has cleared her schedule for a cameo, so Kaufman has dusted off his camera to include her.

Everyone is on the roof of the Troma building on New York City's Ninth Avenue, including a starlet named Elske McCain who is having a difficult time keeping all of her parts contained in her blue microbikini. It's a mild day for December, lucky for McCain, and they're recreating a crowd at a political protest (CLAM: College Lesbians Against Mega-Conglomerations) to add to the movie. Rochon's big scene involves someone's tossed cup of iced tea landing on and drenching her, which of course results

in assorted tea-bagging jokes. This is Troma, after all.

Later, when Fango enters Kaufman's office for an interview, the B-mogul is on his hands and knees, scribbling on a large, white piece of paper. After our talk, he's off to the airport to pick up his daughter, who is returning from a trip to China. Kaufman is taking the time to write her name on a sign to hold up, as if he were a limo driver—but he's writing it in Chinese. It's this sense of fun and attention to detail, the very same ones that led him to film fan favorite Rochon for a movie long in the can, that has inspired near-fanatical devotion from legions of fans.

Poultrygeist, a satirical gorefest about a fast-food restaurant built on an ancient Tromahawk tribe burial ground—with chicken zombies and singing and dancing—might be Troma's best movie. It may also be its last. It's definitely the riskiest for Kaufman personally, as he and his wife (New York State Film Commissioner Pat Kaufman) have put up their personal retirement money to make this film, because the company couldn't afford it. According to Kaufman, who has never been known to mince



POULTY

By CHRISTINE COLBY

COME IN WE'RE
OPEN

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